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MOTION PICTURE HERALD

3 JUL 5
Copy 1967

REVIEWS

Sergeant York
Man Proud
The Bride Came C.O.D.
Barnacle Bill
Dance Hall
Honky Tonk
Blondie in Society
Atlantic Ferry
Pimpernel Smith
Forced Landing
Accent on Love
Scout Frontier
Kuban

THIS WEEK—

Release Chart

NEXT WEEK—

Product Digest

PRODUCT

Hollywood's star, story, production values face their greatest test under the decree, warns Wobber . . . RKO reveals first advance trade showings . . . Paramount's pictures will be 'Tailor-Made' for New Order, says Balaban . . . Company will sell singly in large spots . . . Picture promotion by point-of-sale merchandising by local institutional advertising . . . United Artists winds up 1941 sales conventions . . . Warners not selling 1941-42 films until 1940-41 is 100% serviced . . .

WAR & DEFENSE

Reds here see new film market in U.S., now that Soviet is an 'Ally' . . . England may call it an 'Alliance', but Soviet films are still taboo in Canada . . . Hollywood contributes a million dollar's worth of talent for personal appearance shows for Army-and-Defense . . . Exhibitors cutting admissions for Service Men . . . New $60,000,000-a-year war tax bill for 'little exhibitors' . . . War-weary foreigners still look to Hollywood's motion pictures for 'escape' . . .

VOL. 144, NO. 1

JULY 5, 1941

Entered as second-class matter January 12, 1931 at the Post Office at New York, N.Y., under the Act of March 3, 1879. Published weekly by Quigley Publications, Inc., at 1270 Sixth Avenue, Rockefeller Center, New York, N.Y. Subscription price $5 a year in the Americas, $10 a year Foreign. Single copy 25 cents. All contents copyrighted 1941 by Quigley Publications, Inc.



A WEEK AGO LEO ANNOUNCED THEM!

M-G-M RELEASES FROM NOW TO THE FALL!

CLARK GABLE—ROSALIND RUSSELL
in Clarence Brown's production
"THEY MET IN BOMBAY"

•

JULY 4th
WALLACE BEERY in "BARNACLE BILL"

•

JULY 11th
JAMES STEWART, ROBERT YOUNG
LIONEL BARRYMORE in
"NAVY BLUE AND GOLD"

•

JULY 18th
Watch for Announcement
SPECIAL PREVIEW ENGAGEMENT
"THE STARS LOOK DOWN"

•

JULY 25th
ANN SOTHERN in "RINGSIDE MAISIE"

•

AUGUST 1st
"LIFE BEGINS FOR ANDY HARDY"
Lewis Stone, Mickey Rooney, Judy Garland
and all the folks

•

AUGUST 8th
"DR. KILDARE'S WEDDING DAY"
(The New Dr. Kildare Hit)
Lew Ayres, Lionel Barrymore, Laraine Day

•

AUGUST 15th
GREER GARSON—WALTER PIDGEON
"BLOSSOMS IN THE DUST"
(Technicolor)

•

AUGUST 22nd
"WHISTLING IN THE DARK"
All-Comedy Cast of Funsters

•

AUGUST 29th
JOAN CRAWFORD, ROBERT TAYLOR
GREER GARSON, HERBERT MARSHALL
"WHEN LADIES MEET"



WOW! THE FIRST ONE GETS UNDER WAY!



HOLDING BACK? NO!
HOLDING OVER? YES!

(As we go to press: 2nd week Atlanta, Memphis, Cleveland, Worcester, Pittsburgh, Los Angeles, *(two theatres day and date)* Cincinnati and more daily!)



LEFT:
Newspaper ads announce hold-overs!

As predicted last week—
M-G-M's GREAT SUMMER pictures are
The Talk of The Industry!
Again it is The Friendly Company that
Crashes through with the Biggest Shows
When exhibitors need them most.
"THEY MET IN BOMBAY" is sensational in
All its opening engagements and HELD-OVER!
"BLOSSOMS IN THE DUST" at Radio City Music Hall
Spreads advance fame nationwide!
"BARNACLE BILL" just screened is a riot!
"RINGSIDE MAISIE" a knockout in Coast Preview!
The best HARDY hit yet comes in mid-summer!
"LIFE BEGINS FOR ANDY HARDY" is terrific!
And more in M-G-M's multi-million dollar line-up!
Times change! Conditions change!
But there's one thing that never changes—
The good faith of **THE FRIENDLY COMPANY!**



The production is also scheduled to play a number of carefully-selected roadshow houses throughout the country on a reserved seat, strictly limited engagement policy.

Warner Bros. Present The World Premiere of

GARY COOPER



SERGEANT YORK

WALTER BRENNAN · JOAN LESLIE

George Tobias • Stanley Ridges

A HOWARD HAWKS PRODUCTION

Original Screen Play by Abem Finkel & Harry Chandlee and Howard Koch and John Huston
Based Upon the Diary of Sergeant York • Music by Max Steiner

Produced by Jesse L. Lasky and Hal B. Wallis

Now ready . . NEWEST OF "THE WORLD TODAY" SERIES FEATURING FAMOUS ACTION-JOURNALISTS!

ANZACS IN ACTION

"Timely as a newspaper—illuminating—entertaining—'The World Today' series plays the Roxy as fast as issued and our customers are waiting for them all the time. They can't make them fast enough for us!"

Sammy Lesser

Managing Director
Roxy Theatre



The story of the Australian soldiers who have performed so bravely in many theatres of the second World War!

Described by LELAND STOWE
Internationally famed war correspondent!

THE WORLD TODAY

20th CENTURY FOX

Produced by TRUMAN TALLEY • Distributed by 20th CENTURY-FOX

Watch for future releases in this dynamic new series of 1-reel productions!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 144, No. 1 — July 5, 1941

REVIEWS—AGAIN

OFFICIAL recognition, and in terms of decision, of the exhibitor's prior interest in information about product and the importance of the rendering of that service of information by the trade press, were still laggard, reluctant, uncertain, evasive in the distributors' discussions of previewings under the Consent Decree, this week.

Some progress was to be noted, in that from more than one home office came notions that perhaps it would be best if the product were to be displayed for trade press review in New York instead of Hollywood. The most immediate consideration seemed to be that this would tend to remove the reviewing operation for the trade away from the high pressures of the lay press, or Churchill Group, in Hollywood. This was said with cognizance that in Hollywood the whole press relation tends to be complicated, if not also obfuscated, by the interests of personalities in quest of a good press without consideration for product or the box office.

The making of Hollywood the reviewing center of the industry has been a relatively recent development, and one decidedly incidental to other developments in the structure and practises of the industry. The Hollywood reviewing function is in fact merely an outgrowth of the Hollywood previewing system which was set up primarily as a clinical service to production, and secondarily for the aggrandizement and glorification of persons who seemed to require it, including both producers and players. Despite criticism of the folderols and vanities of those occasions of sable, pearls and chinchilla, orchids, microphones and floodlights, they served to supply to insular, provincial Hollywood that something that the plaudits of audiences on Broadway had given to the stage and to the inspiration of its people.

That aspect of reviewing, as Hollywood and Production have been "taking over", has tended to color the whole function, to put the emphasis on the lay press and to correspondingly forget the exhibitor's interest and that of the press which exists to serve him.

UNTIL this development and the beginnings of the taking over by Hollywood, the vast preponderance of the product was reviewed for the trade in New York, where the sales were made, where service of the screen was conceived, originated and executed. In that period the pictures and the retail customers enjoyed competent and satisfactory attention.

It has been made more than obvious in the instance of many pictures, some of recent release, that the Hollywood point of view and measure of interest and merit does not coincide in all particulars with that of the practising showmen of the retail field. There's many a picture that is no story at all to the correspondents and columnists of Hollywood which is still significant and valuable product in the theatre. New York is more likely to discover that than Hollywood, for a number of reasons. Outstanding, for instance, is the fact that Gene Autry, one of the largest of box-office facts, was still just another singing cowboy to Hollywood long after he had loomed large on the books of New York, and in face of the fact that he never sees Broadway either. Hollywood tends to associate with itself, talk to itself, play for itself. New York has to serve the customers of the whole land, and all the time.

It is urged upon the distributor that he will not be serving his product by embarassment of his retailer, by telling that retailer's customers first about the product, by sending the customer to the box office with prejudgments or to ask questions to which the exhibitor can have no answer. The selling and the reviewing which scoops the exhibitor and his press renders him no service, makes him defensive.

Among the projected procedures is a suggestion that the trade press shall see the product, at the earliest, at the time when it is shown at the trade showings which are held to comply with the Consent Decree. The fact is that preponderantly, so far as may be discovered now, the showings projected are precisely for that and nothing else—to comply with the Decree. The exhibitor is not expected to attend these showings, will not in most instances be encouraged to attend them. He will be most formally invited.

Meanwhile, it is also more than obvious that for a very large number of showmen attendance at these screenings will be too costly of time and travel. No matter how and when the product is trade-shown, the exhibitor will be looking to the pages of his trade press for information of the product, compactly, conveniently catalogued and collated, under one set of covers. This has been the exhibitor's buying and booking custom for more than thirty years. He will continue it.

△ △ △

FOR THE RECORD

AS set down in our news columns the other day, Mrs. Franklin D. Roosevelt, discussing South American criticism of the appointment of Mr. Douglas Fairbanks, Jr., as a cultural commissioner and envoy of sorts to the Latin Americas, handed him over to the motion picture industry by saying:

" . . . Mr. Fairbanks went only as an ambassador of goodwill to study the particular subject of the movie as it affects our relationship with our South American neighbors. He is extremely well fitted to make this study and, on returning, to put his findings before his own industry."

It seems necessary to record that it was the White House, not the motion picture industry, which sent Mr. Fairbanks to South America. The young man has been a week-end and social intimate of the White House family. His connection with the motion picture has been as an actor, and he has never previously been known to be either a student of, or concerned about, the institutionality of the motion picture.

The White House sent Mr. Fairbanks to South America. The State Department has heard a great deal about that.

In fairness to Mr. Fairbanks, it should be observed that, if he had been sent by the motion picture industry, the Latin

[*Continued on following page*]

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This Week in the News

Blocks-of-5 Test Near

A "war of nerves" in Minnesota this week was believed by many observers to be the prelude to an actual offensive by distributors against the Minnesota anti-block-of-five law, as a court test by distributors grew near. Papers were completed Tuesday in New York and were forwarded to company counsel in Minneapolis, with United Artists, a non-decree signatory, joining the "Big Five" decree signers in the attack on the bill which requires making all films available for purchase.

Northwest Allied, meanwhile, made it clear that it was taking it upon itself to see that any county attorney would be empowered to move swiftly in case of a violation, by a complaint to be brought by Allied.

L. E. Goldhammer, RKO distribution head in that territory, revealed that he had been given the "go ahead" signal to sell 1941-42 product on any basis he chose, without regard to the law if he sees fit.

Fred Strom, secretary of Northwest Allied, revealed he had encountered 100 per cent exhibitor opposition to any contest of the law in a tour of the territory during which he contacted members not previously sounded out at district meetings.

STARS, STORIES face greatest test under decree conditions, Wobber says Page 12
REDS find new life in U. S. market; ban on Nazi propaganda tightens Page 13
TRADE SHOWINGS in 32 cities set for first block-of-five by RKO Page 15
INDEPENDENT producers revive organization to fight elimination of all double bills Page 16
EXHIBITORS challenge arbitration awards; appeal on run, clearance Page 17
SINGLE SALES, "tailor-made" films feature distributor promises Page 27
NEWSPAPERS aid campaign to sell screen as institution Page 29
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$60,000,000 a year war-tax bill for "little exhibitors" Page 46
WAR WEARY countries look to Hollywood films for "escape" Page 49
BRITISH exhibitors press plans for joint council for industry Page 52
TELEVISION goes commercial, but with only one commercial station Page 58
INDEPENDENTS disappearing in Ontario as circuits race for control Page 59
"DAMAGED GOODS" brings code control to court Page 60
KAO gets $8,000,000 in reorganization; Universal resumes dividends Page 64

SERVICE DEPARTMENTS

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What the Picture Did for Me Page 62

FOR THE RECORD

[*Continued from preceding page*]

Americans probably would not have had the line of objection which they have raised against him as a cultural commissioner of the great United States. It seems that the Latin neighbors think that, as a cultural commissioner, Mr. Fairbanks is still an actor.

Mr. Fairbanks has himself given testimony on his view of his position as a representative of, and expert on, the motion picture. It will be recalled (Motion Picture Herald, June 7th) that he made a short-wave broadcast from Buenos Aires, an interview in which he was asked about Hollywood production performance, and replied: "Well, for the past couple of years I have been busy in politics and other affairs and I have been out of the picture. . . ."

Now, this week Mr. Fairbanks turned up in Washington rendering a report and was quoted by the Associated Press as saying he was a special envoy and "fact finder" for President Roosevelt and the State Department.

—*Terry Ramsaye*

Local Pride

LOCAL pride in the histories of the great Southwest is colorfully mantained in Enid, Oklahoma, by the famed Cherokee Strip Roundup Club, an organization of skilled mounted riders, whose cooperation was secured by local showman George Limerick on behalf of MGM's "Billy the Kid."

Obtaining permission to block off the entire street in front of the Aztec Theatre, the Griffiths' circuit city manager and 1938 Quigley Grand Awards winner, arranged an elaborate four-hour Horseback Jamboree and cowboy parade in advance of the picture's midnight premiere. Coffee and old-fashioned sourdough biscuits, served from a ranch chuck-wagon out front further distinguished the unusual exploitation, as reported in detail in Managers' Round Table, on page 65.

Sparks to Paramount

PARAMOUNT on Tuesday, in New York, confirmed the sale by E. J. Sparks of his 40 per cent interest in the 100 Sparks houses in Florida, to the company, which had heretofore been a partner. The reported price, not confirmed by the company, is $1,350,000, of which $500,000 is being paid immediately, and of which $85,000 will then be paid annually for ten years.

Paramount said Mr. Sparks was resigning his presidencies in the Florida corporations controlling the theatres, but would continue "in an advisory and consultative capacity."

The company also confirmed the continuation of Frank Rogers, B. B. Garner, M. C. Talley, and Fred Kent in active management of the Florida circuit, and as stockholders.

Esper on Probation

DWAIN ESPER, one-time independent film producer, has been fined $500, and given a probationary sentence of three years, by United States Circuit Court Judge Harry Holzer, in Los Angeles. Esper was charged with sending lewd phonograph records via Railway Express, across the California state line.

Esper has long been associated in Hollywood memory with such ventures as the production of "How to Undress in Front of Your Husband," featuring Elaine Barrie, John Barrymore's ex-wife, and sponsorship of "Marijuana," which had some theatre exhibition.

He was also identified as head of an enterprise called Hollywood Producers, which offered these and other subjects in 16mm and 8mm versions—this outfit offering additionally such subjects as "Seventh Commandment," "Narcotic," "Boys Will Be Girls," and "Strip Poker," all of which have been described in printed matter as depicting "gin inflated youth on the loose," "truth about sex, frankly and fearlessly told," etc., etc.

Tit for Tat

LAST week Los Angeles newspapers joined studios, guilds, every institution in the community, to promote public interest in and sale of tickets to the United Service Organizations all-out Sunday night show in Hollywood Bowl, proceeds of which swelled the fund to provide places of entertainment adjacent to military training camps. (See page 56.)

Newspaper cooperation reached its peak in page layouts informing the populace of talent volunteering its services to make the project an all-time high in entertainment content.

And newspaper cooperation reached its low in the selection of pictorial adornment for these layouts, seizing the opportunity to dig out of office files the hottest publicity stills on the premises, regardless of age, personality or pertinence.

Thus came to light of publication, in the Los Angeles *Daily News,* a pre-Breen sweater ban shot, torso in profile, of Paramount's "I Wanted Wings" discovery, over the caption: "Veronica Lake Will Sport a Sweater at USO Show. And she'll show the boys that she also can act."

Miss Lake was not in the show, nor billed to be.

Los Angeles city desks never did like the anti-sweater dictum.

This was their tat.

And their answer to protests by the committee in charge of USO publicity was, "You asked for cooperation, didn't you? Well, you got it."

Balaban on Policy

PARAMOUNT is no longer going to have a set number of pictures for a season. From "1941 on," it is to make all the pictures of quality it can, warranted by bookings obtained under the new Federal consent decree blocks-of-five selling system. This was the message delivered Wednesday at the New York home offices by Barney Balaban, company president, returned from Coast studio conferences. Earlier statements of policy by Mr. Balaban are reported on page 27.

Mr. Balaban said the studio was drawing more money than ever before; that some of the drafts "staggered" him; but that the home office, with faith in the administration of Y. Frank Freeman, studio head, was forwarding the sums as requested. He remarked that $2,600,000 more was sent for the first 16 weeks of the year, than for the same period last year.

Trade showings and sales policies, as well as regional or national conventions, were being arranged, Mr. Balaban said, by Neil Agnew, general sales manager, in conference with home office sales heads, with the titles of the first group to be announced Thursday (July 3rd).

The double feature problem may be eased by better pictures coming from studios, by the exhibitors' opportunity to see them at trade showings, so they can determine which can stand singly; and also, similarly a decree result, by the fewer mass commitments of the exhibitors, which make it easier for them to use single feature programs, Mr. Balaban asserted.

Mr. Balaban sees "too much talk" in the industry about bad business. He said such talk comes from local exhibitors; that the general situation is better this year than last.

'Primer' Not Binding

RKO's field selling staff and home office sales personnel—this week was perusing a "primer" on the meaning of the Federal consent decree, prepared by William Zimmerman, of the RKO legal staff. A disclaimer by RKO, of "responsibility" says that the questions and answers in the booklet are not to be thought "binding" in any controversy between it and a third party, "concerning the construction or the language of the decree"; and that if any inconsistency exists between the answers in the booklet and the decree provisions, "of course the provisions of the decree are controlling."

Some opinion: that RKO still has the right to select its own customers; that it has the right to require an exhibitor to take all 1940-41 "regular" feaures, "in order to get any of them"; that it can insist, from an exhibitor operating more than one theatre in the same exchange territory, that he take RKO product for all his houses; that it can require exhibitors to maintain certain admission prices during exhibition of RKO product; that it may sell short subjects in blocks; that it can withhold features from an exhibitor delinquent on a short subject contract, if the standard short subject, or 1940-41 feature-short subject contract is used; and that the company is not required to insert actual number of clearance days into contract.

Bioff Turn-down

FIRST known refusal of a Hollywood labor group to do business with Willie Bioff on labor matters since the court troubles of the IATSE leader began, two years ago, was reported from Hollywood Wednesday. The Screen Cartoon Guild declined to negotiate with Bioff in the Guild's strike with Disnew Studios. Negotiations for settlement broke down, in consequence, Tuesday night when the Guild committee withdrew claiming Bioff was attempting to dictate terms.

Judge Edward A. Conger of the Federal court in New York, Wednesday, denied Bioff's petition for a Government bill of particulars on the charges that he and George Browne extorted $550,000 from four motion picture companies.

Warners Streamline

BECAUSE "under the consent decree, the home office must be in rapid contact with all branches at all times, and, to do this, a certain amount of in-between supervision must be removed," Warner Brothers, Wednesday, in New York, announced that all Warner district sales managers would become field sales managers of their respective territories, and would be added to the branch sales personnel, with fixed assignments in the district office in which they have been operating.

"This means that we are abandoning the now out-moded plan of maintaining sales outposts and are concentrating executive energy in the important market points by having a field sales manager in constant two-way contact with our branch managers and customers," said Gradwell L. Sears.

Mr. Fairbanks Reports

REPORTING directly to Sumner Welles, Acting U. S. Secretary of State, Douglas Fairbanks, who returned early this week from his two-months' tour of six South American countries and the Panama Canal Zone, declared that Latin Americans were "fed up with goodwill missions" and preferred instead greater "practical" cooperation from the United States in economic and cultural fields. He reported that governments of Brazil, Argentina, Chile, Uruguay, Peru and Panama were doing the very best job they could "despite the dangerously effective propaganda of the Nazis." Arriving in New York by plane last Monday, before taking off for Washington, Mr. Fairbanks told reporters he could not "stress too strongly the inroads made by Nazi propaganda. The Nazi strength of resident German groups is not so great numerically," he said, "but their efficiency is tremendous."

Cop Costello Goes

LIEUTENANT Harry Costello, the Chicago police department's oldtime motion picture censor, is scheduled for automatic retirement on July 24th, when he reaches the age of 63, after 37 years on the force. This is according to police regulation.

In his capacity as movie censor, Lt. Costello has been censored many times himself for his activities in closing theatres that showed films he had banned and pressure has been brought on him many times in recent years by organizations who disagreed with his refusal to issue permits for several controversial pictures.

The Los Angeles city attorney has been authorized by the Police Commission to prepare an ordinance governing the licensing of theatres for introduction in the council.

MOTION PICTURE HERALD, published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Watterson R. Rothacker, Vice-President; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Leon Friedman, manager, William R. Weaver, editor; Toronto Bureau, Ste. 811, 21 Dundas Sq., Toronto, Ontario, Canada. Alister Grosart, representative; Montreal Bureau, Press Bureau, 224 Canada Cement Building, Montreal, Canada. C. A. Haworth, representative; London Bureau, 4, Golden Square, London W. I. Hope Williams Burnup, manager; cable Quigpubco London; Paris Bureau, Pierre Autre, representative, c/o Monsieur Autre, chez Madame Erable, Les Mathes, Charante Inferieure, France; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney N.S.W., Australia. Lin Endean, representative. Mexico City Bureau, Apartado 269, Mexico City, Luis Becerra Celis, representative; Buenos Aires Bureau, Corrientes 2470, Buenos Aires, Argentina, Natalio Bruski, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; India Bureau, Post Office Box 147, Bunder Road, Karachi, India, G. A. Thakur, representative; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Holland, Philip de Schoop, representative. Member Audit Bureau of Circulations. All contents copyright 1941 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK IN PICTURES



REPEATING the parade of 1919 in which he was hailed as "the greatest single fighter of the war," Sergeant Alvin C. York returns to New York, this time as the guest of Warner Brothers for the opening of the Jesse Lasky production starring Gary Cooper. In the front seat, gazing upward is S. Charles Einfeld.



JOHN DANZ, Seattle circuit operator, visits the "Icecapades" set at Republic with Mrs. Danz and a guest, Mrs. L. A. Friedman. Joseph Santley, director of the picture; Edna Benjamin; Mr. Danz; Gloria Sherwood; Mrs. Friedman; Claire Wilkins; Mrs. Danz and Betty Brown.

ALFRED HITCHOCK, below, trusts his poundage to a Stratoliner for the trip from Hollywood to New York for an "Information Please" interlude following his direction of "Before the Fact" for RKO.

By Metropolitan





By Harry Browning

AT SCITUATE, Mass., Mullin & Pinanski circuit employees last week picnicked and swam at the company's annual outing. Above are the district managers, the guest of honor, and the executives. Left to right: Ed Cuddy, Harry Wasserman, Chet Stoddard, Jack Goodwin, Marty Mullin, Bill Erbb, Francis McManus, A-Mike Vogel, Hy Fine, Robert Sternberg, Bill Spragg, Phil Seletsky, Sam Pinanski.



AT MOUNTAIN VIEW Golf and Country Club, New City, N. Y., Adolph Zukor's former estate and present resort development: Mrs. Adolph Zukor, Leo Spitz, Mr. Zukor, Sam Shain, editor of *Motion Picture Daily*, and Herman Wobber.



LOEW'S division managers and home office executives are luncheon guests in New York, right, of Joseph R. Vogel, in charge of theatre operations. Back row: Charles Raymond, Ernest Emerling, Oscar A. Doob, Harry Shaw, Charles Kurtzman, Carter Barron, John Murphy. Front row: Joel Levy, W. A. Finney, Ben Joel, Mr. Vogel, Harold Goldgraben and Mike Cullen.



By Staff Photographer

VISITORS to the Managers' Round Table below: Al Longo, Loew publicity man in Boston, and his brother, Joseph, publicity man at Loew's State, Cleveland, chat with Gertrude Merriam, associate editor.



By Staff Photographer



STAN PERRY, chief of the west Australian interests of the Hoyt circuit, visits Jeffrey Lynn on the "Law of the Tropics" set at the Warner studios.

TESTIMONIAL, above left. Honoring F. H. Richardson, projection editor, are circuit projection chiefs and union officials: Charles Horstman, Harry Rubin, Dick Hayes, Arthur Martens, Mr. Richardson, Lester Isaacs. Also present were W. C. Smith and P. A. McGuire.

NEWTON "CAROLINA" BRUNSON, below left, of the Rialto, Phoenix, Ariz., Mrs. Brunson, their daughter, Harriet Mae, Governor Sid Osborn of Arizona and hat.





HARRY ROGOVIN, Columbia manager in Boston, starts a tour of the New England exchanges with outlines and schedules for Columbia's 1941-42 product.

STAR, STORY, PRODUCTION VALUES FACE THEIR GREATEST TEST:—WOBBER

20th Century-Fox Sales Chief Says Company Will Work Singly and in Groups under New Consent Decree Order

From HOLLYWOOD BUREAU

Production with all its numerous facets of star values, types of stories, ability of producers and directors and the like, faces its greatest test under the consent decree, Herman Wobber, 20th Century-Fox general manager of distribution, said last week in Hollywood.

"Under the new sales conditions imposed by the consent decree," Mr. Wobber declared, "pictures will have to stand on their merit alone. We will now find out whether the A's have been carrying the B's, or the B's have been carrying the A's.

There will be no minimum number of playdates for all pictures, good or bad. Good pictures will gross more under the new conditions than ever before; bad pictures will gross less."

Two Announced

Making the first pronouncement of policy by a 20th Century-Fox executive on the new system facing the industry, Mr. Wobber, in a trade press conference in his office at the studio, said, among other things:

The first block of five pictures of the company will be made up and announced at the annual convention, to be held in Los Angeles, July 16-18, and two of the pictures will be "Private Nurse," first of a new series, and one of the "Michael Shayne, Detective," group.

His company is not committed to a policy of adhering to blocks of five, for in some instances, pictures will be sold singly and, in one case, the three western pictures on the schedule will be sold as a block.

Start of the decree-ordered trade showings has not yet been determined but probably will be at the convention, with the company definitely planning to use at first the screening rooms in each of its exchanges for the showings, rather than hiring theatres.

Receipts alone will determine the number of pictures to be made on 20th Century-Fox' 1941-42 program.

Producers will be able to get a much quicker reaction to exhibitor and public tastes in motion picture entertainment via the trade showings.

There is a "crying need" for new faces on the screen and the company has embarked on a policy of building new players.

To Revamp Selling Ideas

In Hollywood for pre-convention discussions with studio executives on product, Mr. Wobber said the company might "entirely revamp its selling ideas" for the new season and that it planned "with blind courage to increase its negative investments to a higher average than ever before."

"Through a more rapid determination of exhibitor and public tastes via the trade showings as to likes and dislikes in entertainment, we can have a more accurate lineup on the boxoffice values of stars, featured players, types of stories, whether they be musical, drama, comedy or what all, and directors' and producers' work," he said.

"Every picture will be on its own, and the individual picture will be the unit of production, and not the entire year's program.

"Elastic" Budget

"The studio will not be restricted to sales conditions in the production of pictures. Budgets will be more elastic on each picture. There is, I firmly believe, a direct relation of grosses to the amount of money spent in the production of a picture. In all but unusual instances, the greater the amount of money spent on a film, the greater is its gross."

Convention delegates will see all or parts of "Charlie's Aunt," "Sun Valley," "Belle Starr," "Wild Geese Calling," "A Yank in the R.A.F.," "Weekend in Havana," "How Green Was My Valley," and some lower budget pictures, Mr. Wobber announced, adding that out of these pictures three would be taken to complete the first block.

Because the company's release season starts August 1st, a month earlier than other companies, Mr. Wobber declared, trade showings will start about the last week in July. Preliminary plans call for the confining of trade showings to be held at staggered periods in the screening rooms of the exchanges in key cities, although arrangements may be made for screenings of the films in cities more convenient to exhibitors in various areas such as Spokane, Wash., and Butte, Montana.

See Need for New Stars

Discussing new personalities, Mr. Wobber said it was his belief that one of the reasons for the current boxoffice slump was the dearth of new personalities. "There is a crying need," he said, "for new faces. Their development has been practically nil for some time, and the old faces are wearing out."

On the 20th Century-Fox agenda is a plan for the nurturing of new screen people, he said, naming contract players Carole Landis, John Sutton, Dana Andrews, Lynn Barri, Laird Cregar, John Shepperd, George Montgomery and Roddy McDowell as the first to be groomed.

"Never before has there been so much money in circulation with the film industry not getting its just share," he said. "Film grosses are running in waves. A picture may alternate from setting records in one locality for high grosses and records in others for low grosses. We have noted that generally business drops upon receipt of bad news from the war zones of Europe."

Tentatively Set for 50

Asked concerning the company's program for the new season, Mr. Wobber declared, "As far as present plans are concerned, our company will make 50 pictures, but I don't think any company knows how many pictures it will make under the new selling program."

Illustrating his contention that good pictures will gross more under the consent decree than previously, he said he believed "Alexander's Ragtime Band" would have brought in 25 to 30 percent more revenue had it been sold under the new terms.

"Chad Hanna," he replied in answer to a query, probably would have grossed less than it did.

COMPARES DECREE TO "BOSTON TEA TAX"

"The consent decree," according to A. C. Hayman of the Lafayette theatre, Boston "is going to work out for us like the Boston tea tax.

"The anti-trust suit was brought honestly with an intention, it seemed at the time, of protecting the independent theatre from the overpowerful competition of theatres owned by producers. The divorce of production and exhibition was not accomplished.

"And by fantastic reasoning the independent theatre was 'protected' with a new system of marketing which penalizes it, takes away the saving recourses of the past, gives the producer-distributor new advantages. The outrageous part of it was that, although the independent theatre man is the one who feels all the cruel effects, he was not a party to the suit and had no voice in the settlement.

"I can't believe that the U. S. Government will permit the thing to stand when its workings are demonstrated. Certainly the Government is keeping an alert eye on the motion picture business.

"When I entered into a pooled operation with the Shea people of our Niagara Falls theatres, Thurman Arnold wrote to inquire if the agreement were voluntary. It was, of course. It just goes to show, though, that the Government is not sleeping."

Convention Plans Set For Schine Circuit

The Schine circuit of Gloversville, N. Y., deciding on a general convention for all managers and executives, has fixed the dates as August 5th and 7th, it was announced after a meeting at the home office. The final banquet at which the delegates will be the guests of J. Meyer Schine, president of Schine Enterprises, Inc., and L. W. Schine, vice-president, will be held August 7th.

Early this year it was originally planned to hold regional meetings.

REDS SEE NEW FILM MARKET HERE NOW THAT THE SOVIET IS AN 'ALLY'

Russian Films, in Disfavor for Years, To Be Reissued; Moscow Reported Buying "Great Dictator", Other Anti-Nazi Films

The end of the Moscow-Berlin axis honeymoon, brought about by the sudden entry of German troops into Russia on June 22nd was reflected this week by the activities of the American motion picture agencies of the two countries. The Red film agency looked forward to prosperous days, aided by new friendship between England and the United States, and Russia, Berlin's film satellite was taciturn as it faced U. S. Government curbs, defended court actions, and denied distributing anti-Semitic propaganda.

The new Nazi-Russo War, bringing immediate recognition by the British of an alliance with the Soviet in the fight against Hitlerism, was followed quickly by declarations both by President Roosevelt and Assistant Secretary of State Sumner Welles that U. S. aid would be forthcoming for the Reds and that Soviet funds here would be de-frozen for buying—all of which catapults the Soviet motion picture into a brand new position in the U. S. market, an opportunity which Soviet agents here apparently were quick to grasp.

As Ralph Ingersoll's *PM* newspaper in New York put it, "THEATRE OWNERS SUDDENLY FIND THAT SOVIET MOVIE DISTRIBUTERS ARE THE NICEST PEOPLE."

Artkino Bustling

New hope of bourgoise profits, blessed at the box-office by a change in American sentiment towards the Soviet Union, brightened eyes and caused new hustle and bustle in Russian film circles at New York this week. With the U. S. S. R. now a member of the anti-Fascist front and an ally of Britain, and presumably the United States, in the war against Hitler, the left wing film industry executed a quick turn with the party line and prepared for a business boom which it was hoped would equal the palmiest days.

In the public doghouse, and barely subsisting, since the signing of the Moscow-Berlin entente and the invasion of Finland the official distributor of Russian films, Artkino, at New York, prepared to rush every available Soviet picture to the screen to capitalize on the smash-up of Nazi-Communist relations. The distributor and small circle of art theatres throughout the country which formerly presented Moscow product foresaw a boom for Russian films likely to equal the late '20s when Soviet cinema was hailed by fellow travelers and the left wing intellectual fringe as the "greatest in motion picture art."

Nicola Napoli, manager of Artkino Pictures, official agent for Russian pictures in America, announced that the company had five feature pictures on hand and planned to distribute revivals of "Professor Mamlock," "Potemkin," "Ten Days That Shook the World" and others of the "classic" Russian propaganda films. Pictures with an anti-Nazi theme, stored in the vaults since the signing of the alliance with Hitler, will appear first, he admitted.

Five days after the outbreak of war between the two dictatorships, Russian product for the first time in years "made the bigtime" at a Broadway house, the Central. Lately, the tiny Miami theatre on New York's Sixth Avenue has been the only metropolitan house to screen Russian films consistently. Audiences were generally scant and consisted largely of the dyed-in-the-wool adherents to the Communist party line. On June 25th, five days after the Russo-German conflict began, the Central, operated by Harry Brandt at Broadway and 47th Street, opened "Soviet Frontiers on the Danube" and "The Red Army." Compared to its previous homes the Russian cinema suddenly found itself in gilded halls. The films are reviewed on pages 38 and 43.

Party members loyally followed the Red films from Sixth Avenue to Broadway. During the first week many members of the national Communist Party's leadership, and lesser members of the Union Square set, were observed in the theatre. But the public generally also appeared to be on hand, curious to view the propaganda-laden pictures of the vast military machine which currently matches blitz technique with Hitler's Panzer divisions in Eastern Europe.

Above-Average Business

The Brandt management reported that business, despite a heat wave, ran above the house's average. The picture was held for a second week and further weeks were seen as a possibility. It was reported that Artkino sold the film on a straight percentage deal.

Playing also on current interest, "little" theatres in San Francisco, Chicago and Boston booked the Russian picture during the first week of the new war. It is currently playing the Larkin, operated in the Californian city by M. Michel. The Studio, Chicago, and the Fine Arts, operated by George Krasna at Boston. Artkino was rushing a canvass of former customers of Red film and reported that at least half a dozen other bookings were set. In anticipation of record business Artkino has made 12 prints.

"Soviet Frontiers," Mr. Napoli revealed, was received via South America less than a month ago. Sound scoring and the preparation of English commentary had been completed less than a week before the Hitler declaration of war, he said. Artkino ordered other bookings set for release until Autumn. Other product in the Artkino portfolio was set back and the picture rushed to market. Filmed last year by the Central Ukranian Studio of Documentary Films the 65-minute picture shows the occupation of Bessarabia and Northern Bukovina by the Russian military machine. "The Red Army" is a compilation of official Soviet newsreels depicting various branches of the Russian army and numerous parades of equipment through Moscow's Red Square.

Artkino, incorporated on March 12, 1940, as a partnership between Mr. Napoli and Rosa Madell, succeeded Amkino, official Russian film distributor here. Amkino was disbanded in February, 1940, after the German alliance and invasion of Finland closed most of this country's screens to Red pictures. Dimitri Vassilieff, president, returned to Russia and Mr. Napoli formed a new firm to be the agent for Soviet pictures.

Amkino regularly released about 18 films a year in the United States. Following the outbreak of war only eight films were issued here between May, 1939, and May, 1940. Artkino has received and distributed even fewer pictures. Its first shipment from Russia included only five films, which "Volga, Volga" has just recently reached the screen.

Several additional prints have reached the United States from South America, according to Mr. Napoli. They will be released in the near future, in the hope of reaching the "new market" brought about by the Red alliance with the anti-fascist forces.

Eight pictures, five of them new, are on the product list of Artkino at present. They will be released through the summer and autumn season. The titles and subjects include:

"Soviet Frontiers on the Danube," a documentary on the Russian part in the partition of Roumania.

"Suvarov," a biographical study of the famous Russian marshal who defended the Ukraine and Bessarabia from the French and Austrians in 1790.

"The Returns," a romance based on Soviet Arctic exploration.

"Great Life," a story of miners in the Ural coal and iron fields.

"Musical Story," a musical combining classic Russian and modern music and ballet.

Among the revivals are "Alexander Nevsky," famous anti-Nazi picture suppressed following the Axis alliance; "Shors," a history of the Ukranian revolutions; and "Professor Mamlock," often called the masterpiece of Soviet cinema.

Mr. Napoli confirmed reports that the Russians were again planning to buy more American product. He revealed that he had been commissioned to negotiate for the "The Great Dictator" and several other American pictures.

CBS SNAPS FINGERS AT NAZI RADIO BAN

The Columbia Broadcasting System will not be intimidated by the German Government. Certainly, it will not censor its commentators in this country to please that government. This was the answer Tuesday, of the CBS, to the German ban, Saturday, on broadcasts by CBS Berlin correspondents. The ban came after sarcastic remarks by Elmer Davis, CBS news analyst in New York, on the recent interview given by P. G. Wodehouse, British novelist, to Harry Flannery, CBS' Berlin man.

May Bar Distribution Of Nazi's "Rothschild"

The U. S. roundup of 29 alleged Nazi espionage agents in America early this week and tightening of reins to halt further spread of German propaganda activities here, may prevent distribution by the Nazis of what has been called their "most vicious propaganda film," "Rothschild," an anti-Semitic picture reported to have been made by Ufa in Germany.

Anti-Nazi sources in New York charge that the film is one of many which entered the country by way of the German consulate, and has been stored in the warehouse of Ufa Films, Inc., awaiting release at a "propitious moment." It is reported that the picture is being readied for distribution not to motion picture theatres in German neighborhoods, but through private showings before Bundist and Christian Front groups throughout the country. "Rothschild" portrays the famous European banking family in an unsavory light and seeks to prove that Hitler's prosecution of the Jews is a holy crusade.

George Nitze, president of the Ufa Films,

(*Continued on following page*)

Soviet Films Here In Force; U.S. Ban On Nazis Tightens

(*Continued from preceding page*)

Inc., German film agency at New York, when asked about "Rothschild," said he had "read about it in German trade papers," but denied that his firm had anything to do with its distribution here. Mr. Nitze said, "as far as I know, it has not been shown in this country yet."

John S. Truesdel, Hollywood correspondent for the Boston *Post,* in his May 26th syndicated column commented on the film as follows: "Either Washington or Hollywood is to blame. Something should be done very quickly, for in New York, ready to show, is one of Hitler's most poisonous propaganda films. A fight is going on as to whether or not this malignant movie should be offered to the public. The name of the picture is "Rothschild." It is an anti-Jewish film. Now, with all of the Washington chest beating and loud talking and with all of Hollywood over press-agented patriotism, wouldn't you think somewhere there would be a politician or a producer with courage enough to prevent this anti-American film from being shown?"

Editors of "News Research Letter," circulated by an independent group of Hollywood writers who banded together to carry on investigation of Nazi propaganda activities in America, reported that "Rothschild" had not been shown in the United States, and they believed it would not be. The film was brought into the country about four weeks ago by Ufa, they revealed, and conversations with the German consulate and the German Library of Information had taken place regarding American exhibition of the picture. The Hollywood group believes that subsequent expulsion of German consuls and similar actions taken by the Government will nullify the possible showing of the picture.

Private Showings Planned

Nazi agents plan to release the film for private showing, the Non-Sectarian Anti-Nazi League and the Anti-Defamation League in New York charged. Yorkville restaurants, Deutsche Halle on 84th Street, and Paul's Restaurant on First Avenue and 82nd Street, have already shown propaganda films for private gatherings. In Boston, early in June, Francis Moran, leader of the Christian Front movement in Massachusetts, hired a hall in Roxbury, a Boston suburb, for a showing of "Sieg Im Westin" to 600 of his cohorts. The Boston Daily *Globe,* in reporting the event on June 3rd, quoted Mr. Moran as saying he had great difficulty in getting permission for the showing of the film. The Massachusetts department of Public Safety and city authorities approved its release to Mr. Moran, after cutting out certain sections of the picture which showed the British dead at Dunkirk.

Mr. Moran also admitted, the *Globe* reported, that the rental of the hall had been met "by contributions from anonymous donors," and that he had great difficulty in securing a motion picture machine operator. Boston newspapers scored the Christian Front leader in 1939 for speaking publicly of the President as "Rosenfelt."

Meanwhile, in Albany, the action before Supreme Court Justice William H. Murray, to determine whether "Sieg Im Westen" should be licensed as a feature film by the Motion Picture Division of the State Department of Education, is still pending. Irwin Esmond, director of the division, has contended that the picture is a newsreel, and as such, did not come under the licensing classification. Julius L. Goldstein, attorney for Richard Rollins, director of the Department of Investigation of the Non-Sectarian Anti-Nazi League, who filed the petition for a ban, contends that the motion virtually involves the right of a citizen to challenge the discretionary power of the Commissioner of Education in the exercise of his administrative duties. Mr. Goldstein reported on Monday that Commissioner Ernest R. Cole would ask for a dismissal on the grounds that a citizen who does not have a "property right" in jeopardy has no right to direct the Commissioner in the discharge of his duties; and that since Ufa Films, Inc., owner of the film, which is not enjoined by the petitioner, should enter the case.

Would Change Other Films

If Justice Murray decides that the picture is a feature film, manufactured from bits of newsreels put together, heightened for dramatic effect, as the petitioner claims, the decision will change the status of the "March of Time," it is reported, which would have to secure licenses for release of its issues.

Included in the evidence submitted by Mr. Goldstein was an affidavit from Conrad Woelfel, national secretary to the German American Congress for Democracy, in which Mr. Woelfel charged that there were fights in front of the 96th Street Theatre in Yorkville where "Sieg Im Westen" was shown, and that disturbances occurred when people tried to disrupt the picket line consisting of anti-Nazi sympathizers. This was introduced to prove that the showing of the picture tended to incite Nazi followers and constituted disturbance of public peace.

Distinction on "Support"

Following President Roosevelt's statement last week that America would aid Soviet Russia in its battle against Nazi aggression, the Non-Sectarian Anti-Nazi League announced, through its chairman of the board of directors, Professor Hames H. Sheldon, "the necessity of differentiating between support of the Soviet Union in its present battle against Nazi Germany and cooperation with the Communist Party in the United States." The League warned against the Communist Party line and said, "We must not make the mistake of blindly clasping the Communists to our bosoms now that they have become anti-Nazi. We cannot forget that Communists here refused to support the boycott of Nazi goods immediately after the Nazi-Soviet pact in 1939." The League urged Americans to "wholeheartedly support our government in whatever measures it deems best during the present crisis."

England May Call It An Alliance, But Soviet Films Still Taboo in Canada

by W. M. GLADISH
in Toronto

The Ontario Government is not changing its official attitude toward Soviet films which, along with other pictures of foreign origin, have been barred from the screens of the Province practically since the outbreak of war. Pictures produced in the United States, of course, are not classed as foreign films. In spite of the fact that the British Empire and Russia are fighting a common enemy, there is no inclination on the part of the Ontario Board of Moving Picture Censors, or the Government generally, to change its view or policy with regard to Soviet product.

The last time the Ontario censors referred to Russian films was in the report for the year ending March 31, 1940, which showed that two of the 304 foreign language pictures which had been approved with or without change were of Soviet origin. In that report, Chairman O. J. Silverthorne declared: "With war breaking out in Europe during the past year, the Board felt that extreme caution must be used to avoid the spread of propaganda throughout Ontario. As a result, all foreign language films, with the exception of French talking pictures, have been barred from showing in the Province."

In the previous fiscal year, 23 Russian films were submitted to the Board and one of these was rejected while the statistics for the year ending March 31, 1938, show that 15 Russian films were allowed to circulate in the Province. In the fiscal period ending last March, the Board approved only eight foreign language films, thus showing how the censors had cut down on these pictures because of possible propaganda and a number of the approved prints had been made in the States and were really not of foreign origin.

Until the opening chapter of the war, there had been one company in Ontario which specialized in the distribution of Soviet features and shorts including a topical release but this enterprice quickly folded following the banning order of the Ontario Government. For some time previous, this company had not been able to secure distribution in the Province of Quebec which was the first to take prohibitory action against films from the Soviet Republic, the step having been taken for religious reasons. Russian product continued to be seen in other Provinces of the Dominion, particularly Ontario and Manitoba, until the decision was reached in Ontaria where the bulk of the film business is to be found.

French films continue to be shown in Ontario but there has been a falling off in their public acceptance because of the European developments. No French-language pictures have been shown in Toronto theatres for many months, for instance, although they continue to be presented in Ottawa and various towns of Northern Ontario largely for the entertainment of the French-Canadian portion of the population. Trade with both Occupied and Unoccupied France has been cut off by order of the Dominion Government but it is understood that a number of unreleased French pictures are still available in the Dominion.

RKO SETS DECREE TRADE SHOWINGS IN 32 CITIES FOR 'FIRST FIVE'

Screenings of Entire Block of Five Set for Week of July 14; Home Office Chiefs To Tour Exchanges during Showings

RKO Radio Pictures on Thursday staked a claim to the leadoff spot for consent decree selling when they announced trade shows in 32 cities for the first full block-of-five of 1941-42 season product. The screenings are set to start on Monday, July 14th and all five pictures in the company's first block will be offered for the inspection of exhibitors within the week.

Metro-Goldwyn-Mayer, on June 26th, published the first trade show schedule for pictures to be released under the decree's "new Order" which starts September 1st. The MGM announcement listed screenings for three 1941-42 pictures in 62 cities, but said nothing about blocks-of-five plans. (See MOTION PICTURE HERALD, June 28th)

Times, Places Set

Ned E. Depinet, vice-president in charge of sales, announced that RKO would trade show its films to exhibitors in the company's 32 exchange cities. Most of the screenings will be held in theatres, a few in the company's exchange projection rooms. All the pictures will be shown during morning or afternoon business hours. The majority are listed for the morning. In some instances two pictures will be screened on the same day, but the schedule generally spreads the first block-of-five through Monday to Saturday of the week of July 14th.

The five pictures in RKO's initial block are: "The Devil and Daniel Webster," screen version of Stephen Vincent Benet's short story, directed by William Dieterle with Walter Huston, Anne Shirley and Thomas Mitchell; "Father Takes a Wife," in which Gloria Swanson returns to the screen opposite Adolphe Menjou; "Parachute Battalion," based on the Army's new air arm; the "Lady Scarface," the melodrama with Judith Anderson, Dennis O'Keefe and Frances Neal, and "Citizen Kane," the Orson Welles production.

Mr. Depinet, in announcing the pace-setter block-of-five, urged exhibitors to attend trade showings in order to better sell pictures to their local public. "No one will dispute that the exhibitor is in a better position to sell his pictures to the public after they have been screened and he has learned first-hand of their general merit and specific box-office angles," he said.

Salesmen will be prepared to close licensing contracts as soon as the screenings are completed, it was announced.

Home office and district sales chiefs will be in all the exchange centers during the first trade show week to join the field staff and salesmen in greeting exhibitors, Mr. Depinet said. District managers will be on hand for at least one trade show at every exchange in their territory.

Mr. Depinet, Andy Smith, sales manager, Robert Mochrie, eastern manager and Cresson E. Smith, western manager, will lead home office executives on a tour of exchanges during the week. District heads on this tour include Gus Schaefer, Northeastern; Nat Levy, eastern; C. Boasberg, east central; David Prince, southeastern; W. E. Branson, midwestern; L. E. Goldhammer, prairies; H. C. Fuller, Rocky Mountain; J. H. MacIntyre, western.

Westerns To Follow

Trade shows of three RKO westerns, starring Tim Holt, will follow the first block-of-five screenings. Dates and times will be set shortly. The Holt units will be sold following their showings for release, of the first, starting on October 10th.

Realignment of the production staff at RKO's Hollywood studio, now headed by Joseph I. Breen, former chief of the Production Code Administration, continued this week as Joseph J. Nolan, vice president in charge of studio operations, resigned after 21 years of service.

Mr. Nolan joined RKO in 1920 and rose through accounting, advertising and auditing positions to assistant secretary of the corporation, in 1929, and to vice-president in 1939. Since 1934 he has been in Hollywood, as supervisor of all studio operations.

Sol Lesser reported to the RKO studio Monday, as a producer of "A" pictures, bringing with him Barney Briskin as assistant. Mr. Lesser's release from UA is understood settled, though he will probably make one more picture for that company.

RKO's Schedule of First Advance Trade Showings Under Decree Order

EXCHANGE CITY	PLACE OF SHOWING	"PARACHUTE BATTALION" Day and date	Time	"FATHER TAKES A WIFE" Day and date	Time	"THE DEVIL AND DANIEL WEBSTER" (Tentative Title) Day and date	Time	"CITIZEN KANE" Day and date	Time	"LADY SCARFACE" Day and date	Time
Alhany	Paramount Theatre	Tues 7/15	10 A.M.	Tues. 7/15	11:30 A.M.	Wed. 7/16	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Atlanta	RKO Proj. Room	Mon. 7/14	11:30 A.M.	Mon. 7/14	10 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Boston	Uptown Theatre	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	—	—
Boston	RKO Proj. Room	—	—	—	—	—	—	—	—	Fri. 7/18	11 A.M.
Buffalo	Bailey Theatre	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Charlotte	Visulite Theatre	Tues. 7/15	10 A.M.	Tues. 7/15	11:30 A.M.	Wed. 7/16	10:30 A.M.	Thur. 7/17	10:30 A.M.	Fri. 7/18	10:30 A.M.
Chicago	Studio Theatre	Mon. 7/14	10:45 A.M.	Thur. 7/17	10:45 A.M.	Wed. 7/16	10:45 A.M.	Fri. 7/18	10:45 A.M.	Sat. 7/19	10:45 A.M.
Cincinnati	Mayfair Theatre	Mon. 7/14	11 A.M.	Wed. 7/16	2 P.M.	Tues. 7/15	2 P.M.	Thur. 7/17	2 P.M.	Fri. 7/18	2 P.M.
Cleveland	Lake Theatre	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Dallas	Texas Theatre	Mon. 7/14	10:30 A.M.	Wed. 7/16	10.30 A.M.	Tues. 7/15	10:30 A.M.	Thur. 7/17	10:30 A.M.	Fri. 7/18	10:30 A.M.
Denver	Santa Fe Theatre	Mon. 7/14	2 P.M.	Wed. 7/16	2 P.M.	Tues. 7/15	10:30 A.M.	Thur. 7/17	2 P.M.	Fri. 7/18	2 P.M.
Des Moines	Forest Theatre	Mon. 7/14	11 A.M.	Tues. 7/15	2 P.M.	Wed. 7/16	2 P.M.	Thur. 7/17	11 A.M.	Fri. 7/18	2 P.M.
Detroit	Majestic Theatre	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Indianapolis	St. Clair Theatre	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Kansas City, Mo.	Vogue Theatre	Mon. 7/14	10:30 A.M.	Tues. 7/15	2:15 P.M.	Wed. 7/16	2:15 P.M.	Thur. 7/17	2:15 P.M.	Fri. 7/18	2:15 P.M.
Los Angeles	Victoria Theatre	Mon. 7/14	2:15 P.M.	Wed. 7/16	2:15 P.M.	Tues. 7/15	2:15 P.M.	Thur. 7/17	2:15 P.M.	Fri. 7/18	2:15 P.M.
Memphis	Ritz Theatre	Mon. 7/14	2:30 P.M.	Wed. 7/16	10:30 A.M.	Tues. 7/15	10:30 A.M.	Thur. 7/17	10:30 A.M.	Fri. 7/18	10:30 A.M.
Milwaukee	Tower Theatre	Mon. 7/14	2:15 P.M.	Wed. 7/16	2:15 P.M.	Tues. 7/15	2:15 P.M.	Thur. 7/17	2:15 P.M.	Fri. 7/18	2:15 P.M.
Minneapolis	St. Louis Pk. Thea.	Mon. 7/14	1:30 P.M.	Thur. 7/17	1:30 P.M.	Wed. 7/16	1:30 P.M.	Fri. 7/18	1:30 P.M.	Sat. 7/19	10 A.M.
New Haven	Whalley Theatre	Mon. 7/14	11 A.M.	Tues. 7/15	11 A.M.	Wed. 7/16	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
New Orleans	Coliseum Theatre	Mon. 7/14	10 A.M.	Wed. 7/16	10 A.M.	Tues. 7/15	10 A.M.	Thur. 7/17	10 A.M.	Fri. 7/18	10 A.M.
New York	Broadway Theatre	Mon. 7/14	10:45 A.M.	Thur. 7/17	10:45 A.M.	Tues. 7/15	10:45 A.M.	Fri. 7/18	10:45 A.M.	Sat. 7/19	10:45 A.M.
Oklahoma City	Uptown Theatre	Tues. 7/15	10 A.M.	Tues. 7/15	11:15 A.M.	Wed. 7/16	10:30 A.M.	Thur. 7/17	10:30 A.M.	Fri. 7/18	10:30 A.M.
Omaha	Avenue Theatre	Mon. 7/14	2 P.M.	—	—	—	—	—	—	—	—
Omaha	Dundee Theatre	—	—	Tues. 7/15	2 P.M.	Wed. 7/16	2 P.M.	Thur. 7/17	2 P.M.	Fri. 7/18	2 P.M.
Philadelphia	Aldine Theatre	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Pittsburgh	Rialto Theatre	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Portland	Esquire Theatre	Mon. 7/14	2:15 P.M.	Tues. 7/15	2:15 P.M.	Wed. 7/16	10:30 A.M.	Thur. 7/17	2:15 P.M.	Fri. 7/18	2:15 P.M.
St. Louis	S'Renco Proj. Room	Mon. 7/14	10:45 A.M.	Tues. 7/15	2:15 P.M.	Wed. 7/16	2:15 P.M.	Thur. 7/17	2:15 P.M.	Fri. 7/18	2:15 P.M.
Salt Lake City	Southeast Theatre	Mon. 7/14	2 P.M.	Wed. 7/16	2 P.M.	Tues. 7/15	2 P.M.	Thur. 7/17	2 P.M.	Fri. 7/18	2 P.M.
San Francisco	Alhamhra Theatre	Mon. 7/14	1:30 P.M.	Wed. 7/16	1:30 P.M.	Tues. 7/15	11 A.M.	Thur. 7/17	1:30 P.M.	Fri. 7/18	1:30 P.M.
Seattle	Jewel Box Prev. Thea.	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Sioux Falls	American Proj. Room	Mon. 7/14	10:40 A.M.	Wed. 7/16	10:45 A.M.	Tues. 7/15	2 P.M.	Thur. 7/17	10:45 A.M.	Fri. 7/18	10:45 A.M.
Washington	Circle Theatre	Fri. 7/18	11 A.M.	Fri. 7/18	12:15 P.M.	Wed. 7/16	10:30 A.M.	Thur. 7/17	11A.M.	Sat. 7/19	9:30 A.M.

'LITTLE MPPDA' FIGHTS TO CONTINUE DUALS

Independent Producers Join to Defend the "B" Pictures; Seek Aid from Unions and Guilds

Hollywood's independent producers are alarmed at evidences that the industry, activated by exhibitor organizations, is at long last about to do something about eliminating double features. The Independent Motion Picture Producers Association, revived last week, and the 16 independent companies represented, said they would campaign against single features, and would enlist aid from the unions and guilds whose members work in their productions.

They were motivated by the results of the joint conferences two weeks ago, of the Pacific Coast Conference of Independent Theatre Owners, and the Motion Picture Theatre Owners of America, at Los Angeles, during which a special anti-duals committee was formed, and at which Warners, Paramount, Samuel Goldwyn, and other producer interests gave their blessings, and hinted aid in the enterprise. They were also motivated, it is thought, by growing sentiment among other exhibitor organizations, amounting to a small rebellion and best represented by the repeated anti-duals blasts by Allied of Illinois, and by the pledge, two weeks ago, by the New York Independent Theatre Owners Association, to stop double features if circuits in that area agree to do the same.

Defends "B" Pictures

The Independent Motion Picture Producers Association was regarded, in its days of activity, as the "little Hays organization" of the independent producers, whose function heretofore has been to fill in the double bills with the "B" pictures of which their limited budgets were capable.

Another reported aim of the association which last week renamed I. E. Chadwick president, was simplification of collective bargaining with studio unions.

In addition to Mr. Chadwick, other current officers are William Hackel and Lindsley Parsons, vice-presidents, and Edward Finney, secretary-treasurer.

The Independent Theatre Owners Association, of New York, pledged two weeks ago to eliminate double bills if the area's circuits will do the same, was regarded by some observers this week as somewhat hopeless and a repetition of similar campaigns not only in that city but in others.

It was pointed out that elimination of duals by the independents hinged on the circuits; and that these have said again and again that if producers in Hollywood make fewer pictures, and better ones, singles might be feasible; but that in the present stage of public taste, duals were favored, certainly in the New York terri-

It was again noted that, as before, no specific duals eliminations were made; the campaign remains a pledge with an "if."

Previously, Harry Brandt, president of the ITOA, had approached Hollywood producers on the question, with a two-page advertisement in Hollywood trade papers. The advertisement stressed the present slump in theatre attendance, and the evils resultant from double features.

A statement by the organization last week asserted:

"Good pictures are used up so fast in the double feature system that the poor product gains undue prominence, and casts a shadow over the entire film industry.

"If the good pictures were shown singly, they would last twice as long; the bad pictures would not be shown in such wide proportions; and the picture-makers would be able to concentrate on fewer—and better—stories."

On the ITOA anti-duals committee are Mr. Brandt, Leon Rosenblatt and Leo Brecher.

The Schoenstadt and Sons' Piccadilly Theatre, Chicago, is experimenting with single features, after requests from some patrons. The Harper Theatre, two blocks away, operated by the same firm, is using duals two days, and single two days, at lower admissions. The experiment was occurring this week, and the operators expected to be able to announce conclusively the public preference, shortly.

Warner Brothers is presenting its anti-Nazi feature, "Underground," in 26 houses throughout the country, singly. The film is playing prerelease at the Hollywood and Downtown theatres, Los Angeles, and at the Globe, New York. It is the only film on the programs at those houses.

Headliners Club Bestows Awards

Fifteen awards for reporting and service to newspaper, radio, newsreels, magazines and news photography were presented in Atlantic City Saturday night, June 28th, at the annual dinner of the National Headliners Club at the Hotel Traymore, attended by 125 leaders in their allied fields.

Originally 14 recipients has been announced, but William L. Shirer, former Berlin correspondent for the Columbia Broadcasting System, was presented a silver medallion for "consistently outstanding radio reporting over a period of years." Eleven of the award winners were present at the dinner. They included, besides Mr. Shirer, Lyle Wilson, United Press; Frank I. Weller, Associated Press; Jay Racusin, New York *Herald Tribune*; Max Haas, European Picture Service; Ed E. Herwig, Easton (Pa.) *Daily Express*; Myron E. Scott, Dayton (Ohio) *Daily News*; Charles H. Sykes, Philadelphia *Evening Ledger*, cartoonist; Jack Haney, assignment editor of Fox Movietone News, who accepted the awarded on behalf of the company; Howard Davis, managing editor of the Williamsport *Grit*, and Jan Yindrich, United Press.

Other winners whose awards were accepted on their behalf included Miss Helen Hiett of the National Broadcasting Company; Kenneth Downs, International News Service; B. D. Elliott and T. Harbine Monroe of Tacoma, Wash., of Universal Newsreel, joint award, and Larry Allen of the Associated Press.

Four Companies Chartered

Four new companies recently chartered in Albany, N. Y., are: Glen Theatres, Inc., by Louis Kaplan, Helen Dinowitz and Harry J. Gold; Mayorga, Inc., by James N. MacLean, Frederick M. Thompson and Margaret Mayorga; Monos Theatre Corp., by Joseph and Herma Kingslev and Anna Globes, and Roven Theatre, Inc., by J. B. Meadow, Henrietta Zeichner and Julia Wrobbel.

Kuykendall Urges Producers to Act on Review Timing

The Motion Picture Theatre Owners of America in a bulletin to its membership this week reiterated the demand voiced at its convention in Los Angeles that producers halt advance reviews of new product by columnists and lay press correspondents. Ed Kuykendall, national president, branded the practice "an evil that ought to be corrected by the producers."

Mr. Kuykendall, in writing to the MPTOA members, specifically denied charges voiced in some quarters that the theatre owners were attempting to restrict critical opinion. The question involves only the time of review, and publication of comments on new pictures, not in any way the contents of publications or the opinion of critics, Mr. Kuykendall emphasized.

"When will the producers do something about it?" he asked. "Are they afraid of the Hollywood commentators and columnists?"

Condemned at Convention

The MPTOA, in resolutions approved at its Los Angeles convention in mid-June, condemned the advance screening of pictures for the Hollywood lay press on the ground that their reports, published before release of the film, tend to destroy public interest. Local promotion, advertising and exploitation on the part of an exhibitor is often offset by this practice the bulletin adds.

Theatre Owners of North and South Carolina in convention at Myrtle Beach, S. C., this week similarly hit the advance review practice.

Reviewing activities of the national convention, Mr. Kuykendall's bulletin elaborated on the MPTOA stand against double bills, hit the reduction in the number of prints made available on feature films, and took issue with Walter Wanger's plea for "experimental films, even though they are unsuccessful at the box-office." A report from a sub-committee detailed plans for a proposed national film buying and trade information service to be operated by MPTOA.

To take up slack in off-season business Mr. Kuykendall urged the distributors to embark on more vigorous national advertising campaigns. "Rather than curtailing advertising and relying on publicity and 'free space' to put over their pictures and personalities when business falls off, the producer-distributors should engage in strong genuine advertising campaigns," Mr. Kuykendall wrote. He expressed disappointment on behalf of the MPTOA that none of the advertising directors of major companies attended the MPTOA meeting.

Exhibitors, to do their part in combatting slumps, were urged to "work harder, buy and book more intelligently . . . study patrons . . . and use more effective advertising."

McConnell Rejoins Warners

Robert "Bob" McConnell, who was with Warner Brothers in Kansas City a few years ago, has returned to the company as salesman succeeding Russell Borg, transferred to Omaha as branch manager.

Steiner Company Formed

Charles Steiner, formerly associated with Max A. Cohen in Belle Theatres, has formed Steiner Enterprises, Inc., with offices at 11 Clinton St. for the operation of the Palestine theatre on the east side of New York.

EXHIBITORS CHALLENGE AAA AWARDS APPEAL RUN, CLEARANCE DECISIONS

Arbitrators' Powers Face New Test; Dismiss Salt Lake City Case, New Action Started at N. Haven; Kansas City's First

Activity increased sharply this week in the motion picture arbitration tribunals, after a relatively quiet period, as the system of adjudicating industry disputes started its sixth month of operation. The Appeals Board at New York, three weeks after its first decision, had received two more cases while two new complaints, two decisions and one withdrawal were reported from the local boards administered by the American Arbitration Association.

The second appeal of an arbitrator's decision reached the Appeals Board at New York on June 26th, just two weeks after the "supreme court" of the arbitration system had rendered its first decision in the Chicago Ken case. Ruben Frels, operator of the Normana theatre, in El Campo, Texas, asked a reversal of the arbitrator's decision in his "some run" complaint against the Big Five. Mr. Fels complaint was reported on April 26th.

Action Dismissed

L. M. Jordan, arbitrator of the case, second on the Dallas docket, ruled on June 2nd that the defendant distributors had in fact offered the complainant some run. Mr. Jordan dismissed the action, holding that he had no power to say what run should be offered by the distributors. Costs of the arbitration were divided among the complainant and defendants.

A third request for a review of an arbitrator's decision was received on Monday by the Appeal Board from Washington where Lee H. Homand filed notice of appeal from the decision of Sefton Darr, dismissing the clearance complaint of Mr. Homand's Westway theatre Baltimore against MGM, 20th Century-Fox and Warners. The case was Washington's third, and involved the Durkee circuit of Baltimore. It was reported first in MOTION PICTURE HERALD on February 22nd.

The decision handed down by Mr. Darr on June 9th upheld the right of distributors to protect old customers with clearance in the face of competition from newer, larger and more modern houses in the same competitive area.

Mr. Homand has been trying to reduce the Edgewood's clearance of 14 days since 1939 when he sued seven of the major companies and the Durkee circuit for violation of federal anti-trust laws. The suit was defeated in U. S. District court and on appeal. It is reported in Washington that Mr. Homand will ask a review of the evidence presented at the Washington hearings and will seek a chance for oral argument before the Appeals Board.

New York's first decision, in the fifth case, was entered Wednesday when Francis Adams Truslow, arbitrator, dismissed the clearance action of the River Theatre Corporation, operator of the Central at Pearl River, N. Y. The complaint had asked that all five consenting distributors be ordered to reduce the clearance enjoyed by the Pascack, Skouras circuit house in Westwood, N. J. Costs were assessed.

The decision was in three parts. The first held that the Pascack and Central were within the same competitive area. The second part of Mr. Truslow's award ruled that the clearance between the Central and the intervening Rockland in Nyack is not the period of time between the run in Nyack and the run in Pearl River which the complainant alleged to be 56 to 70 days. The final clause rules that the clearance involved is the seven days set between the distributors and intervenor, the Pascack in Westwood, over the Central and dismisses the complaint.

At Philadelphia the tribunal's second complaint filed by David Silver asking some run for his Earle theatre, New Castle, Del., was granted by Ruppert C. Schaeffer, arbitrator, who ordered Metro-Goldwyn-Mayer to license product to the theatre. The award overruled Loew's argument that under section 17 of the decree, and in view of past contracts, it had the right to license exclusively to its affiliated house, the Parkway, Wilmington.

Dismissal in Salt Lake City

Salt Lake City's first arbitration complaint was dismissed this week by William J. Lowe, Salt Lake attorney, who ruled that J. H. Moran operator of theatres in Red Lodge and Lauren, Mont., had failed to establish facts to warrant increasing to 150 days the clearance period held by his first-run house over the second-run theatre operated by Mary Roman at Red Lodge. Paramount, Warners and 20th Century-Fox were the defendant distributors. Costs were assessed against the complainant.

Guy O. Bagwell, arbitrator of Charlotte's first case, the clearance complaint of H. B. Ram, owner of the Patricia, at Aiken, S. C., Monday closed the case by entering a consent award, agreed to by all parties. Costs were equally divided. The Big Five, named in the complaint, under the terms published in the award agree to reduce the first run clearance of theatres at Augusta, Ga., over the Patricia to 14 days during the Aiken resort season, January through March. For the balance of the year a 30-day margin continues in force.

Fred Quatrano, owner of the New Newington Theatre, Newington, Conn., under construction for August 1st completion, has filed an arbitration complaint at New Haven against Loew's, Inc., Paramount, 20th-Fox, RKO and Warners. Alleging that he has tried to buy pictures but that these major companies allow New Britain houses 30 days clearance over Newington, he claims that such clearance would be "detrimental and ruinous" to his business, and that seven days after New Britain is more reasonable. The Strand and Embassy, New Britain, are named as interested parties.

New Haven got its fourth case on Monday when Salvatore Dorno, operator of the College Open Air theatre at New Haven filed a "some run" action against the Big Five. Mr. Dorno said that the distributors had refused to sell him product for his theatre, which operates on a seasonal basis, and asked that they be ordered to do so. The Middlesex, Capitol and Palace theatres in Middletown, Conn., were named as interested parties. They are operated by Middletown Enterprises, Inc.

New York's sixteenth complaint, a twofold action involving both clearance and some run, was filed Monday by the Liberty-Freehold Corporation, operator of the Liberty theatre at Freehold, N. J. All five major companies are named in the action asking some run for the Liberty. In the clearance section the complainant asserts that unreasonable clearance is granted by Warner Brothers and RKO to Asbury Park first-run houses over the Liberty. Interested theatres cited include the Mayfair, Lyric, St. James, Paramount, Savoy, and Strand theatres, in Asbury Park and Freehold.

Kansas City received its first arbitration complaint on Monday when W. A. Weaver operator of the Pic theatre at Iola, Kansas entered a "some run" action charging that all five of the consenting companies had refused to license product to his house. The Pic is a 345 seat subsequent run house. There are three other theatres in Iola.

New Haven

New Haven's first decision, in its initial case, that of Forest Theatre Corporation, operator of the Forest West Haven against the consenting distributors, asking reduction of Rivoli, West Haven, clearance over the Forest. is due by July 25th. Hearings ended last Wednesday. Frederick H. Wiggin was arbitrator.

Distributors and their attorneys contended that the present 14-day clearance is reasonable and should not be disturbed on danger of forcing the Rivoli out of business. The complainant's attorneys characterized the present 14 days as an arbitrary figure, predicated on the old relationship of the Rivoli and Park, run by the same operator, rather than between the Rivoli and Forest. The latter opened December, 1939, charges substantially the same admission, and has the same number of seats. equipment, investment, etc., as its competitor. A reduction to seven days was urged.

In New Haven's second case, distributors have asked that the Deep River theatre be included as an interested party in the Saybrook theatre complaint against RKO, Loew's and Warners, filed June 13th, asking elimination of clearance of the Capitol and Garde theatres, New London over the Saybrook.

Philadelphia

Hearing on Philadelphia Case No. 5, clearance complaint of Morris and Samuel Somerson, operators of the Palm Theatre, Philadelphia, was continued until Wednesday after an all-day session Monday. It is directed against Metro, 20th Century-Fox and Paramount in a situation involving the Warner theatre circuit.

At the opening hearing arguments concerned whether the complaint was one of clearance or

(Continued on following page)

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

New Haven—One on Some Run
Kansas City—One on Some Run
New York—One on Some Run and Clearance

Previously Reported:

Clearance	58
Some Run	21
Withholding Prints	1
Total to July 2nd	86

Hearings Held This Week:

New Haven—Case No. 1
Philadelphia—Case No. 5

Settled This Week:

Salt Lake City—Case No. 1
Charlotte—Case No. 1
New York—Case No. 5
Philadelphia—Case No. 2

Appealed This Week:

Dallas—Case No. 2
Washington—Case No. 3

AAA AWARDS APPEALED

(Continued from preceding page)

better run. Distributors, citing the Ken case in Chicago, maintained that the complaint concerned a run. It was pointed out that the same availability is enjoyed by the Palm, Jumbo, New Broadway and Warners' Imperial theatres and any change would effect the selling to the other houses in the same zone.

However, H. Evans Rhell, Philadelphia businessman serving as arbitrator, ruled that the complaint came under the definition of clearance as defined in the consent decree.

The complainants argued that while there was no objection to Warners' Kent having seven days clearance over their house, they do object to the additional 14 days' clearance enjoyed by Warners' Wishart and Richmond theatres, declaring that the latter two houses are not in direct competition with the Palm, and asked that that clearance be removed.

Arguments were also entered, during testimony, to the effect that film rentals should not effect clearance. The complainants said that they had to cut admission prices in order to meet competition but argued that they should not be penalized on clearance for such a move.

Frank Fogel was counsel for the complainants. Stuart Aarons and Harold Levinson represented the Warner circuit; Herbert Lazarus was counsel for Paramount; and John Caskey for 20th Century-Fox. Metro was not represented by counsel.

Testimony, as theatre experts, for the complainant was entered by David Milgram, head of Affiliated Theatres, independent circuit operating 18 houses here; and from Morris Wax, who operates six houses in the city. Joseph Conway, who operates three suburban houses, testified on Wednesday. Testimony of the experts tended to show that film rentals, physical construction of a theatre or admission prices is not criteria for clearance in Philadelphia.

W. A. Wiedersheim, Philadelphia attorney, was selected as arbitrator in Philadelphia Case No. 6, the clearance complaint of Edward I. Singer, operator of the Hill Theatre, Philadelphia. July 7 was named for the hearing. The complaint, directed at Paramount, Warner Brothers and RKO., asks the arbitrator to set maximum clearance for Warners' Sedgwick Theatre, which has seven days over it. The Rialto Theatre, an Affiliated Circuit house, is mentioned as an interested party. Mr. Singer asserts the clearance constantly exceeds the stipulated seven days.

San Francisco

The second San Francisco complaint, clearance action by A. C. Karsky, Oakland against RKO, Warner Brothers, 20th Century-Fox, filed three weeks ago was answered during the past seven days by five intervening petitions. Fox West Coast and Golden State circuits and the Foothill, Capitol and Diamond theatres have intervened. The last three were named in Mr. Karsky's complaint as holding 45 to 50-day margins.

Cincinnati

The Cincinnati case of Fred W. Rowlands, Columbus operator, against all five, for adjustment of the seven-day clearance held by Neth's Markham theatre over his Main theatre, which was set for hearing June 27, before Fred W. Koch, was postponed until July 10, because of absence from the city of some Cincinnati branch managers

Washington

Hearings on the two complaints filed by L. W. Lea, Danville, Va., operator, naming all five majors in some run and clearance actions have been postponed from June 30th to July 7th. Abram F. Myers, Allied States general counsel is attorney for Mr. Lea. Judge Bolitha J. Laws is arbitrator.

Louis M. Denit, Washington attorney, has been selected as arbitrator in the Apex theatre case, Washington No. 6, a protest against clearance granted by Loew's, Inc., to Warner's Calvert and Uptown theatres.

Boston

The hearing of Boston's fourth case filed by the Waltham Amusement Corporation was postponed this week until July 14th. The postponement came at the request of attorneys for 20th Century Fox who were unable to be present.

J. Noble Braden, executive secretary of the American Arbitration Association on Tuesday addressed the convention of the North and South Carolina Theatre Owners at Myrtle Beach, S. C., describing the mechanics of arbitration procedure and reporting on the cases entered during the first months of the film arbitration system. En route he conferred at Washington with Robert Wright, assistant U. S. Attorney General in charge of motion picture consent decree enforcement. Discussions were understood to have been confined to a revue of the practical application of the rules of arbitration contained in the decree. No comment on the meeting was forthcoming from either party.

Actors Guild Benefits From Radio Show

For the fourth consecutive year, the Screen Actors Guild will receive thousands from the Gulf Oil Company for use of Hollywood "name stars" on the Gulf Screen Guild Theatre, over the Columbia Broadcasting network. The sum is $10,000 per week for 22 weeks, starting September 28th. The $220,000 thus gained will be given to the Motion Picture Relief Fund, which is building a home for the film industry's unfortunates in California's San Fernando Valley with more than $773,350, the sum received from the air show by last December 31st.

The radio program is at 7:30-8:00 P.M., New York time, and over 79 stations.

Stars' performances are gratis, by permission of the Guild, which, however, receives the bulk check for $10,000 per air show.

Fox West Coast Asks Clearance Revision

More clearance protection and revision of the zoning and clearance conditions throughout southern California have been demanded by Fox West Coast Theatres, wherever negotiations with major film companies for next year's product have arisen.

FWC is seeking a week or two additional protection wherever they raise admissions and independents do not. A brief has been presented to MGM and 20th Century-Fox, only companies which have long term contracts with FWC.

Roy L. Walker Dead

Roy L. Walker, 59, attorney who represented the independent theatre owners and specialized in theatrical cases, died in Lamposas, Texas, June 30. He was former mayor of Lamposas and at the time of his death was president of the Independent Theatre Owners Association of Texas.

Variety Clubs Extend Charities

Dedication of a one-story, $65,000 free clinic and health center for the underprivileged of Oklahoma City, was made last week, Chief Barker Louis C. Griffith of the city's Variety Club No. 22, announced. This was one of the philanthropic projects sponsored by the club. The 32-room building will house offices of the Oklahoma County Tuberculosis and Health Association; Salvation Army Dental Clinic; Red Cross Nutrition Project; the Maternity Health Center's pre- and post-natal service; Eye, Nose and Throat Clinic; Mental Health Clinic; Laboratory and X-Ray facilities and physicians' offices.

A banquet given in celebration of the opening of the center, was held at the Skirvin Tower Hotel, attended by 350 persons, at which Carl Magee was toastmaster. Speakers included: Bob O'Donnell, first assistant chief barker of the national tent; Mr. Griffith, Mayor Robert A. Hefner of Oklahoma City and Arthur H. German, executive secretary of the Oklahoma County Tuberculosis Association. Following the banquet, guests were invited to visit the center, at which all patients will receive free medical treatment, it was announced by members of Club. No. 22.

Twin City Milk Fund

The Twin City Variety Club's milk fund project has been expanded this year and probably will necessitate extension of the club's summer program, Ben Blotcky, Minneapolis chief barker, announced this week. The club already has provided 10,000 quarts of milk a month this year to underprivileged children of Minneapolis and St. Paul. A milk fund ball held recently, helped to finance the project, but the club also plans a similar event this summer to keep the program going at its present pace. Announcement has been made that the club will hold its annual shortstop calcutta golf tournament on July 11th, at the Oak Ridge Golf Club in Minneapolis.

The Philadelphia Variety Club will continue its sponsorship of the President's Birthday Ball, through which some $36,000 was raised for the care of infantile paralysis victims. The tent's local board of governors approved Chief Barker Dr. Leon Levy's suggestion to extend this project, and also agreed to assume an additional obligation of $4,000 to pay for services of two more physiotherapists at the Martin School. A contribution of $1,700 was voted by the board to go to the Los Angeles Sanitorium. In addition, it was reported that the Ladies Auxiliary pledged itself to furnish a station wagon, valued at $1,000, for use of the Philadelphia Board of Education in transporting paralysis victims to the Martin School.

July 21st has been set by the Detroit Variety Club for its annual Golf Tournament, to be held at Brooklands Golf Club, under the chairmanship of John Howard, former national Variety champion. The first All-Industry Outing of the club will be held in August, and John R. McPherson, National Screen Service manager has been named chairman of the committee planning the event.

Robbins, Casanave Suit Settled

Herman Robbins, president of National Screen Service Corporation, National Screen Accessories, Inc., and Advertising Accessories, Inc., and Charles L. Casanave announced Wednesday that all litigations between them and their associates had been settled.

We'll worry about September in September...

A FRANK STATEMENT OF

Last September, Warner Bros. contracted with 11,474 exhibitors to deliver the 48 best pictures possible before September 1st of this year.

That obligation remains an obligation with us.

Until it is completely fulfilled, we have no intention of concerning ourselves or our customers with consent decree selling or the screening of next season's product.

At the proper time, and with ample notice to all concerned, we will tradeshow our product for September and the months follow-

POLICY BY WARNER BROS.

ing. Meanwhile, we recognize our present responsibility. The flow of big pictures during July and August will be uninterrupted – and unprecedented.

In the two months remaining of the current season, Warner Bros. will continue to fulfill all its present obligations. We will more than live up to every contract signed last year. And we'll worry about September – in September!

Gradwell L. Sears

General Sales Manager
Warner Bros. Pictures, Inc.

JULY 12
of THIS year!

JIMMY CAGNEY
BETTE DAVIS



"THE BRIDE CAME C.O.D."

with

STUART ERWIN · EUGENE PALLETTE · JACK CARSON · GEORGE TOBIAS · HARRY DAVENPORT

Directed by **WILLIAM KEIGHLEY**

Screen Play by Julius J. and Philip G. Epstein • From the Story by Kenneth Earl and M. M. Musselman • Music by Max Steiner

A Warner Bros.-First National Picture

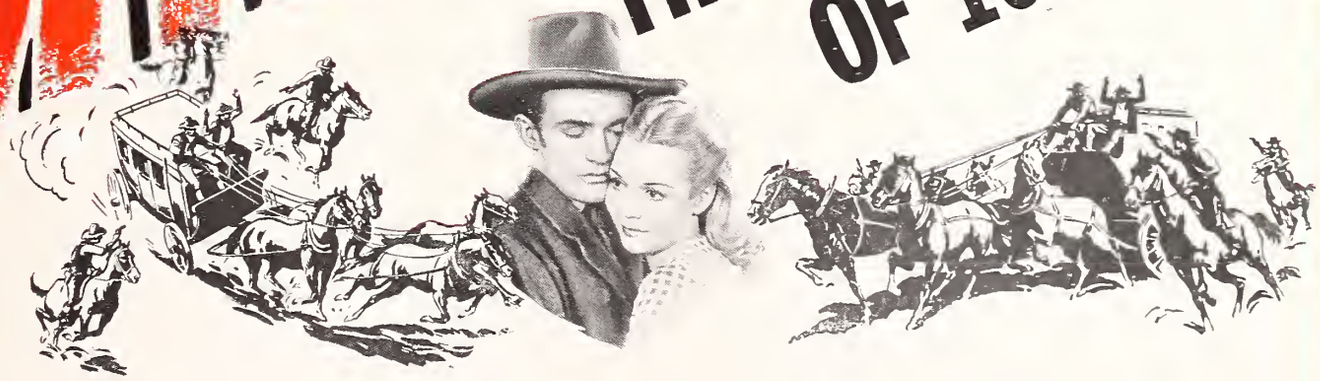
JULY 26
of THIS year!



BAD MEN OF MISSOURI

THE "DODGE CITY" OF 1941!





with

DENNIS MORGAN • JANE WYMAN • WAYNE MORRIS • ARTHUR KENNEDY

Directed by **RAY ENRIGHT**

Screen Play by Charles Grayson • From a Story by Robert E. Kent • A Warner Bros.-First National Picture



AUG. 9 of THIS year!

EDW. G. ROBINSON · MARLENE DIETRICH · GEORGE RAFT

in

MANPOWER



with

ALAN HALE

FRANK McHUGH

Directed by

RAOUL WALSH

Original Screen Play by
Richard Macaulay and Jerry Wald

A Warner Bras.-First National Picture

AUG. 30
of THIS year!

ERROL FLYNN
FRED MacMURRAY
in
"DIVE BOMBER"
in TECHNICOLOR

with
RALPH BELLAMY • ALEXIS SMITH
ROBERT ARMSTRONG • REGIS TOOMEY • ALLEN JENKINS

Directed by MICHAEL CURTIZ

Screen Play by Frank Wead and Robert Buckner
From a Story by Frank Wead • Music by Max Steiner
A Warner Bros.-First National Picture



...All this product!

...All this season!

...All from Warners!

(SO WHY WORRY ABOUT NEXT YEAR?
YOU CAN BUY **WARNERS** AGAIN!)

JACK L. WARNER *In Charge of Production*
HAL B. WALLIS *Executive Producer*

PRINTED IN U.S.A.

SINGLE SALES, 'TAILOR-MADE' FILMS, TRADE SHOWS IN NEW DISCLOSURES

Balaban Sees Forced Adaptation of Production to New Selling Requirements; Single Sales Policies Announced

Statements of product policy and procedure came forth this week, directly and indirectly, from more of the distributors who will be affected by the new order of selling under the consent decree which officially becomes effective in eight weeks, on September 1st, for the season of 1941-42.

RKO Radio claimed first in the field with advance trade showings on a full block of five (see page 15); Herman Wobber, for 20th Century-Fox, revealed in a Hollywood interview that his company was another of the Big Five which will sell singly and in groups (see page 12); Paramount, too, will sell singles to key accounts, it became known, the while Barney Balaban, company president, cited a new order of "tailor-made" filming under the new decree order.

Warners is getting ready for its first 1941-42 convention, to be held in Canada, and 20th Century-Fox is making similar plans for its convention, at about the same time, in Hollywood, while United Artists this week completed a series of regional conventions, laying before its field forces the identities of pictures, plans and policies for the new season. U. A. is not affected by the decree, being one of the Little Three non-signatories, along with Columbia and Universal.

Improved Paramount Product, Says Balaban

Citing Paramount's program for next season as "tailor-made for the new selling system," Barney Balaban, Paramount's president, announced last Friday just before leaving Hollywood for New York, that pictures for his company's first group of films for decree selling had been selected and would be announced in New York soon. Mr. Balaban was in Hollywood for a week of conferences with Y. Frank Freeman, vice-president in charge of production and other studio executives, discussing general operating problems which had arisen since the executive meeting in the East several months ago. The conferences consumed as much as "12 to 14 hours a day," but Mr. Balaban said he was "very happy" about the details of a "general constructive program" which were ironed out.

Returning to New York, Mr. Balaban, on Tuesday, elaborated on the company's product plans (see page 9) on the eve of the announcement, Thursday, by Neil Agnew, of the titles of the first Paramount block-of-five.

It is reported that a large number of the company's new season's pictures will be sold individually in the larger first-run situations.

Adolph Zukor, chairman of the board, Stanton Griffis, chairman of the executive committee, Russell Holman and Paul Raibourn, other Paramount executives, returned to New York with Mr. Balaban.

Charles Regan, Paramount's assistant sales manager, announced that "Ruggles of Red Gap," starring Charles Laughton, would be reissued for mid-summer release and that prints will be in company exchanges by mid-July. He said the reissue will not affect the company's summer release schedule.

The release for August will be: "Kiss the Boys Goodbye," co-starring Don Ameche and Mary Martin with Oscar Levant, August 1st; "Secrets of the Wastelands," a Hopalong Cassidy pix, August 16th; "World Premiere," with John Barrymore, August 23rd; "Aloma of the South Seas," a technicolor production starring Dorothy Lamour and Jon Hall, August 29th; and "Flying Blind," also for August 29th.

William H. Pine and William C. Thomas of Picture Corporation of America, have signed a new contract with Paramount to furnish six pictures a year, three to star Richard Arlen and three comedy mysteries with Chester Morris. Picture Corp. already has produced three films for Paramount, but will dissolve their company under terms of the new contract. They will operate, however, under their own names.

RODGERS CLARIFIES MGM'S POLICY

Metro-Goldwyn-Mayer has not decided to sell individually each picture on its 1941-42 *program contrary to a statement to that effect published last week. According to William F. Rodgers, general sales manager for the company, "MGM has set no policy as yet calling for the sale of pictures individually or in groups." He indicated that while pictures would be available immediately after the trade showings prescribed by the consent decree, MGM had made no ruling to require either single or group sales exclusively.*

Also, Metro has not determined how many pictures will be grouped together. Mr. Rodgers last week announced the first MGM trade shows, listing three pictures for screening in 62 cities during the weeks of July 14th, 21st and 28th. (MOTION PICTURE HERALD, *June 28th, page* 13).

Sears Says Warners Will First Finish with 1940-41

"Despite any action by other distributing companies to get an early start in selling product for the new season, Gradwell L. Sears, Warner Brothers general sales manager, instructed district managers at a home office conference on Tuesday of this week the company would not be stampeded into following suit but would fulfill its current season's contracts 100 per cent before going after new season's business," said a statement issued by the Warner home office Tuesday night.

Mr. Sears was described as condemning "the tendency in some quarters to 'sluff off' the last few months of a season in order to get the jump in selling the new lineup." He declared that Warners would deliver their full lineup for the year.

Carl Leserman, assistant general sales manager, presided with Mr. Sears at the conference. Also in attendance were Roy Haines, eastern and Canadian manager; Ben Kalmenson, southern and western manager; Norman H. Moray, short subject sales manager; A. W. Schwalberg, supervisor of exchanges; Arthur Sachson, head of the contract department; and the following district managers: Ed. M. Schnitzer, eastern; Robert Smeltzer, central; Rud Lohrenz, midwest; James Winn, prairie; Ralph L. McCoy, southeast; Fred M. Jack, southwest; Henry Herbel, west.

Meanwhile, late Wednesday, Warners announced a complete new setup for its distribution machinery, eliminating district managers, in a move to 'streamline' selling to meet the new local selling conditions under the decree (see page 9).

After attending the "Sergeant York" premiere Wednesday night at the Astor Theatre, the district managers returned to their territories.

Warners' Montreal Sales Meeting

Warner Brothers announced dates of their Canadian sales meeting for July 15-17, at the Mount Royal Hotel in Montreal. Gradwell L. Sears, general sales manager of the company and president of Vitagraph, accompanied by Carl Leserman, Roy Haines, Ben Kalmenson and Norman Moray, will represent the Warner home office, with Wolfe Cohen, Dominion manager, presiding.

Full-program selling in Canada and a desire to conserve Canadian currency as much as possible, were the deciding factors which caused Warner Brothers to hold the meeting separately from the later-scheduled American sales convention in Chicago.

Canadian territory representatives who will be on hand for the meeting are Joseph Plottel, Toronto branch manager; Alfred E. Piggins, district booker; Harry Law, salesman, Toronto; Glenn Ireton, district press representative; Lewis McKenzie, St. John branch manager; Philip Sherman and G. Kieley, manager and salesman, Montreal branch; Louis Geller and Frank Davis, manager and salesman, Winnipeg branch; Harry Kohn, manager, Calgary branch; and I. "Babe" Coval, manager, Vancouver branch.

P. R. C. Franchise Holders Meet

Franchise holders of Producers Releasing Corp., were in New York early this week for conferences with O. Henry Briggs, president of the company. They were Jack Adams and Jack Adams, Jr., of Dallas, Tex.; Ike Katz, Atlanta; Leo Goldberg, Cleveland; William Flemion, Detroit; Herb Given, Philadelphia; Milton Lefton, Pittsburgh; Harry Asher, Boston, and George Gill of Washington.

The Little Rock, Ark., franchise of PRC has been taken over by B. F. Bushy, G. W. Jones and Fred Lawrence, according to an announcement by Arthur Greenblatt, general sales manager of the company.

The three new franchise holders, who were formerly associated as distributors of Republic pictures, recently reunited under the name of Central Film Company to handle the distribution of the PRC product in the Little Rock territory. Little Rock has heretofore been a branch operated by Jack Adams of Dallas.

United Artists Winds Up 1941 Sales Conventions

United Artists' final regional sales meeting of the Spring-Summer period of the year, occurred Tuesday, in San Francisco with personnel from the home office, and from the Los Angeles, San Francisco, Salt Lake City and Seattle offices present.

On Monday, Haskell Masters, western sales manager, announced the appointment of David Griesdorf as Los Angeles branch manager. Mr.

(Continued on following page)

U. A. Officials at Regional Meetings

(Continued from preceding page)

Griesdorf had been eastern representative for James Roosevelt's Globe Productions.

In attendance at the San Francisco meeting in addition to Mr. Masters and Mr. Griesdorf were the following: Arthur W. Kelly, Monroe Greenthal and Seymour Poe from the home office; Ben Fish, Western district manager; Guy S. Gunderson, Frederic Gage, Kenneth R. McKaig and W. B. Pollard, Los Angeles salesmen; A. W. Hartford, Salt Lake City manager, W. K. Miller, Joseph Solomon, E. M. Gibson and J. E. Madsen, salesmen.

Also: D. J. McNerney, San Francisco manager, Paul Bush, Jack O'Loughlin, Jack O'Bryan and W. M. Bigford, salesmen; Frank M. Higgins, Seattle manager, A. H. Kleeper, A. J. Sullivan, C. W. Trowbridge, H. W. Landstrom and H. Harden.

The San Francisco regional meeting was the fifth in two weeks. On Friday and Saturday, June 27th and 28th, occurred the third, in Cincinnati, with Mr. Kelly and other home office executives in attendance.

Previous meetings had been held in New York, first, two weeks ago, and then in New Orleans, at the beginning of last week. It was at those meetings Mr. Kelly enunciated the new policy of the company; its refusal to announce a "minimum" or "maximum" number of pictures; its intention to reveal its new product in large blocks at successive and comparatively frequent regional meetings.

From Hollywood, it was reported this week that Frank Capra and David O. Selznick, who are acquiring partnerships in the company, will sign 10 year contracts, which will require them each to make two pictures per year.

Republic New Season Releases

"Mountain Moonlight" and "Hurricane Smith" are two completed Republic films of the company's first releases on its 1941-1942 program. During the month of July Republic will release the following pictures: "Gangs of Sonora," July 10th; "Mountain Moonlight," July 12th; "Sunset in Wyoming," July 15th; "Hurricane Smith," July 20th; "Ten Nights in a Bar Room," July 24th; and "Rags to Riches," July 31st.

J. R. Grainger, president of Republic Pictures Corporation, and J. Myer Schine, of the Schine Theatre Circuit, closed a deal last week covering Republic's 1941-42 product with the circuit, for 128 houses in New York, Ohio, Kentucky and Maryland. George Lynch, Schine executive, Jack Bellman, Buffalo manager for Republic, Arthur Newman, Albany Republic manager and Nat Lefton, franchise holder for Republic in Cleveland and Cincinnati, sat in on the deal.

RKO Begins New Publicity Push

Publicity for RKO features will get under way two or more weeks before actual filming starts, under a new system of publicity for the company, inaugurated over the weekend by George J. Schaefer, its president. The Hollywood studio announced publicity will be planned to create steady interest through production of each film, through its editing and announcement of release; and that it will reach a maximum of intensity at the time of trade showings—an intensity which, the studio said, will be maintained through the film's first run. Hollywood observers said the RKO studio is the first to rearrange its publicity schedule to meet consent decree conditions.

Exhibitors' Invitation to MGM Screenings

PLEASE PRESENT THIS INVITATION AT THE DOOR
Don't throw it away!

THE FRIENDLY COMPANY *invites*

to a **TRADE SHOWING** *of*

"LADY BE GOOD"

ELEANOR POWELL • ANN SOTHERN • ROBERT YOUNG

AN M-G-M PICTURE *(Loew's, Inc.)*

SALT LAKE CITY, U. • *Studio Theatre*
161 Main Street South
TUESDAY (10 A.M.) — JULY 15th

BUTTE, MONT. *Fox Theatre*
Washington and Park Streets
THURSDAY (2 P.M.) — JULY 17th

This invitation is for the screening in your own territory or for any other trade showing in the published schedule. This card is non-transferable.

Here is the first ticket to a trade showing under the Consent Decree. It is the form Metro-Goldwyn-Mayer will send to all exhibitors, inviting them to screenings of three pictures in 62 cities, starting July 14th. The schedule was published in the HERALD *last week.*

Studios, Labor Still Talking

Coast IATSE unions are still negotiating with producers on wages and hours demands, and other unions and guilds this week were also conferring on new pacts, or drawing up now familar demands.

Meanwhile, in the east, the publicity and advertising workers in the majors' New York home office appear to be headed for substantial wage increases, a closed shop and other items in the demands of their union, the Screen Publicists Guild, as that organization was notified last week by the National Labor Relations Board that a board election would be conducted July 9th.

The Guild had previously won from the board the right to an election, after petitioning for certification as the bargaining agency for such workers.

Disagreement in Guild

Disagreement among the publicity and advertising workers of some companies, on Guild political policies, and evidenced several weeks ago by open letters from some members of Paramount's and MGM's advertising departments, appeared to be somewhat counterbalanced this week by an appeal for reinstatement into the Guild, from six Paramount publicists, who had resigned in May, 1940, protesting alleged anti-democratic government of the Guild. The Paramount persons are Jonas Arnold, Bud Getschal, Adolph Silverstein, Bernard Lewis, Paula Weiss Fraser, and Paul White. They said, in a letter, in part:

"We have no faith in dual unionism as a solution to the problems facing the Guild, and are opposed to dual unionism in principle."

The Guild held a membership meeting Wednesday night, June 26th, and the election procedure was explained by H. N. Glickstein, counsel. The members voted plans for a wide turnout of eligible publicity and advertising workers.

Meanwhile, in the radio world, the dispute between the American Federation of Radio Artists and the Cincinnati affiliate of the Mutual Broadcasting System, station WKRC, has not yet resulted in the strike threatened by the union against the whole system two weeks ago. Mediation meetings occurred last week in Chicago; and the board of directors of Mutual on Monday called a meeting for next Tuesday, in Chicago or New York, to consider the network's position in the matter in event of open hostilities.

The union has taken one action: it has mailed notices to advertising agencies and to the network, advising them union members would not be permitted on programs fed to the Cincinnati station, after July 12th.

The Cincinnati outlet, meanwhile, continued under picketing this week.

Staff of the station has formed an independent union, the Radio Artists Association, which said:

"We feel that our livelihoods are being jeopardized by persons having no interest in us, other than their own selfish motives; and we bitterly resent being picketed by persons who, in the majority, are made up of our competitors, and work at other radio stations."

Producers and representatives of the Screen Directors Guild last week agreed, in Hollywood, on proposals for a new contract.

From Philadelphia, there are observations that higher wages for actors and musicians will be sought by unions for those categories.

Neagle Film Set

Anna Neagle's next picture for RKO to be produced by Herbert Wilcox, will be a melodrama made in Canada and England dealing with the North Atlantic patrol and the British Secret Service, the studio has announced. They will leave for England to start production following a tour of Canada plans for which are now in preparation.

Hammons Short Completed

E. W. Hammons has completed his second short subject at Eastern Service Studios, Long Island, N. Y., a comedy of dog training. His first, "Hands of Destiny," was sold to Paramount recently for distribution by that company. Mr. Hammons is also making arrangements for a feature production.

NEWSPAPERS AID 'DOORBELL RINGING' TO SELL SCREEN AS AN INSTITUTION

Philadelphia 'Bulletin' Runs Series on "Try a Movie Vacation"; Circuits, Independents Take Up Campaign in South, West

by JAMES P. CUNNINGHAM

Motion picture promotion by point-of-sale merchandising stressing the screen as an institution, is showing a noticeable gain, aided and abetted in many cases by local newspaper publishers who are giving recognition in print to the screen for its contributions to the community.

Urgings galore have been heard of late by exhibitors from their own leaders and from many distribution executives, to recognize the special economic importance today of the theatre's use of institutional selling, of placing special effort behind the motion picture on a long-range basis rather than on the occasional one-shot concentration on a special production.

"Stop wringing your hands and start ringing doorbells" was this week's keynote of institutional selling, sounded before Carolina exhibitors, in convention at Myrtle Beach, by Henderson M. Richey, Metro-Goldwyn-Mayer's exhibitor contact. (More about this on page 57).

Screen Value Enhanced

Hardly an exhibitor convention has passed of late without some attention being given to the subject, as described repeatedly in these pages. The state of the nation, reflecting the state of the world seems to have accentuated the position of the motion picture in each community for its value as a mass medium for entertainment and escape.

One of the latest and most significant attentions paid to the screen in this connection came from the Philadelphia *Evening Bulletin*, urging the public, in newspaper advertisements, to "Take a Movie Vacation." This promotion is being taken up elsewhere, by other newspapers and by circuit and independent operators.

Basically concerned, of course, with its theatre advertising space buying business, but, nevertheless unusual, was the series of institutional advertisements voluntarily inserted in their newspaper of some 462,626 daily circulation by the publishers of the *Bulletin*.

"Ever try a Movie Vacation?" asked a typical ad, adding the message: "Short vacations at the movies will rest and relax you in mind and body . . . and tide you and your family over until you can get away for your long vacation."

One of the eight advertisements, running from six to seven inches deep, on two columns, stressed the value of a "Movie Vacation" as a means of "escape" . . . "Never before has 'escape' been so important to everyone's well-being. . . ."

The Indianapolis *Star*, among others, will use this summer the "Ever Try a Movie Vacation?" series of institutional promotions originated by *The Bulletin*.

Associated Theatre Owners of Indiana received copies of *The Bulletin's* series and Don R. Rossiter, ATOI executive secretary, offered them to *The Star's* publishers through W. F. Morse, MOTION PICTURE HERALD's Indianapolis correspondent, who is a reporter for *The Star*.

The *Philadelphia Record* likewise stressed the screen institutionally in a series of advertisements, tying in with a puzzle contest, as previously reported.

George T. Eager, executive of the Philadelphia *Bulletin* in charge of the "Try a Movie Vacation" stunt, reported inquiries from many exhibitors and circuits concerning the promotion.

Mr. Eager believes, "the motion picture industry has not capitalized on the fact that attending a good movie is one of the most relaxing and restful ways to spend a few hours."

United Detroit Theatres, Columbia Pictures, Warner Brothers Theatres were mentioned as among those who asked the *Bulletin* for permission to use its institutional movie-selling series.

Hundreds of theatres are taking opportunity to gain public goodwill by their contributions to defense, using their screens, their front lobbies, their press and poster advertisements to urge aid for Defense, aid for 'war' bond buying, aid for defense priorities, aid for the services.

Lucas and Jenkins, that southeastern circuit which has been particularly showmanship-minded of late, took the keynote of President Roosevelt's message to the Academy of Motion Picture Arts and Sciences dinner, last February 27th, to point up in advertisements, to its Georgia public, the place of the screen in the community.

"We have seen the American Motion Picture become the foremost in the world. We have seen it reflect our civilization throughout the world . . . our aims, aspirations and ideals of a free people and of freedom." This was the Presidential quote used by L. and J. in one Atlanta *Journal* institutional promotion. Surrounding that note was the observation, "Motion Pictures are recognized as America's No. 1 form of mental relaxation. . . . Too much thinking about unpleasant things is not good for anyone. . . . Not one, but several movies a week will provide that relaxation and entertainment you need so much in these serious times. . . ."

Citywide institutional selling campaigns by organized exhibition is another progressive step in the marked trend these days toward institutional promotions for the benefit of all houses. Allied of Illinois, in Chicago, is one group participating. And Allied nationally has been doing things about a direct approach to the public, in a manner as yet undisclosed, to call special attention both to the screen and what the public wants and doesn't want thereon.

Special "entertainment week" promotions is another form, such as that now being sponsored throughout Wisconsin by Fox Midwest Theatres, tieing in local merchants on cooperative advertisting with this keynote message: "Don't let the Blues Get You Down. Now's the Time for Every Real American to be Cheerful, Light-hearted, Carefree," etc.

A study of business-boosting campaigns was being carried on this week by a Northwest Allied committee which will recommend a drive to be launched on a statewide basis probably in the fall.

Henry Green, Don Guttman and Harold Kaplan, all of Minneapolis, were delegated to study successful campaigns of the past and some already framed for the future in an effort to shape one of "far-reaching effect" for use in this territory.

Among the plans they are studying is one framed by Cliff Gill, of Welworth theatres, Minneapolis, given some attention last spring.

Newspapers which see Screen and Theatre as Hometown Institution

Way down east on Long Island, where New York juts into the Atlantic, exhibition is getting cooperation from the country press in important terms. Thomas W. Gerety of Metro-Goldwyn-Mayer Pictures brings to attention an editorial from the Central Islip Messenger, *one of several papers issued in the region by the Rambler Publishing Corporation, which on June 11th editorialized:*

In calling attention to Suffolk County theatres on the front page of our papers, each week, we do so with the feeling that they contribute so handsomely to the pleasure of our visitors and friends that they need only to be visited to be appreciated.

These theatres represent an investment of hundreds of thousands of dollars. In Smithtown the house was built a few years ago at a cost far in advance of any possible real financial return, in profit. It was a fine gesture in the belief of the possibilities of Smithtown.

Our business men are forever asking for industries to come to Suffolk. We have here an industrial investment representing far more than the average industry, and, while the theatre may only employ a few people, there is available a safe and pleasant place for recreation to which one can invite their friends at a very moderate cost.

The average country movie in Suffolk provides better seating convenience, safety, comfort, and entertainment than was provided a few years ago in the best Broadway theatre at $2.00 a seat, for less than 50 cents.

The money we now pay for the best theatre seat in our town, in a thoroughly up-to-date, modern theatre, would not, in former years, pay for the back gallery seat in Daly's theatre, at 33rd Street and Broadway.

So visit our local theatres and give yourselves a real treat. Shut the tight-fisted old World out for awhile, be grateful for the safety, peace, and relief from air raids we have here, and take about an hour off on, say, each Sunday morning to thank God, in His Church, that you are in America and are American.

If you cannot play splendidly and worship dutifully, you are a pretty poor sort after all.

Further, these papers find space from week to week for the tidings of pictures playing the theatres of the region as released by the exhibitors, timed with the showings. From the point of view of these publications, the motion picture pertains to the hometown theatre, not to a remote and fantastic Hollywood.

Dr. Gallup Writes

To the Editor of the Herald:

I have read with great interest your article describing the efforts being made by John Q. Adams and R. J. O'Donnell to tackle a problem which is one of the industry's greatest—the problem of how to get those 32,000,000 "abstainers" into the theatre.

May I, however, draw your attention to one statement which is mistakenly attributed to me?

You quote our release of last July as stating that aversion to double features is the second most important factor causing poor attendance. Here is what we actually wrote:

"It would be untrue to say that double features are directly responsible for keeping many persons away from the box office."

Your article carries the headline "INTERSTATE REFUTES GALLUP POLL." After reading the article I am not quite sure which of our findings are supposed to have been "refuted."

The poll in question was a poll of public opinion on the double feature controversy. We listed the main reasons given by the public *pro* and *con* double features, but we nowhere enumerated the reasons why 32,000,000 persons financially able to attend pictures frequently, actually go less than once a month.

The study on double features was completed last July, and ever since then we have been trying to find out what is keeping these 32,000,000 persons away from the theatre. This study has not yet been completed.

It is an exceedingly complex problem, and I know you will agree that a great deal of damage could be done by an over-simplified approach to its solution.—GEORGE GALLUP, *American Institute of Public Opinion, New York.*

A degree of misunderstanding appears here. The HERALD *did not quote Dr. Gallup's released statement, but instead did quote the expressions of Mr. Adams and Mr. O'Donnell—as may be confirmed by reference to page 35 of the June 14th issue of this publication. Specifically* THE HERALD *set down: ". . . Before submitting ideas for a new approach and new methods, Mr. Adams and Mr. O'Donnell enumerate the Gallup questions and cite their refutations."*

Part of the issue seems to hinge on "refutations." Mr. Adams and Mr. O'Donnell certainly hoped they were refutations. Perhaps THE HERALD *could have called them disputations.*

Meanwhile, it would appear that the figure of 32,000,000 persons who are "financially able and who are not attending the movies," may suffice as a sort of bench mark in a surveying operation, but it remains a product of hypothesis.—TR.

THE CASE FOR THE THEATRE MANAGER

To the Editor of the Herald:

Congratulations on your splendid editorial "Whose Pictures?" in the June 21st issue of MOTION PICTURE HERALD.

Particular praise is due your reference to distribution executives on convention platforms asking for more and greater selling efforts at the box-office. The final resting place of such remarks becomes the theatre manager—a very helpless individual in the face of Hollywood, the newspapers and fan magazines, to say nothing of radio.

This never-ending cry for more and greater showmanship is an easy way out for those who are failing in their jobs through neglect of an obvious evil and failure to recognize that evil's telling effect upon the public.

As you pointed out, an exhibitor's or a manager's efforts are merely anti-climactic, pointless and second hand. Further, such efforts result in a waste of much needed money.—FLOYD FITZSIMMONS, *Laurel Theatre, Long Beach, L. I.*

SEES "CHEAPENING" OF THEATRE SLUMP CAUSE

To the Editor of the Herald:

Many explanations of the so-called slump in the motion picture business are being alibied by top executives of distribution, production, and theatre circuits claiming that the war is responsible.

However, the facts are that the war has nothing whatsoever to do with the poor grosses because we know that if anything, that would help to improve the business because so many more people are working and need relaxation.

The real reason for the condition of the theatre business, as I see it, is the fact that the theatre executives, as well as distributors, have allowed many other types of competition without any resistance whatsoever. They have become negligent, self-satisfied and have taken it for granted that nothing could be done about it.

What have the theatre owners and the distributors done to combat radio? What have they done to combat the double and triple bill plus the hundreds of thousands of dollars that are now being given away in the theatres in the form of cash, cars, crockery, groceries, books, etc.? What have they done to combat the unfair quiz programs where tens of thousands of dollars are given away every month with free admissions to hundreds of thousands.

I could go on like this for pages but what is the use? The public today have been educated to go to theatres not to see pictures as much as to see how much money they can get for nothing. The columnists have been given *carte blanche* at all the studios so that they may explain to the public how ugly so and so looks on the set, how the scenes are faked with miniatures, etc., and have disillusioned the public. All one hears of today is scandal about the stars and the amount of money that they earn.

Have the distributors ever considered the effect of a double bill like Charlie Chaplin in "The Dictator" with "That Night in Rio," either one of which would make a good outstanding program. Is it a wonder that the public stay away from the movies and only go when two top pictures are shown?

Throughout the country the new vogue is to have junior prices for those aged 12 to 16 who formerly paid adult prices. This has, of course, decreased the gross because a great number of people who used to pay the regular prices now pay half the price.

It seems everything is being done to further cheapen the business instead of elevating it. I believe that if theatres were conducted as theatres and not as book stores, grocery stores, as well as charitable organizations, and the managers would go to work exploiting every picture as they used to do, there would he no cause for complaint and the public would get to appreciate the theatre once again.

It seems to me that the business is big enough and powerful enough to combat all of the evils that have crept into it and set a higher standard and keep it so.

Don't you think a discussion along these lines to the exhibitors and distributors would do a lot of good throughout the country?—JOHN JAY FRANKLIN, *World Wide Theatre Company, San Francisco, Cal.*

NEED FOR STARS WHO CAN ACT

It would appear that the motion picture business is sadly lacking new young female stars with acting ability. If you will but look over the pictures for the past two seasons I believe you will agree that the newcomers are a rather sorry lot. True, they have lovely faces and figures that would turn the head of a sculptor, but they are in every sense of the phrase "green horns" when it comes to acting. In other words, I believe that the public, which we are trying to please in this business, is tired of the beautiful but dumb type.

I feel sorry for a nice little girl like Veronica Lake when they give her a heavy, like the girl in "I Wanted Wings." It makes you feel like telling her to braid up her pig tails and go home to mother. But she will be all right if some one will take her in hand and teach her something about acting, so that she won't appear ridiculous to the people who might have been her fans. So sometimes it may not be the young star's fault; it is the casting director, and the directors themselves.

On the other hand, they are finally coming to their senses in Hollywood and New York, and giving the public a few men like Stirling Hayden, and using one of the best male leads in Hollywood, Preston Foster, instead of the boys that look like a cross between a French gigolo and an advanced case of T. B.

There are many stars that the above complaints do not apply to, for these we are very grateful. They are our bread and butter.—NELA MCMINN, *Beacon Theatre, Superior, Wis.*

FREE MERCHANT SHOWS AND LOST PATRONAGE

To the Editor of the Herald:

With further regard to my several letters to you pertaining to 16 MM competition of free shows, the height of something or other was reached today, when in our Terre Haute Star and Terre Haute Tribune an ad appearing on the amusement page announced:

FREE PICTURE SHOW; Thurs. Evening, May 22nd, at 8 o'clock; Elm Grove Park; North Terre Haute.

For your information this is the opening night of the weekly free show which will be given every Thursday at North Terre Haute. There are also five other communities within a radius of 3 to 10 miles where free movies are shown, adjacent to Terre Haute.

It's certainly high time producers realized that exhibitors cannot compete with free shows. As far as I know, this is the first time that such free entertainments have been advertised in our local papers.

Much has been written about the drop of millions of patrons from weekly shows and very few seemed to be able to supply the reason for our lost patronage. Don't believe we have to look any further for the solution. Approximately 800 to 1000 people attend each one of these free shows. In Indiana there are more than 170 such merchant shows with an attendance of at least 170,000 people. Now multiply this by the number of free shows throughout the United States and you can find where the millions of lost patrons are.

Our Exhibitor Association would like to see your progressive paper start and help finish a real fight against free shows.—ABE H. KAUFMAN, *Fountain Theatre, Terre Haute, Ind.; President, Terre Haute Theatres Assn.*



YOUR ACADEMY AWARD STAR IN HER FIRST PICTURE SINCE "KITTY FOYLE"...

GINGER ROGERS

in the picture of her dreams . . . as the girl who could be happy with any one of the three men who loved her — if only she could forget the kisses of the other two!





Tom, Dick and Harry

with

George **MURPHY**

Alan **MARSHAL**

Burgess **MEREDITH**

Directed by GARSON KANIN

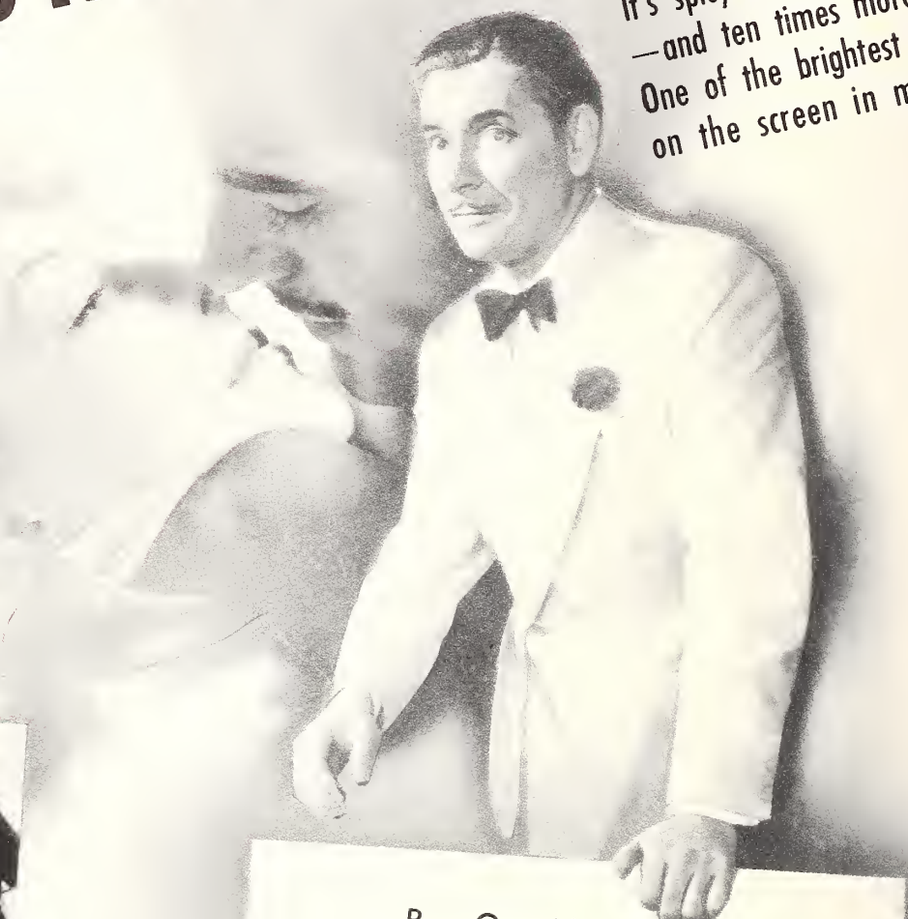
Produced by ROBERT SISK

Story and Screen play by Paul Jarrico

RKO RADIO PICTURES

THE STORY BEHIND THAT $500 KISS! . . . . .

It's a knockout—for laughs and for a slant on how to run your wife's romantic affairs. It's spicy as a French farce —and ten times more fun. One of the brightest shows on the screen in months!







RONALD

COLMAN

My Life with Caroline

WITH

ANNA LEE

CHARLES WINNINGER
REGINALD GARDINER
GILBERT ROLAND
KATHERINE LESLIE
HUGH O'CONNELL

Produced and Directed by
LEWIS MILESTONE

WILLIAM HAWKS, Executive Producer
A UNITED PRODUCERS PRODUCTION
Screen Play by John Van Druten and Arnold Belgard
RKO RADIO PICTURE















NOTE TO HUSBANDS:

You can take the romance out of marriage, but you can't take the romance out of a woman!

RELEASE
AUG
1st

©USA

RKO RADIO PICTURES, INC.
TRADE SHOWINGS
OF PICTURES TO BE RELEASED AFTER SEPT. 1, 1941

EXCHANGE CITY	PLACE OF SHOWING	ADDRESS	PARACHUTE BATTALION		FATHER TAKES A WIFE		THE DEVIL AND DANIEL WEBSTER (Tentative Title)		CITIZEN KANE		LADY SCARFACE	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Paramount Theatre	378 Clinton Ave.	Tues. 7/15	10 A.M.	Tues. 7/15	11:30 A.M.	Wed. 7/16	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Atlanta	RKO Projection Room	191 Walton St. N. W.	Mon. 7/14	11:30 A.M.	Mon. 7/14	10 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Boston	Uptown Theatre	239 Huntington Ave.	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	—	—
Boston	RKO Projection Room	122 Arlington Ave.	—	—	—	—	—	—	—	—	Fri. 7/18	11 A.M.
Buffalo	Bailey Theatre	Bailey & Genesee Sts.	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Charlotte	Visulite Theatre	1615 Elizabeth Ave.	Tues. 7/15	10 A.M.	Tues. 7/15	11:30 A.M.	Wed. 7/16	10:30 A.M.	Thur. 7/17	10:30 A.M.	Fri. 7/18	10:30 A.M.
Chicago	Studio Theatre	64 East Van Buren St.	Mon. 7/14	10:45 A.M.	Thur. 7/17	10:45 A.M.	Wed. 7/16	10:45 A.M.	Fri. 7/18	10:45 A.M.	Sat. 7/19	10:45 A.M.
Cincinnati	Mayfair Theatre	5th & Sycamore Sts.	Mon. 7/14	11 A.M.	Wed. 7/16	2 P.M.	Tues. 7/15	2 P.M.	Thur. 7/17	2 P.M.	Fri. 7/18	2 P.M.
Cleveland	Lake Theatre	1630 Euclid Ave.	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Dallas	Texas Theatre	251 W. Jefferson St.,	Mon. 7/14	10:30 A.M.	Wed. 7/16	10:30 A.M.	Tues. 7/15	10:30 A.M.	Thur. 7/17	10:30 A.M.	Fri. 7/18	10:30 A.M.
Denver	Santa Fe Theatre	974 Santa Fe Drive	Mon. 7/14	2 P.M.	Wed. 7/16	2 P.M.	Tues. 7/15	10:30 A.M.	Thur. 7/17	2 P.M.	Fri. 7/18	2 P.M.
Des Moines	Forest Theatre	1343 - 13th St.	Mon. 7/14	11 A.M.	Tues. 7/15	2 P.M.	Wed. 7/16	2 P.M.	Thur. 7/17	11 A.M.	Fri. 7/18	2 P.M.
Detroit	Majestic Theatre	4136 Woodward Ave.	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Indianapolis	St. Clair Theatre	800 Ft. Wayne Ave.	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Kansas City, Mo.	Vogue Theatre	3444 Broadway	Mon. 7/14	10:30 A.M.	Tues. 7/15	2:15 P.M.	Wed. 7/16	2:15 P.M.	Thur. 7/17	2:15 P.M.	Fri. 7/18	2:15 P.M.
Los Angeles	Victoria Theatre	2570 W. Pico Blvd.	Mon. 7/14	2:15 P.M.	Wed. 7/16	2:15 P.M.	Tues. 7/15	2:15 P.M.	Thur. 7/17	2:15 P.M.	Fri. 7/18	2:15 P.M.
Memphis	Ritz Theatre	1705 Poplar St.	Mon. 7/14	2:30 P.M.	Wed. 7/16	10:30 A.M.	Tues. 7/15	10:30 A.M.	Thur. 7/17	10:30 A.M.	Fri. 7/18	10:30 A.M.
Milwaukee	Tower Theatre	757-No. 27th St.	Mon. 7/14	2:15 P.M.	Wed. 7/16	2:15 P.M.	Tues. 7/15	2:15 P.M.	Thur. 7/17	2:15 P.M.	Fri. 7/18	2:15 P.M.
Minneapolis	St. Louis Pk. Thea.	2835 Minnetonka Blvd.	Mon. 7/14	1:30 P.M.	Thur. 7/17	1:30 P.M.	Wed. 7/16	1:30 P.M.	Fri. 7/18	1:30 P.M.	Sat. 7/19	10 A.M.
New Haven	Whalley Theatre	379 Whalley Ave.	Mon. 7/14	11 A.M.	Tues. 7/15	11 A.M.	Wed. 7/16	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
New Orleans	Coliseum Theatre	1233 Coliseum St.	Mon. 7/14	10 A.M.	Wed. 7/16	10 A.M.	Tues. 7/15	10 A.M.	Thur. 7/17	10 A.M.	Fri. 7/18	10 A.M.
New York	Broadway Theatre	1681 Broadway	Mon. 7/14	10:45 A.M.	Thur. 7/17	10:45 A.M.	Tues. 7/15	10:45 A.M.	Fri. 7/18	10:45 A.M.	Sat. 7/19	10:45 A.M.
Oklahoma City	Uptown Theatre	1212 No. Hudson St.	Tues. 7/15	10 A.M.	Tues. 7/15	11:15 A.M.	Wed. 7/16	10:30 A.M.	Thur. 7/17	10:30 A.M.	Fri. 7/18	10:30 A.M.
Omaha	Avenue Theatre	2819 Leavenworth St.	Mon. 7/14	2 P.M.	—	—	—	—	—	—	—	—
Omaha	Dundee Theatre	4952 Dodge St.	—	—	Tues. 7/15	2 P.M.	Wed. 7/16	2 P.M.	Thur. 7/17	2 P.M.	Fri. 7/18	2 P.M.
Philadelphia	Aldine Theatre	19th & Chestnut Sts.	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Pittsburgh	Rialto Theatre	1600 - 5th Ave.	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Portland	Esquire Theatre	835 N. W. 23rd Ave.	Mon. 7/14	2:15 P.M.	Tues. 7/15	2:15 P.M.	Wed. 7/16	10:30 A.M.	Thur. 7/17	2:15 P.M.	Fri. 7/18	2:15 P.M.
St. Louis	S'Renco Proj. Room	3143 Olive St.	Mon. 7/14	10:45 A.M.	Tues. 7/15	2:15 P.M.	Wed. 7/16	2:15 P.M.	Thur. 7/17	2:15 P.M.	Fri. 7/18	2:15 P.M.
Salt Lake City	Southeast Theatre	2121 So. 11th East	Mon. 7/14	2 P.M.	Wed. 7/16	2 P.M.	Tues. 7/15	2 P.M.	Thur. 7/17	2 P.M.	Fri. 7/18	2 P.M.
San Francisco	Alhambra Theatre	Polk & Green Sts.	Mon. 7/14	1:30 P.M.	Wed. 7/16	1:30 P.M.	Tues. 7/15	11 A.M.	Thur. 7/17	1:30 P.M.	Fri. 7/18	1:30 P.M.
Seattle	Jewel Box Prev. Thea.	2318 Second Ave.	Mon. 7/14	11 A.M.	Wed. 7/16	11 A.M.	Tues. 7/15	11 A.M.	Thur. 7/17	11 A.M.	Fri. 7/18	11 A.M.
Sioux Falls	American Proj. Rm.	220 W. 10th St.	Mon. 7/14	10:45 A.M.	Wed. 7/16	10:45 A.M.	Tues. 7/15	2 P.M.	Thur. 7/17	10:45 A.M.	Fri. 7/18	10:45 A.M.
Washington	Circle Theatre	2105 Penn Ave. N.W.	Fri. 7/18	11 A.M.	Fri. 7/18	12:15 P.M.	Wed. 7/16	10:30 A.M.	Thur. 7/17	11 A.M.	Sat. 7/19	9:30 A.M.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Sergeant York

(Warner Brothers)

World War I Heroism

Gary Cooper's new starring vehicle dramatizes the exploits of Sergeant Alvin C. York, the Tennessee mountaineer who, as a young doughboy during the first World War, was responsible for the capture of 132 German prisoners. As transmitted faithfully to the screen it is a yarn loaded with local color and simple, home-spun philosophy. The film develops the character of a rugged Tennessee farmer whose chief problem devolved on wresting a living from rocky pastures. Egged on by his mother, the local pastor and influenced by the girl he loves, the hero "gets religion," after undergoing an enlightening experience during an electric storm.

At the start of the World War, York refuses to register for the draft, on the ground that war is contrary to his religious teaching and philosophy. He finally consents to be drafted, with the hope that he will be exempt because of his religious beliefs, but he is refused exemption. Once in the Georgian training camp, York astounds his superior officers with excellence of his marksmanship, and is rewarded by promoiton to a Corporalship. In France, in the second battle of the Meuse-Argonne, in October, 1918, York led an attack on a group of German machine gun nests and, singlehanded, captured 132 enemy soldiers. The historic fact is dramatically recreated and well enough to tense any audience.

The subsequent award of honors from Marshal Foch and General Pershing, the triumphant return to New York, and the fevered acclaim of his countrymen are depicted with an intensity aimed at rekindling in audiences the emotional fever aroused by the original events. For the most part the aim is accurate.

York returns to his Tennessee valley home, the conquering hero chastened by his adventures and determined to pursue the simple life

Gary Cooper provides a performance showmen can herald as equal to his best, and his, of course, is the top name for marquee exploitation. Joan Leslie, as the heart interest, warrants building of her status as a new star. Others of the cast including Walter Brennan as Pastor Pile, as an exhorting preacher and Margaret Wycherly, as York's mother, do fine acting in a few noteworthy scenes.

The film has definite audience appeal of the type engendered by "The Fighting 69th," to which it may be compared without guaranteeing that repetition will bring the same returns.

Reviewed in a projection room at the Warner's home office.—J. E. SAMUELSON.

Produced and distributed by Warner Brothers. Produced by Jesse L. Lasky and Hal B. Wallis. Music by Max Steiner. Based upon the Diary of Sergeant York. A Howard Hawks Production. P.C.A. Certificate No. not set. Running time, 134 minutes. Release date not set. General audience classification.

CAST

Alvin C. York	Gary Cooper
Pastor Rosier Pile	Walter Brennan
Gracie Williams	Joan Leslie
Pusher Rose	George Tobias
Major Buxton	Stanley Ridges
Mother York	Margaret Wycherly
Ike Botkin	Ward Bond
Buck Lipscomb	Noah Beery, Jr.
Rosie York	June Lockhart
George York	Dickie Moore
Zeke	Clem Bevans

Manpower

(Warner Brothers)

High Tension Triangle

High voltage electric lines and the full passions of a rough, tough crew of repairmen frame the elemental triangle, two men and a woman, in Warner Brothers "Manpower." Sparking short circuits, storms, and the camaraderie of men with a job to do make an exicting background for the marriage of Edward G. Robinson and Marlene Dietrich. George Raft is the third man, hard, cynical of the love that drives Miss Dietrich to him, but loyal to death to his boss, "Hank" (Edward G. Robinson).

There is melodrama in Raoul Walsh's direction of the crew of high-tension wiremen. They climb tall steel poles through ice, tremendous rains, and fist-punctuated rows among themselves, in order to keep the wires "hot" with power. On the ground and at their boarding house the well-cast crew, which includes Frank McHugh, Alan Hale, Ward Bond, Anthony Quinn and others live in an atmosphere marked by boisterous pranks and tall talk of their prowess with the ladies. Their wit is rough, practical and entertaining. Laughs come frequently.

When Robinson, boss of the crew marries "Fay Duval," a girl who has "done time" and is now hostess in a clip joint, "Johnny," his pal, is contemptuous. She honestly tries to fill "Hank's" dream but when he brings "Johnny" home to recuperate from a fall from the power line she becomes enamoured of the younger man. "Johnny" spurns her advances, saves "Fay" from jail and forces her to return to "Hank."

"Hank" believes the pair treacherous, and tries to kill "Johnny" on the top of a storm swept power pole. "Hank" falls, but before dying realizes his pal, although loving "Fay," had been loyal. She runs away, but again "Johnny" brings her back.

Excellent camera work makes the linemen's routine dramatic and interesting. Action never lags, and although the story shifts rapidly through many scenes the pace knits it together. Effective too, is the crisp, realistic dialogue. It has the authentic ring of workingmen's talk, and the rough humor, which eases the watchers' tense excitement with well timed guffaws.

Previewed at an executive screening in the Warner Brothers home office. The professional audience appeared held by the story and burst into frequent laughs, and some guffaws, at the crisp dialogue and well placed gag lines.—JOHN STUART, JR.

Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Jack Saper. Directed by Raoul Walsh. Art director, Max Parker. Sound, Dolph Thomas. Gowns by Milo Anderson. Assistant director, Russ Saunders. Director of photography, Ernie Haller, A.S.C. Film editor, Ralph Dawson. Makeup artist, Perc Westmore. P.C.A. Certificate No. 7169. Running time, 105 minutes. Release date, not set. Adult audience classification.

CAST

Hank McHenry	Edward G. Robinson
Fay Duval	Marlene Dietrich
Johnny Marshall	George Raft
Jumbo Wells	Alan Hale
Omaha	Frank McHugh
Pop Duval	Egon Brecher
Eddie Adams	Ward Bond
"Dolly"	Eve Arden
"Scarlett"	Joyce Compton

Barnacle Bill

(Metro-Goldwyn-Mayer)

Waterfront Comedy-Drama

Back in the list of Money-Making Stars as indicated by exhibitors' ballots entitling him to 8th position last year in the MOTION PICTURE HERALD-FAME poll covering 1940, Wallace Beery is quite plainly the top exploitation asset of any picture he appears in.

His rank in that list is the thing for showment playing this film to emphasize in their advertising, both because it is the box office keynote of any Beery picture at any time this year and because it will tend to take the customer's mind off "The Bad Man."

In the present casting Mr. Beery has a vehicle and a role recalling "Min and Bill" and its companion pictures. The part could be, in fact, "Bill" all over again, and probably is.

In the present picture he has opposite him a personality—Marjorie Main's—comparing directly to that of the late Marie Dressler, and playing a counterpart of her "Min," although experienced showmen know it isn't smart to advertise any living star as a successor to any departed one, a type of comparison foredoomed to boomeranging.

Mr. Beery's present story, detailed on page 160 of your Product Digest, is about a fishing-boat character, operating out of San Pedro, California, and the woman on shore whose motives in financing his ventures, despite his known weakness for liquor and the squandering of money, are more romantic than commercial. The action abounds in rough-house fighting, water-front activity and rowdy humor.

Unlike the more memorable of Mr. Beery's pictures, this one refrains from going to the extreme in any direction—melodrama, pathos, sentiment or violence—and hugs middle ground, at some cost to the effectiveness of the enterprise.

A number of opportunities to wrench the hearts of the customers, as was done in "The Champ," for instance, present themselves but are passed over.

Result of this is to leave the audience with some of its expectations unfulfilled.

Possibly producer Milton Bren and director Richard Thorpe felt, as many do, that this is a season for comedy only.

Previewed at the Alexander theatre, Glendale, Calif., to an audience of paying and invited guests, the former predominant, which laughed as much as Beery audiences usually do but wept none whatever, suggesting a better future for the film than "The Bad Man" experienced but still less bright than might have been.—WILLIAM R. WEAVER.

Produced and distributed by MGM. Producer, Milton Bren. Director, Richard Thorpe. Photographed by Clyde De Vinna. Edited by Frank E. Hull. P.C.A. certificate No. 7441. Release date, July 4, 1941. Running time, when seen in Glendale, 90 minutes. General audience classification.

CAST

Bill Johansen	Wallace Beery
Marge Cavendish	Marjorie Main
Pico Rodriguez	Leo Carillo
Virginia Johansen	Virginia Weidler
"Pop" Cavendish	Donald Meek
John Kelly	Barton MacLane
Mamie	Connie Gilchrist
Aunt Letty	Sara Haden
Joe Petillo	William Edmunds
Dixon	Don Terry
MacDonald	Alec Craig

Blondie in Society

(Columbia)

Family Comedy

The good, clean, all-American fun that has permeated the predecessors of Columbia's "Blondie" series, based on Chic Young's newspaper comic strip and radio program, is fully evident in "Blondie in Society," the latest of the offerings and which has, for added human interest, a dog show in which the future of the "Bumpstead" family is at stake.

With Arthur Lake playing "Dagwood," Penny Singleton playing "Blondie," Larry Simms as "Baby Dumpling," and the cast regulars of Jonathan Hale, Danny Mummert, Irving Bacon and "Daisy" the dog, the newest of the domestic adventure group is another well-rounded tale of what difficulty a husband can encounter when he tries not to.

The cast includes William Frawley, Edgar Kennedy, Chick Chandler, Bill Goodwin and Robert Mitchell's Boys Choir.

Producer Robert Sparks and director Frank Strayer, who have acted in similar capacities on the preceding "Blondie" pictures, went overboard in attempting to manufacture the most laughs in the 77 minute running time allotted to the film. "Dagwood," having accepted a Great Dane in payment of a $50 loan, finds himself with his home life at stake, his job imperilled, and his well being generally impaired by the canine, but all ends in his favor.

Previewed at the Columbia studio projection room, Hollywood, where a press audience chuckled, roared and guffawed.—V. K.

Produced and distributed by Columbia. Produced by Robert Sparks. Directed by Frank R. Strayer. Based upon the comic strip created by Chic Young. Photographed by Henry Freulich. Edited by Charles Nelson. Art direction, Lionel Banks. Assistant director, Abby Berlin. P.C.A. Certificate No. 7226. Running time, when seen in Hollywood, 77 minutes. Release date, July 18, 1941. General audience classification.

CAST

Blondie.....Penny Singleton
Dagwood.....Arthur Lake
Baby Dumpling.....Larry Simms
Daisy.....Himself
J. C. Dithers.....Jonathan Hale
Alvin Fuddle.....Danny Mummert
Waldo Pincus.....William Frawley
Doctor.....Edgar Kennedy
Cliff Peters.....Chick Chandler

Pimpernel Smith

(Leslie Howard Productions-Anglo American)

Adventure Drama

Here is something of a one-man film, with Leslie Howard, "Scarlet Pimpernel" of Alex Korda's heyday, at one and the same time producer, director, and star. The result, none the less, is excellent, for the film is grand entertainment, skilfully devised and polished, and the star's slick and nicely tailored performance a very saleable asset. Howard's name means plenty at box offices on both sides of the Atlantic and the film, with a topical slant, is for all its fiction, a racy and exhilarating slice of adventure irrespective of its personal appeal, and needs no apology for its nationality. It should register as box office anywhere save in Nazi Germany.

Howard's role is that of a Varsity professor who helps anti Nazis escape from the Gestapo, a Pimpernel in modern dress with an academic manner, an absent minded pedant with a facility for disguising himself as a scarecrow, or a Nazi propagandist, or remaining erstwhile a jaded and ingenuous archaeologist. Almost all the action unrolls in Nazi Germany—pre War vintage, and around the Professor's efforts to help a Polish editor's escape from prison, his own whimsical brushes with jackbooted authority, a spot of romance with the Editor's daughter, and a certain juvenile appeal in the collaboration of some of his students. It is sheer adventure stuff, with escapes, disguises, and the shadows of the firing squad, but the treatment is more often vivacious than melodramatic, with Howard's whimsical, pointedly facetious Pimpernel the centre of it all. Legpulling at the expense of Nazi philosophy is not disdained, and is responsible for some amusing comedy passages.

Francis Sullivan's Goeringesque Reichsminister offers portly foil to Howard's polish, Mary Morris is an interesting Ludmilla, and there is a boy Hugh MacDermott who is obviously molded in the dimensions of stardom.

Howard's direction is imaginative and significant if inclined at times to lag over a scene, Grunwald's and Pertwee's script work is excellent, and John Greenwood's music far above the ordinary best.

Shown on a sweltering June afternoon to a London trade audience the film very obviously gripped throughout its two hours, the thrills registering as effectively as the whimsies. Though there was obvious appreciation of Howard's production and direction, it was his performance and personal appeal which exhibitors seemed to like most.—AUBREY FLANAGAN.

A Leslie Howard Production. Distributed by Anglo-American. Produced and directed by Leslie Howard. Associate producer, Harold Huth. Screen play, Anatole De Grunwald. Based on original story by A. G. MacDonell and Wolfgang Wilheim. Scenario, Anatole De Grunwald and Roland Pertwee. Technical supervision and photography, Mutz Greenbaum. Supervising editor, Sidney Cole. Art direction, Duncan Sutherland. Assistant director, George Pollock. Film editor, Donglas Myers. Camera operator, Jack Hildyard. Production manager, Phil C. Samuel. Music composed by John Greenwood. Musical direction, Muir Mathieson. Recorded by John Dennis. Sound supervisor, A. W. Watkins. Running time, 122 minutes. General audience classification.

CAST

Leslie Howard — Lawrence Kitchen
Francis Sullivan — David Tomlinson
Mary Morris — Basil Appleby
Hugh MacDermott — Percy Walsh
Raymond Huntley — Suzanne Claire
Manning Whiley — Roland Pertwee
Peter Gawthorne — Charles Paton
Allan Jeayes — Aubrey Mallalieu
Dennis Arundell — George Street
Joan Kemp-Welch — Oriel Ross
Philip Friend — A. E. Mathews
Brian Herbert

Accent on Love

(Twentieth Century-Fox)

Comedy-Drama

Originally titled "The Man With the Shovel," this inexpensively fabricated comedy drama fills out an hour of running time without boring, stimulating or leaving noticeable trace.

On the positive side it offers a good performance by J. Carrol Naish as a Portuguese laborer. On the negative side it offers some mild humour implemented by the juvenile Stanley Clements, artificial performances by most of the cast and a treatment of the staple plot about the millionaire owner of a ramshackle tenement and the means whereby he is brought to understanding of the tenants' point of view.

The story is hardly strong enough or handled earnestly enough to lend its incidental pronouncements regarding the WPA, the President, Americanism and such matters conviction or significance. Nor does the arbitrarily simplified arrival at happy ending via Reno seem important by the time it is accomplished.

Production by Walter Morosco and Ralph Dietrich, together with direction by Ray McCarey, are commonplace.

Previewed in the studio projection to a small press audience which did not manifest reaction for or against.—W. R. W.

Produced and distributed by 20th Century Fox. Directed by Ray McCary. Associate producers, Walter Morosco and Ralph Dietrich. Director of photography, Charles Clarke, ASC. Art direction, Richard Day and Lewis Creber. Set decorations, Thomas Little. Film editor, Harry Reynolds. Costumes, Herschel. Sound, George Leverett and Harry M. Leonard. Musical direction, Emil Newman. P. C. A. Certificate No. 7274. Release date, Jnly 18, 1941. Running time, when seen in Hollywood, 61 minutes. General audience classification.

CAST

John Worth Hyndman.....George Montgomery
Osa .....Osa Massen
Manuel Lombroso.....J. Carrol Naish
Linda Hyndman.....Cobina Wright, Jr.
Patrick Henry Lombroso.....Stanley Clements
Teresa Lombroso.....Minerva Urecal
T. J. Triton.....Thurston Hall
Mr. Smedley.....Irving Bacon

The Bride Came C.O.D.

(Warner Brothers)

Cagney-Davis Comedy

In this picture Bette Davis takes a holiday from the type of dramatic roles which won her Academy Awards in the past, for a fling at comedy—and, in general, comedy which has its high, or low, points in watching her land in cactus, bottom down, not once but three times.

James Cagney plays the same kind of a part with which he has become identified and should please the customers that have contributed to his box office popularity.

"The Bride Came C.O.D." may be expected to be a box office success wherever theatre patrons, seeking escape from summer heat and current worries, will turn to a Cagney comedy with Bette Davis, figuratively and physically, on the receiving end. The comedy tastes of each theatre's patrons and that of the local community will be deciding factors in determining whether this is a strong hit or a comedy which does not come up to expectations.

There are a number of laughs and humorous situations in the film. But the preview audience failed to respond to many of the lines and incidents planned for laughs. To some such comedy as Bette Davis landing three times in cactus, Cagney ceremoniously removing the cactus spines, and later directing sling shots at the same part of her anatomy which met the cactus, is extremely funny; to others it is not.

The story is of the debutante daughter of a Texas Oil millionaire who decides to elope—at the instigation of "Tommy Keenan," a Walter Winchell part—with a band leader Cagney as "Steve Collins," the pilot of the plane which was to carry the couple and the radio gossip from Los Angeles to Nevada for the wedding, makes a deal with the girl's father to deliver her, unmarried, in Texas. "Steve Collins" takes off, leaving the band leader and gossip behind. There is a forced landing in the desert where he and the heiress, now believed kidnapped, spend the night near the plane. At daybreak they walk to a ghost town, inhabited by one last resident. At length all parties arrive on the scene—the sheriff from Los Angeles seeking "Collins" for taking a plane now owned by a finance company; the band leader and gossip, after the intended bride; reporters and the father.

After a number of complications including "Collins" and Miss Davis being lost in an abandoned mine, a fight between "Collins" and the orchestra leader, a marriage ceremony between him and the heiress which is invalid because the justice of the peace was not licensed in California, the film ends with "Collins" married to the oil heiress and demanding from the father the $10 per pound freight, excluding clothes, which he had agreed to charge for "kidnapping" or "rescuing" the daughter.

Good support is given by Harry Davenport, as the last settler; Eugene Pallette, the oil man, and Stuart Erwin, the night club newsman. The picture was directed by William Keighley and William Cagney was associate producer.

Exhibitors will find chief exploitation values in the star names and the fact that Bette Davis is a comedienne.

Previewed at the Studio theatre, Los Angeles, to a mixed lay and press audience which, from time to time, laughed, but manifested no enthusiasm at other places where humor was intended. Indications were that the audience had received less than it expected.—MARTIN QUIGLEY, JR.

Produced and released by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, William Cagney. Director, William Keighley. Director of photography, Ernie Haller, A.S.C. Art director, Ted Smith. Editor, Thomas Richards. Music, Max Steiner. P.C.A. No. 7008. Running time, when seen in Hollywood, 86 minutes. Adult audience classification.

CAST

Steve Collins.....James Cagney
Joan Winfield.....Bette Davis
Tommy Keenan.....Stuart Erwin

(Continued on following page)

REVIEWS OF FEATURE PRODUCT

(Continued from preceding page)

Lucius K. Winfield.....Eugene Pallette
Allen Brice.....Jack Carson
Peewee.....George Tobias
Pop Tolliver.....Harry Davenport
Sheriff McGee.....William Frawley
Hinkle.....Edward Brophy
Judge Sobler.....Harry Holman
1st Reporter.....Chick Chandler
2nd Reporter.....Keith Douglas
3rd Reporter.....Herbert Anderson
McGee's Pilot.....William Newell

Forced Landing

(Paramount)

Romance and Intrigue

This is the second William H. Pine-William C. Thomas aviation film, the first being "Power Dive." Paramount is reported so pleased with the results that the producers will make six pictures for the 1941-42 program. Considering the budget, the studio is more than satisfied and exhibitors playing the picture may also be, for it is better than average program fare.

Audience attention is attracted before the title and credits are flashed on the screen, by a thrilling plane crash and assassination of the injured pilot as he struggles from the wreckage. Though the story does not live up to the expectations kindled by the opening, an interesting tale of Fifth Column intrigue in an unidentified Latin American country is recounted.

An American pilot gets a job with the army of "Mosague" and then with an airline flying supplies to a defense construction job on the local Gibraltar. He falls in love with the daughter of the Dutch construction engineer, but she is engaged to an army officer who is the leader of the Fifth Column movement which has hindered work on the defense project by killing the two previous pilots ferrying supplies and payroll gold to the construction site. After several adventures the climax is reached with an air battle in which the American pilot with the girl fights off her former fiance, the chief Fifth Columnist' attempting to shoot them down from a fighter plane. However, the unarmed transport plane brings down the fighter, using a keg of iron spikes as amunition. The film ends on a humorous note with the pilot and the girl, now married, watching a football game in the United States and eating ice cream cones, even though it is snowing.

While the acting is uneven, in general Richard Arlen gives a good performance and there are indications that Paramount is trying to build Eva Gabor, a native of Hungary, for more important pictures. J. Carrol Naish, the native rebel general, and Nils Asther, the Fifth Columnist give able support. Evelyn Brent has a very small part.

Previewed at the studio where it was received with mild but audible approval by a press audience.—MARTIN QUIGLEY, JR.

Produced and distributed by Paramount. Producer, William Thomas and William C. Pine. Directed by Gordon Wiles. Sound Farrell Redd and W. M. Dalgleish. Edited by Robert Crandall. Art direction by F. Paul Sylos. Special Photographic Effects by Fred Jockman, Jr., A.S.C. Director of Photography, John Alton, A.S.C. PCA. Certificate No. 7390. Running time, when seen in Hollywood, 65 minutes. Release date, July 18, 1941. General audience classification.

CAST

Dan Kendall.....Richard Arlen
Johanna Van Deuren.....Eva Gabor
Andros Vanshek.....J. Carrol Naish
Colonel Jan Golas.....Niles Asther
Doctor's Housekeeper.....Evelyn Brent
Christmas.....Mikhail Rasmuny
Hendrick Van Deuren.....Victor Varconi
General Baldane.....John Miljan
Zomar.....Frank Yaconelli
Petchnikoff.....Harold Goodwin
Felig.....Thornton Edwards
Nando.....Bobby Dillon
Major Xanders.....John Gallaudet
Doctor Vidalek.....Harry Worth

Hello Sucker

(Universal)

Hugh Herbert Entertains

Hugh Herbert and his way with a comedy line or situation are the things for showmen to talk about in exploiting this otherwise light and unsubstantial offering.

Comedian Herbert is seen as a magician who has gone broke in a vaudeville agency business and stay on in the same as assistant to two young people from the country who buy the business believing it thriving and, discovering it is not, turn it into a success by supplying vaudeville talent to department stores for window display purposes.

Tom Brown and Peggy Moran as the young people, Walter Catlett as the confidence man who engineers the sale, June Storey as a model and the others in the cast pitch to Herbert throughout.

Production and direction, by Ken Goldsmith and Edward Cline, keep proceedings on the move despite thinness of the story material.

Previewed at the studio to a small press audience which found quite a number of occasions for moderate laughter.—W. R. W.

Produced and distributed by Universal. Producer, Ken Goldsmith. Director, Edward Cline. Photographed by Charles Van Enger. Editer by Ralph Dixon. P.C.A. certificate No. 7343. Release date, July 11, 1941. Running time, when seen at studio, 60 minutes. General audience classification.

CAST

Hubert.....Hugh Herbert
Bob Wade.....Tom Brown
Rosalie Wilson.....Peggy Moran
Walter.....Lewis Howard
Trixie.....June Storey
Conway.....Walter Catlett
Connors.....Robert Emmett Keane
Elevator Boy.....Mantan Moreland

Soviet Frontiers On the Danube

(Artkino)

Propaganda Film

With the current Russo-German conflict headlined daily in the nation's newspapers, Artkino is releasing "Soviet Frontiers on the Danube," a propaganda-filled documentary film produced by the Central Ukranian Studio in the land of Stalin. The picture concerns the "liberation" of Bessarabia and Northern Bukovina by the Red Army from the rule of the Rumanian Government.

Produced for the purposes of showing the joy and happiness of the people of these territories under Soviet rule, holding the Rumanian Government and officers up to ridicule following the bloodless invasion of the Russians, and, by recurrent scenes, the strength and might of the Red forces, the picture is without production merit. It purveys no message of importance to the audience nor reveals any visual improvement of the Bessarabian peasants under Soviet domination.

The commentary, spoken in flawless English, extols throughout the virtues of Communism and the happiness of the Russian people under this form of government, however the smiles of the peoples do not cover their bedraggled appearances and hovel-like dwellings.

The River Danube as the western border of Bessarabia is brought to the screen time and again and it is here the only enjoyable part of the film is presented since the commentator remains silent as the strains of "The Blue Danube Waltz," by the famed German composer Johann Strauss, is heard.

What little the picture has to offer in the way of documentary entertainment is completely eclipsed by the biased photography, editing and commentary.

Reviewed at the Central theatre on Broadway, New York, where a capacity audience of Soviet sympathizers munched fruit and peanuts as they applauded without coaxing, and at the slightest provocation, the pictures of Joseph Stalin and his associates, the march of the Red Army into Bessarabia, and forced themselves to laugh at the Rumanian Army and officers presented by Soviet photographers and film editors in some of the more uncomplimentary scenes.—GEORGE SPIRES.

Produced by the Central Ukranian Studio of Documentary Films in Russia, and distributed in the United States by the Soviet film outlet, Artkino. Directed by I. Kopalin and I. Poselsky. Music by A. Roitman. Running time, 65 minutes. Release date, June 28. General audience audience classification.

Atlantic Ferry

(Warner Brothers)

Marine Melodrama

Designed for a market wider than the exclusively British, this spectacular opus from Warners' Teddington lot is cunningly tuned to the pitch of Anglo-American relations. Its inspiration and subject matter prove to be the opening of the first steamship service across the Atlantic, its keynote the link between the two great English speaking peoples. The subject, thus, has immediate marketability, and the lavish canvas upon which it is laid should assist that quality. For British audiences the names of Michael Redgrave and Valerie Hobson are a calculable asset. Max Milder has shown ambition and enterprise in his foster child which maintains the boldness of policy which was launched with "The Prime Minister."

The subject, a spectacular one, is treated in a spectacular manner, and added to the human idea behind the story, over and above the epic inspiration, the picture has landfalls and departures, tempests and free fights, and an heroic passage in which Michael Redgrave dives into the paddle box of his ship to set it to rights in the face of a storm. Much of it is transparently model work, however, more ambitious than convincing, and Walter Forde's direction seldom achieves any dramatic highspots.

Redgrave who gives a thoughtful and sensible performance is cast as Charles MacIver, the man who launched the first steamship service across the Atlantic, and the film traces his struggles and disillusions the enmities and intrigues he had to fight, his personal tenacity and moral and physical courage. The exposure of the scandals of the sailing passenger ships, the difficulties of getting finance for a new idea, the perils of the High Seas, and the ultimate triumph are all here with a shade of romance which perhaps rightly plays second fiddle to the more epic and spectacular material.

Miss Hobson looks attractive and behaves with elegance. There is otherwise a massive cast out of which stand Margaretta Scott in a ladylike role, Griffiths Jones as the other McIver, Frank Tickle in a grandfatherly cameo, Hartley Power as Samuel Cunard, Felix Aylmer, Henry Victor, etcetera.

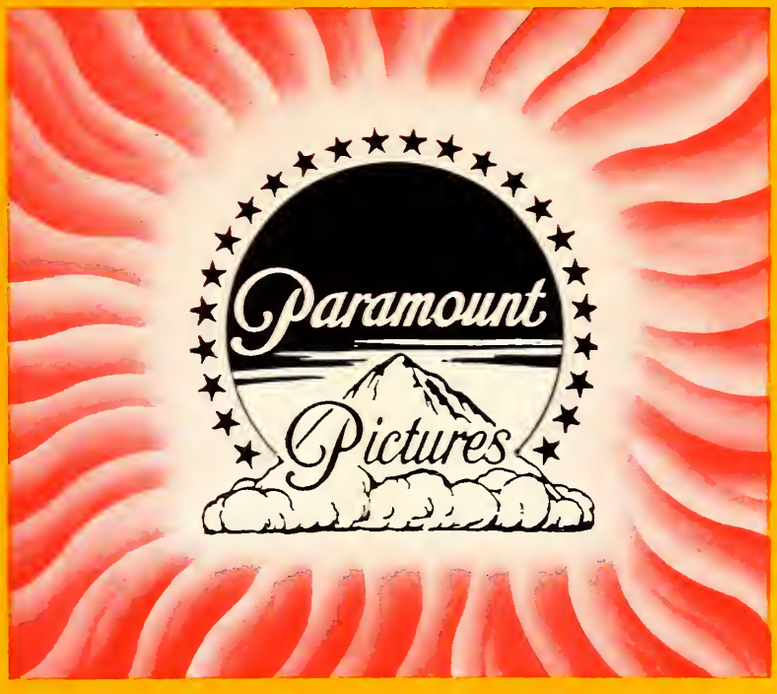
Shown to a trade audience in London, the film obviously held the attention, though there were not many laughs and few if any tears. The links between the heroic past and the urgent present, mainly on montage lines provoked some applause.—AUBREY FLANAGAN.

Produced and distributed by Warner Bros. Directed by Walter Forde. Art director, Norman Arnold. Special effects, Douglas Wollesey and A. Harris.

(Continued on page 43)

WHAT...

is the HOTTEST Picture Company in the Business this year?



You know the answer . .

WHAT Company

has under contract the producer with the "golden touch"?



PARAMOUNT...

with **BUDDY DeSYLVA,** now in charge of all production!

WHAT Company

has under contract Hollywood's newest writer-producer-director genius?



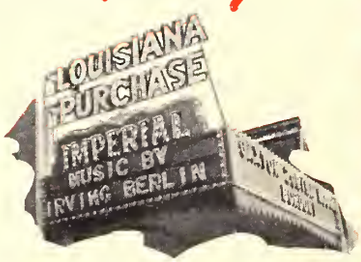
PARAMOUNT...

with **PRESTON STURGES.** Have you seen the reviews and grosses on "THE LADY EVE"? Wait 'til you see "Sullivan's Travels"!

PARAM

WHAT Company

owns Broadway's top musical comedy sensation?



PARAMOUNT...

with that million-dollar property, **"LOUISIANA PURCHASE"!**

WHAT Company

is introducing the most sensational new glamour star in years?



PARAMOUNT...

. . . and wait'll you see **VERONICA LAKE,** the Blonde Bomber, in "I WANTED WINGS"! P.S. She's a sensation in "Sullivan's Travels" too!

WHAT Company

made the season's major book buy?



PARAMOUNT... with "FOR WHOM THE BELL TOLLS"

...over 653,000 copies already sold!

WHAT Company

bought the biggest smash hit on Broadway?



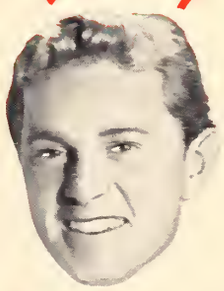
PARAMOUNT...

who bought "LADY IN THE DARK" —and scooped every company in the industry!

IOUNT

WHAT Company

has the male romantic lead find of the year?



PARAMOUNT...

with **STIRLING HAYDEN,** the lad who scored so terrifically in "VIRGINIA"! His next smash is "Dildo Cay"!

WHAT Company

has the child sensation of the year?



PARAMOUNT...

with that amazing kid star of "Virginia," **CAROLYN LEE!**

WHAT Company

.... is right now prepared with 15 smash hits for FALL release to save you Fall booking headaches?

WATCH your Trade Papers for Paramount's terrific answer to this one!



Paramount Pictures

REVIEWS OF FEATURES, SHORTS

(*Continued from page 38*)

Editor, Terence Fisher. Screen play and dialogue by Gordon Wellesley and Edward Dryhurst. Photography, Basil Ennett. Based on original story by Derek MacIver and Wynne MacIver. Adaptation by Emeric Pressburger. Running time, 108 minutes. General audience classification.

CAST

Charles MacIver.....Michael Redgrave
Mary Ann Morison.....Valerie Hobson
David MacIver.....Griffith Jones
Samuel Cunard.....Hartley Power
Susan Donaldson.....Margaretta Scott
Begonia Baggot.....Bessie Love
George Burns.....Milton Rosmer
Morison.....Frederick Leister
Robert Napier.....Edmund Willar
Eagles.....Henry Oscar
Grogan.....Charles Victor
Donaldson.....Frank Tickle
Stubbs.....David Keir
Elmer.....Leslie Bradley
Bank President.....Felix Aylmer
Dr. Lardner.....Joss Ambler
Capt. Woodruff.....Ian Maclean
Capt. Slade.....Joe Cunningham

Dance Hall

(Twentieth Century-Fox)

Swing Melodrama

Dealing with dance hall personnel and keyed for audiences of dance hall age and temperament this pairing of Cesar Romero and Carole Landis has speed, humor and a sprinkling of music as assets in behalf of entertainment and exploitation. While some liberties are taken with the niceties of courtship as practiced in the more polite circles of society, setting and characterization tend to bring these under the head of realism rather than brazenness.

Showmen who feel that dance halls have been attracting young people whose time might better be spent in their theatres have in this offering an inducement to exploit directly in this sector of the popultaion. The story concerns principally a girl singer employed by a dance hall and the manager of the place whose courtship of the lady is conducted in headlong and initially unprincipled manner, love finally aecomplishing a purification of the gentleman's motive. All of the action takes place in and about a dance hall including several sequences in which dancing in a somewhat modified—jitterbug manner oc-

Mr. Romero's role is a deal less noble than he has had recently, reformation setting in only at the close of the picture and following many a shady activity on his part. Miss Landis has what is ealled a fat part and makes telling use of it, her performance suggesting a future worthy of expanded billing.

Irving Pichel, director for executive producer Sol Wurtzel, keeps the narrative unwinding steadily and at a brisk pace. Dialogue is lively, often humorous in the wisecrack tradition and sometimes sharply pointed. It is a bit mature for children.

A lottery conducted by the dance hall and fixed by the manager is a story factor of consequences.

Previewed in a studio projection room to a small press audience which seemed to find the attraction stimulating and steadily interesting. —W. R. W.

Porduced and distributed by Twentieth-Fox. Executive producer, Sol M. Wurtzel. Directed by Irving Pichel. Based on the novel by W. R. Burnett. Director of Photography, Lucien Andriot, ASC. Art Direction, Richard Day and Lewis Creber. Set Decorations, Thomas Little. Film Editor, Louis Loeffler. Costumes, Herschel. Sound, Arthur von Kirbach and Harry M. Leonard. Musical direction, Emil Newman. P.C.A. certificate No. 7367. Release date July 18, 1941. Running time when seen in Hollywood, 68 minutes. Adult audience classification.

CAST

Lily Brown.....Carol Landis
Duke McKay.....Cesar Romero
Joe Brooks.....William Henry
Ada.....June Storey
Max Brandon.....J. Edward Bromberg
Mr. Newmeyer.....Charles Halton

Kukan

(Adventure Epics, Inc.)

Documentary of China

The unceasing efforts of China to rid herself of her Japanese invader and the indomitable spirit of the country and its people in this war for freedom, are revealed in this impressive documentary photographed in color. Rey Scott, war correspondent and cameraman, whose byline in American newspapers is familiar to those who have followed the Sino-Japanese conflict through the years, has graphically recorded the heroic sacrifices being made.

Produced by Herbert T. Edwards, remembered for "Here Is Ireland," an all-color feature production, and "Thumbs Up," which became the official release of the British War Relief Society, the documentary brings to the fore the importance of the Burma Road, the ever present danger of attack from Japanese bombs to all vehicles which carry supplies into the oppressed nation, the spirit of the Chinese people in towns and hamlets who reconstruct the bombed sections of the Road before attending to their dead and injured so that the lifeline may be kept open, and other scenes of dauntless courage.

Highlighted with views of the country's rulers, Generalissimo and Madame Chiang Kai Shek who appear frequently throughout, the important role played by the Guerillas in the strategy against the invader, and climactic scenes of the devastating bombings of Chungking which will leave most any audience awe-struck, the production is one of the better documentaries of a nation and its people to come to the screen in recent years. Although available for exhibition only in 16 mm prints the distributor supplies the necessary sound and projection equipment.

Reviewed at the World theatre in New York attended by an early afternoon audience who gave the picture concentrated attention throughout and applauded loudly many of the more stirring scenes.—GEORGE SPIRES.

Produced and distributed by Herbert T. Edwards and William Alexander (Adventure Epics, Inc.). Photographed in color and written by Rey Scott. Forward by Lin Yutang. Technical supervisor Li Ling Ai. Screen adaptation, Ralph Schoolman. Story assistants, Mary Losey and Gerald Holland. Editors, C. Bellante and Sam Citron. Music director, Edward Craig. Animation and maps by Ted. Eshbaugh studio (R. B. Fuller). Supervisor, Bud Pollard. Running time, 90 minutes. Release date, June 24th, 1941. General audience classification.

British News, Learning To Fly, John Bull, Ulster, Queen Cotton

(British Council)

Cultural Documentaries

Grouped here are five specimen films sponsored by the British Council, and shown privately by that body. The Council's aims are to conduct British propaganda overseas, but to stress the cultural and creative note rather than that of war. These films mainly seek to reflect across the Atlantic the civic graces, social structure and cultural qualities of Britain. There would seem to be a deliberate detachment from the more urgent and present problem of survival upon which, many will feel, these things depend. As propaganda they are from the British viewpoint less effective than many independently made subjects. As entertainment in the "interest" class they are mixed, but not negligible. Technically they are competent.

(a) is a voluminous and dilatory newsreel compiled from material supplied by the commercial reels, covering such subjects as Libya, Syria, Abyssinia, the Empire war effort, the Prime Minster looking at bombers, etc. It is completely unexciting and devoid of the drama or punch which might have been expected.

(b) is a well knit and human study of educational conditions in Britain, necessarily brief and in consequent inadequate, but both interesting and convincing.

(c) survey some of the bloodstock of Britain and aims to establish Britain's place as stud farm of the cattle raising world.

(d) shows Ulster as a place where other things are done than smashing Catholic skulls, toucnes industry, agriculture, fisheries, civics and the Services.

(e) is most effective of the bunch, a colour short dealing with Lancashire's cotton industry and gay with multi hued patterns and color prints, well photographed and slickly cut, informative to the mind and pleasing to the eye.—AUBREY FLANAGAN.

Produced by:
(*a*) *British Council* (15 *minutes*).
(*b*) *Merton Park Studios* (15 *minutes*).
(*c*) *Spectator Films* (10 *minutes*).
(*d*) *Strand Film Co.* (12 *minutes*).
(*e*) *Merton Park Studios* (15 *minutes*).

New England

(RKO Radio)

March of Time, No. 12

In this twelfth issue of the current series, the March of Time focuses its attention on the six New England states. And, while a topical note runs through the piece on New England's relation to the conflict overseas, there is more in this of a documentary and ageless record of the people—the Yankees—than of this war or any war. Taking a typical small town—Exeter, New Hampshire—the New England way of life is summarized in the quiet existence of the townspeople. The war, however, has affected New England. Its industries, especially its shipyards, are operating at full blast and, New Englanders, like the rest of the country, have their army camps and uniforms. Running time, 20 minutes.

The Red Army

(Artkino)

Red Army Propaganda

Presented on the same program as "Soviet Frontiers on the Danube," this short subject is a Russian produced film of the power and size of the Red Army. In its own way, this too presents only the better side of army life in the Soviet Union and shows such scenes as young men training for officer's commissions, a military revue in Red Square in Moscow, and Stalin reviewing his forces. The commentary in this subject is spoken in accented English but, nevertheless, is understandable. The subject, of course, is not meant for all theatres throughout the country but will appeal only to those houses whose audiences are supporters of the Russian form of government.—Running time, 20 minutes.

"Poison Pen" to Republic

Republic has acquired the American distribution rights to "Poison Pen," produced by Associated British Pictures, from Edward Small, who purchased the film to use portion of his frozen money abroad. The picture, which was released June 30th, was reviewed in MOTION PICTURE HERALD, issue of July 15, 1939.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

On April 23, 1941, Metro-Goldwyn-Mayer, in New York, said that its third one-reeler of the series based on the predictions of the 16th Century prophet, Nostradamus, would reveal the seer's prophecy that a nation then neutral—not the United States—would enter the world war and play a decisive role. With Soviet Russia's entrance into the war MGM now believes that the predictions of old Nostradamus back in the 1500's are coming true faster than the company can make shorts.

Further, according to Metro's statement in April, although the short subject was still in preparation, and not yet in filming, Carey Wilson, narrator of the series, had already deciphered and would include in the reel some information based on Nostradamus' predictions as to the date and exact location of the final battle which, according to the prophet, is to be fought between land forces on one side and combined land and naval forces on the other.

That's the dope we've been waiting for. And we can see large orders for the film coming from Mr. Hitler, Mr. Stalin, Mr. Churchill, and, possibly, Benito. Maybe Mr. Roosevelt would also like a couple of prints.

▽

Remember "Farina," that little chocolate-drop in the Hal Roach "Our Gang" comedies, a dozen years ago? Well, that little girl in curlpapers was a little boy. He turned up the other day as Private Allen Hoskins, Company D, 47th Quartermaster Regiment, at Camp Ord, California. When last seen at the Camp he was jacking-up a big army truck to fix a tire blowout.

▽

Shades of yesteryear were raised in New York the other day when Julius Singer, long associated with Carl Laemmle in the pioneering days of the motion picture industry, emerged from film retirement to market a new and unique little giveaway arrangement to theatres.

Associated with Mr. Singer is David O'Sullivan, in a company called Symprovised Music, Inc., of New York. They call their project "Toon-Nite." Through it an exhibitor will, on special nights, hand to patrons sheet music of semi-classical numbers, so printed in red and black notes that the recipient can learn music without knowing much about it. The red and black arrangement, they say, allows for the elimination of sharps, flats, accidentals and key signatures "without affecting the melody."

▽

As if there's not enough noise in this noisy world, Columbia Broadcasting Company has formed *"SPEBSQSA"*—the Society for the Prevervation and Encouragement of Barber Shop Quartette Singing in America. And they're actually going to encourage it.

▽

The National Women's Division of the Committee to Defend America by Aiding the Allies, in New York, on Monday announced the winners of its song-of-the-hour competition. A little ditty entitled "Me and My Uncle Sam," written by William Dillon, of Ithaca, New York, was awarded No. 1 position. The committee could not pass by a number, by Gerald Marks and Ben Ryan, entitled, "We Won't Let You Down, Old England." Ironically, the next winner was "Let's Keep America Free."

MOTION PICTURE EXHIBITORS who view the threatening "gasless Sundays" as a potential boom to box offices in large communities where Sunday car travelings into the country and to the seashore affect their box-offices, might view H. I. Phillips' *New York Sun* poetic observations on the subject with at least a favorable nod. Mr. Phillips addresses himself to the Sunday motorist in this fashion—in part:

Gasless Sabbath

Pumping Stations
Shut down tight:
Sundays spent with-
Out a fight.

No torn fenders,
No road hogs,
No bum coffee,
No hot dogs!

No box lunches,
No black ants,
No grease spots on
Flannel pants.

No flat tires.
No hot brakes,
No sore eyes and
Body aches.

No big cinders
In your eye,
No more mustard
On that tie.

No beach picnic,
Cone or pop;
No pursuits by
Motor cop.

No loud shouts of
"Are ya dumb?—
Where ja learn to
Drive, ya bum!"

▽

What a shock a young naval officer received in Montreal, the other day, when, home on leave, and driving serenely along he saw a sight that brought his heart to his mouth, or someplace. As he passed a Montreal church there stood before its high portals a burly person in Nazi uniform with Nazi swastika armband, barring entry to a woman who appeared to be a would-be worshipper. The navy lad, who had last seen the job done by the British Navy to the German battleship *Bismack*, leaped from his car and dashed to the scene to do battle. Blind with excitement he failed to note movie cameramen off to the side, who were filming scenes for a picture which is to give impressions of what life under the Nazis would be.

▽

Raised Eyebrow Department, **being a caption on a press statement from the conservative Rockefeller-Whitney Museum of Modern Art, in New York:**

MUSEUM OF MODERN ART TO SHOW CYCLE OF 300 FILMS, INCLUDING CABIRIA, VARIETY AND MALE AND FEMALE

▽

MILITARY NOTE, from a publicity statement from Warner Brothers, in New York:

Ft. Jackson, S. C.—The Thirteenth Infantry, stationed here, now performs its changing of the guard to the music of "Strawberry Blonde" . . . from the Warner Bros. film of that title.

Merle Crowell, for the Rockefellers, denies that his Rockefeller Center employers contemplate dressing the Center building staffs with "tin hats" to make up a little army for defense, placing them with anti-aircraft guns atop the ten buildings in this world's largest concentration of commercial stone and cement. There'll not only be no tin hats, but there'll be no little army and no anti-aircraft guns.

The recoiling repercussions from some anti-aircraft guns placed over our near-the-roof location in this Rockefeller Center RKO building would knock us at least five floors below.

▽

Italy is really sore at us. Particularly, at Hollywood. The Mussolinites blame 'the Hollywood influence' for the growing style of street shorts and long pants on Italian ladies.

The Italians are so burned that they have issued a decree, forbidding women to wear either shorts or long pants, under penalty of a fine. If any gal is caught wearing either shorts or pants while riding a bicycle, the police will confiscate the bicycle.

▽

The $12,900,000 for which the American motion picture companies had to fight so hard to withdraw, as part of their income, from England, looks like peanuts alongside the British admitted expenditure of $51,250,000 A DAY —every day—for war costs. That's $358,750,000 a week, $1,435,000,000 a month, $17,220,000,000 a year! And doesn't include the help we're sending over.

▽

Maybe television is going places after all. This week, television became commercialized. This week, too, U. A. Sanabria, oldtime television inventor, envisioned thousands of little television stations built on buoys at sea, 300 miles off shore, to send back pictures of anything they saw, picking up, for example, pictures of oncoming enemy warships and relaying them back to shore to warn of approaching invasion.

Mr. Sanabria sees the little look-and-listen posts relieving the entire U. S. Navy from patrolling our shores. The Navy could just sit back and look at television movies until pictures flashed of the approaching enemy.

▽

Kent Cooper, who, as general manager, runs that vast network of Associated Press newswires, is a songwriter on the side. Sung for the very first time, this week from the stage of the Rockefeller Music Hall Theatre in New York, is Mr. Kent's latest ditty, "Dixie Girl." Mr. Cooper, though, is no Dixiean; he's an Indianaian.

Kent Cooper has written quite an album of music. He wrote 'Dixie Girl' 15 years ago for his daughter. It remained unpublished until a friend, who liked the tune, played golf with Cooper. Cooper's wager on the game called for publishing the song if he lost. He did, and the song appeared this year as part of the BMI catalogue. Maurice Baron, Music Hall composer, arranged it to highlight the southern medley on this week's bill at the 51st Rockefeller show emporium.

Just as Great Today as the day it broke your House Record!



When "RUGGLES" first flashed across America's screens, box-office records toppled by the dozens. Doubled and tripled grosses . . . hold-overs . . . capacity audiences were the order of the day.

"RUGGLES" TODAY IS THE SAME BOX-OFFICE CHAMPION! Every laugh that convulsed audiences . . . every emotional high spot that stirred millions . . . every thrilling second of Charles Laughton's never-to-be-forgotten rendition of the "Gettysburg Address" comes through on the screen today loaded with punch and power. For the story of "Ruggles," the humble English butler who teaches us what real Americanism means, catches the mood of America as surely as if it had been written today.

Performances never before achieved . . . never since equaled . . . by a superb cast headed by Charles Laughton at his matchless best.

And, so, on 

Paramount gives you a box-office smash . . . just as great today as the day it broke your house records . . . the picture about which every one has said, "I wish I could see it again!" . . .

Paramount Presents

"RUGGLES OF RED GAP"

with

CHARLES LAUGHTON • MARY BOLAND

CHARLIE RUGGLES • ZASU PITTS

ROLAND YOUNG • LEILA HYAMS

From Harry Leon Wilson's story • Directed by Leo McCarey

60 MILLIONS A YEAR NEW WAR-TAX BILL FOR THE 'LITTLE' EXHIBITORS

Exemption To Be Cut from 20 to 9 Cents, Tax-Free Tickets Eliminated; Air Conditioning, Photographic Apparatus Hit

The House ways and means committee in the nation's capital on Monday turned new tax legislation over to its drafting staff for the writing of a new excise bill agreeing to reduce the admission tax exemption from 20 cents to nine cents and to eliminate all tax-free admissions except those of service men in uniform. There are at present 22 different kinds of exemptions on ticket taxes under the existing law. The Government would get an additional $60,000,000 a year from ticket taxes mostly from film theatres.

Meanwhile the tentative approval of increased excise taxes and new levies on 24 specific items, including a $5 use tax on automobiles, on Monday brought the tax legislators within $185,000,000 of their $3,500,000,000 revenue objective.

In the proceedings, which took all day Monday, the committee added $733,200,000 in excise taxes to the revenue bill which already contains $2,468,500,000 in new individual and corporation taxes and $113,700,000 in additional taxes on estates and gifts.

Sales Taxes Increased

In all, the committee approved on Monday 13 new excise levies, including a new form of retail sales price tax on jewelry and 11 increases in existing sales taxes.

The nine-cent exemption on theatre tickets was recommended by the Treasury department. It did not meant the approval of the exhibitors generally, who foresaw that many ten-cent houses might drop their prices to escape the tax, and it was suggested to the committee during its hearing that the exemptions be eliminated entirely.

While the committee did not see fit to accept the industry's suggestion that all admissions be subjected to tax, it did take cognizance of the long-standing complaint against tax-free church and charitable organization shows by applying the tax against such projects and eliminating competition which has been a source of irritation to theatre exhibitors.

The only tax-free tickets permissible under the new bill will be those sold to service-men in uniform.

The tax group refused to accept Treasury proposals for increases in the taxes on tobacco, beer, gasoline and bank checks. On Tuesday, however, it was expected that the committee would consider the taxing of soft drinks, furs, cosmetics, pari-mutuels, electric light bulbs, coin operated devices, and production of gas (except for industrial use).

Of the 24 items of excise taxes given tentative action, the following affecting the motion picture industry, directly or indirectly were included:

Lower exemptions on telegraph, telephone and radio messages to 25 cents from 50 cents and increase the rate of taxation.

The reduction of theatre admission exemption to nine cents.

Five per cent tax on telephone bills.

A ten per cent tax on photographic apparatus.

Air Conditioning Taxed

An increase of the tax on mechanical refrigerators, including commercial units of air conditioning equipment to ten per cent from the present rate of 5½ per cent.

Increase tax on radio sets and parts to ten per cent from the present 5½ per cent.

Tax of ten per cent on phonographs and recordings.

Tax of five per cent on candy and chewing gum.

A ten per cent tax on musical instruments.

A five per cent tax on total cabaret charge.

The committee announced that proposals to tax the renting of motion picture films, as well as insurance premiums, coffee, cocoa, tea, sugar and fuel oil used for motor fuel had been tentatively eliminated from consideration.

The proposal for a $12,000,000 tax on film rentals, as in effect during the last World War, has been favored by Congressional tax experts but opposed by the Treasury Department. If enacted, it would have been added to the rentals paid by exhibitors.

Wisconsin Licenses Changed

In Stevens Point, Wis., the common council has repealed its 1917 ordinance regulating and licensing theatres and has adopted a new measure which sets up comprehensive regulations for theatres. Theatres or halls seating over 500 are assessed an annual license fee of $100, while those with less than 500 seats are charged 20 cents for each seat per year.

Where benches are used in halls for motion picture shows, the ordinance provides that each 18 inches of space provided for seating constitutes a seat. No license for film exhibition will be issued until the electric wiring, installation and apparatus and all lighting has been approved by the city electrician.

At Marshfield, Wis., the common council has increased the annual license fee from motion picture theatres from $40 to $50.

No changes in operation methods will be necessitated by the 1941 Gross Receipts Tax Act which replaced the Arkansas sales tax on Tuesday, July 1st. The tax levy in both cases is two per cent. No tax collected on film rentals under a provision which exempts taxes on rentals of anything kept in the state for less than ten days.

In Pennsylvania, Governor James has signed the bill amending the Sunday film local options referendum law so that signatures of 20 per cent instead of five per cent of the voters of the dominant party in the last general election are required to compel any municipality to submit the question of Sunday pictures to the ballot.

National Decency Legion Classifies Seven Pictures

Of the seven pictures classified by the National Legion of Decency in its listing for the current week two were approved for general patronage, four were classified as unobjectionable for adult patronage and one was considered objectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Richest Man in Town" and "Sweetheart of the Campus." Class A-2, Unobjectionable for Adult Patronage; "Blossoms in the Dust," "Broadway Limited," "Double Cross" and "They Met in Bombay." Class B, Objectionable in Part: "Moon Over Miami."

Lucas To Aid Bond Drive

Arthur Lucas of Atlanta, president of Lucas and Jenkins, theatre circuit in Georgia, was appointed chairman of the defense savings staff last week, by Marion Allen, collector of internal revenue of Georgia. Mr. Lucas will head his state's activities in speeding sales of defense savings bonds and stamps. A veteran of the Spanish-American War, Mr. Lucas served during the last World War in pushing sale of Liberty Bonds. He was chairman of the state Board of Public Welfare and vice-chairman of the Federal public works administration in his state.

Schless to Australia

Robert Schless, Warner foreign manager, left last week en route to Australia where, it is reported, he will participate in negotiating a product deal with Hoyts' Circuit. This is Mr. Schless' first trip to Australia since becoming foreign manager.

Will Hays in Hollywood

Will H. Hays, president of the Motion Picture Producers and Distributors of America, left for Hollywood Monday, June 30th, and is expected to remain there the rest of the summer.

Assets and Equipment Sold

Photo and Sound, Inc., of San Francisco has purchased all the physical assets and equipment of the Metro Recording Co., also in that city.

ADDITIONAL TRADE SHOWINGS

of pictures to be released after Sept. 1, 1941 by
METRO-GOLDWYN-MAYER (Loew's, Inc.)

CITY	THEATRE	TIME	LADY BE GOOD	DR. JEKYLL & MR. HYDE	DOWN IN SAN DIEGO
AUGUSTA Maine	CAPITOL Main St.	MON. 11 A.M.	7/14	7/21	7/28
PHOENIX Arizona	STRAND 110 West Washington	MON. 10 A.M.	7/14	7/21	7/28
SPOKANE Wash.	STATE Sprague & Lincoln	THURS. 9:30 A.M.	7/17	7/24	7/31





"They met and clinched in Bombay— a nice place for it."

There's that gleam in Mr. Gable's eyes again!



CLARK GABLE
Rosalind RUSSELL
in
CLARENCE BROWN'S
Production of
"THEY MET IN BOMBAY"
with
PETER LORRE, Jessie RALPH
Reginald OWEN, Matthew BOULTON
Screen Play by Edwin Justus Mayer,
Anita Loos and Leon Gordon
Based on a Story by Hans Kafka
Directed by
CLARENCE BROWN
Produced by Hunt Stromberg
A Metro-Goldwyn-Mayer *Picture*

Dear Mr. Showman: Please tell your folks in BIG ads that M-G-M is bringing them a whale of an entertainment "THEY MET IN BOMBAY." Tell them that it's got the fun and thrills and racy romance of "Red Dust" and "China Seas". In fact that's where it's located and popular Roz Russell is the dame who trips up two-fisted Clark in his gay, careless, shady adventuring. We're happy to bring your folks this big production right now when you and they need it!

Sincerely, Leo of M-G-M

LITHO U.S.A.

WAR WEARY COUNTRIES LOOK TO HOLLYWOOD FILMS FOR 'ESCAPE'

Foreign Sales Managers Report on Business in Latin-America, England, France; Rose Urges Revision of British Regulations

Foreign sales managers and representatives of American film companies coincidentally arrived in force in New York last week by clipper and steamship, with substantially the same message: that audiences, in markets still open to American films, still want them; in fact, with extensive war-weariness or fear, need them for escape, and as an entertainment staple, lengthy, pleasant, inexpensive.

Morris Goodman, Republic's foreign sales chief, said, after three and one-half months visiting every Latin-American country, that his company's business was 40 per cent above last year's.

Teddy Carr, co-managing director in Great Britain for United Artists, said receipts for the first half of this year were greater than any similar period in the past four years.

David Rose, Paramount's managing director in Great Britain, said American companies had between $26,000,000 and $30,000,000 frozen and would attempt to have the amount they can withdraw this year increased. He also reported theatre business excellent, and said only 10 per cent of 5,000 houses were disabled.

Louis de Rochemont, managing editor of the March of Time, returned from unoccupied France with 12,000 feet of film, and the observation that theatres were doing well, films were being produced, and that American films left in that country were popular; and that, conversely, German-made or sponsored films were unpopular.

Other arrivals last week were Joseph McConville, Columbia's foreign manager, and Jack Segal, manager of its foreign branch operations, who visited Latin-American offices and attended the annual sales convention of Columbia Pictures of Brazil at the Palace Hotel, Rio de Janeiro.

Goodman Claims Increase

Morris Goodman, foreign sales manager for Republic Pictures, in his New York office last week after returning from a three and one-half month tour of every Latin-American country, said that, generally, business of his company was 40 per cent above last year. He ascribed this to the improved product, more efficient distribution, and a drop in competition from European films, notably the French, which had been popular in South America.

The economic situation of Latin-American nations is not as good as it was a year ago, he said, making the gain in company business more remarkable.

Distribution of Republic pictures parallels, in extent, distribution by the majors, with the difference that Republic's distributors are franchise holders, the company owning its own offices only in Colon, Panama, and Santiago, Chile.

Production of films by Latin-American countries is still spotty, being staple only in Argentina, and such production is not a competitor of magnitude, he said.

Theatre building is booming in Venezuela, Mexico and Brazil, he said.



By Staff Photographer

MORRIS GOODMAN, Republic



By Staff Photographer

TEDDY CARR, United Artists



By Staff Photographer

RICHARD DE ROCHEMONT, March of Time



DAVID ROSE, right, is greeted by John Hicks and Barney Balaban, Paramount foreign executive and president, respectively.

Westerns are increasingly popular with Latin-Americans, he reported; and even Gene Autry, not hitherto popular as he has been in the United States, is catching hold, he reported.

United Artists, for the first half of this year, is enjoying in Great Britain the best business it has had for four years, Teddy Carr, co-managing director there, reported in New York Monday.

Mr. Carr expects to be here six weeks. He planned to go to the Coast Sunday to confer with producers at the studios.

He said that Ealing Studios, London, which he recently added to A's list of producers, had completed "It Turned Out Nice Again," with George Formby, and was now making "Ships With Wings," largely aboard the often "sunk" Ark Royal, airplane carrier.

The latter picture, he said, would be "one of the greatest in film industry history," with a production cost of $750,000. It is being directed by Michael Balcon, with John Clements, Leslie Banks, and Jane Baxter as stars.

The Ealing Studios, bombed and damaged, and then enlarged and repaired with Government help, will also make "The Big Blockade," with Will Hay, he said.

Anent reported deals for another American film company to secure control of an English circuit, Mr. Carr remarked that British sentiment and regulations forbid such domination. He asserted UA, with a 50 per cent interest in the Odeon chain, did not intend to dominate it or any other circuit.

Companies To Seek More

American companies, through London representatives, will ask British authorities to increase the amount of money they may withdraw from the country, David Rose, Paramount's Great Britain manager, said in New York last week upon his arrival for conferences with home office executives.

He estimated that between $26,000,000 and $30,000,000 in American funds were "frozen."

Noting that the new financial agreement will take effect November 1st, Mr. Rose predicted

(Continued on following page)

FOREIGN CHIEFS REPORT

(Continued from preceding page)
liberalization efforts would center on that agreement, rather than on the current one.

The American companies were permitted to withdraw $17,500,000 in 1939, and $12,900,000 for the current year ending November 1st. The latter figure is estimated to be only 37½ per cent of their annual British earnings.

Mr. Rose asserted the currency situation was pressing for American companies, and believed the British could be more liberal because their dollar situation has been eased by our seven billion dollar "lease-lend bill."

Paramount now has in production in England "Hatter's Castle," and it expects to make "The Admirable Crichton" and one other feature next season, he said.

Mr. Rose was scheduled to arrive at the Paramount Coast studio this week for conferences on production here.

De Rochemont Reports

Richard de Rochemont, managing editor of the March of Time, arrived in New York last week with 12,000 feet of film exposed in unoccupied France and North Africa, and with the opinion that the French people, still democratic, prefer American and British pictures in spite of a Government bent on changing the political, economic and cultural systems of the country to please the Germans.

Theatres, he said, are well attended. There is production in Nice and Marseilles. American films, mostly old, are liked. German films, dubbed in French, or produced in French (in occupied France) are disliked.

The French listen to the British radio so avidly that theatres are cooperating by arranging programs so they do not conflict, he said.

He asserted much of the 12,000 feet of film shot for him by a French cameraman, was undeveloped, and therefore uncernsored. He hastened to add, however, that the films were innocuous, however fresh they might appear to the outside world heretofore lacking much footage from France since its defeat.

One-fifth of the footage was taken in North Africa and includes pictures of General Weygand, he said.

Mr. de Rochemont reported many Vichy area officials do not like the Germans, nor the character of the new government. The people are passively resisting anti-democratic moves, he said. He related that "Good-Bye, Mr. Chips," with an anti-German scene was shown widely and repeatedly. The scene was then eliminated. But the French audiences then applauded where the scene should have been.

Business of theatres is normal and in some locations, better than normal, he said, pointing out that films were a relatively inexpensive form of entertainment, and "There is little else to do."

Mr. de Rochemont had been in France since the end of April. It was his first visit since the capitulation, June, 1940. Prior to that, he had lived in the country 10 years.

Puerto Rican Business Up

Motion picture business in Puerto Rico has increased 40 per cent over last year as a result of the United States Government's military preparations on the island, it was revealed last week by Carlos Aguayo, manager of the Alcazar Theatre, one of the Cobian chain, in Caguas, Puerto Rico. Mr. Aguayo, who is visiting the United States for a few weeks, reported that 12,000 American soldiers and 6,000 Puerto Ricans are stationed on the island. As a result, he declared, "Unemployment has greatly diminished and people have more money to spend for the theatre."

The Alcazar, seating 1,000, is one of four theatres in Caguas, a town whose 20,000 inhabitants subsist on tobacco and sugar industries of the island. Admission prices for the theatre range from 15 to 20 cents during the week and 20 to 30 cents on Sundays.

Mr. Aguayo said that Deanna Durbin continues to be the great favorite, with Hedy Lamar and Bette Davis next. Robert Taylor and Clark Gable head the list of actors favored by the natives, who, he said, like "all American films shown," with preferences for musicals, comedies and extravaganzas.

U. S. Reports on Films in Islands

The war in Europe has had little effect on the motion picture market in El Salvador, Honduras, Nicaragua, and St. Lucia, British West Indies, according to the Department of Commerce.

Although there is no film production in El Salvador, about 400 to 450 feature films are required annually to supply the 33 theatres of the country. The United States supplies 80 per cent of the film for exhibition, Mexico 10 per cent, Argentina eight per cent and France and Great Britain one per cent each. All the theatres are wired for sound and about 30 showings are given a week at each house.

The average admission price is 25 cents. Local audiences prefer musical comedies, with comedies and adventure pictures next in popularity.

In Honduras about 350 feature prints annually are required to fulfill the demands of the motion picture market. During the 1940 period 281 were imported and of these 240 were American productions. A total of 25 were Mexican, France supplied 14, and Cuba exhibited two.

The only important restriction in effect concerning imported motion pictures is an executive order issued in October, 1939, according to which films over two years old will not be passed by the local censors. Historical films, however, are exempt from this restriction.

There are 29 theatres in Honduras, all wired for sound, with a seating capacity of 15,150.

Trade opinions in Nicaragua vary as to the number of feature films required yearly to supply the market, the figures ranging from 64 to 150. Films produced in the United States are meeting relatively little competition, since the European war has reduced the volume of British and French films available to Nicaraguan exhibitors, and the German film, once the most serious competitor, is no longer in a strong position. Mexican films, popular especially because of the Spanish dialogue, are not often shown. Films of United States origin exhibited in Nicaraguan theatres are estimated to be about 95 per cent of total shown. There is no domestic production of films.

There are 29 theatres in Nicaragua with an approximate seating capacity of 24,500 with admission prices ranging from three cents to 15 cents. The film generally popular in the United States are liked by the local audiences, which are also conscious of film-star names. In the smaller theatres attended by the low-income group, western and comedy productions are popular.

In St. Lucia, British West Indies, approximately 208 feature films are required annually to supply the motion picture market. All films shown are from the United States with the exception of a few British newsreels. No films are produced locally.

There is only one motion picture theatre in St. Lucia, equipped with two American-made sound projectors, and has a total seating capacity of 768. Shows are held twice weekly on Sunday matinee and Sunday evening. Weekly attendance is estimated at about 200. Action and musical productions are most popular with the audiences.

"Sergeant York", New Buck Film Open in N. Y.

Special showmanship efforts in the film industry concentrated this week upon Warner Brothers' "Sergeant York," which opened at New York's Astor Theatre Wednesday evening, and RKO's "Frank Buck's Jungle Cavalcade," which opened at the Palace Theatre, same city, Thursday evening.

Sergeant York himself, World War hero who captured 132 German soldiers singlehandedly, arrived in New York Tuesday for attendance at the opening of the picture dealing with his exploits and as an integral part of the celebrations attendant to the opening.

He was met Tuesday morning at the Pennsylvania station, by officers of the 82nd Division veterans' organization, and by the Veterans of Foreign Wars representatives. These escorted him, in a cross-town parade, to the 82nd Division's clubrooms, 26 East 39th Street, where followed a brief formal reception. There then ensued a reception at the Summer City Hall, on the grounds of the defunct New York World's Fair, by New York City Mayor Fiorello Henry LaGuardia; and on Tuesday evening, a guest appearance on the "We, the People" radio program over local radio station WABC and the Columbia Broadcasting System network. Wednesday noon he spoke at a luncheon of the Tennessee Society, at the New York Bankers' Club.

Other Notables Attend

Governor Prentice Cooper, of Tennessee, was to be among the notables at the premiere. So was Secretary of War Henry L. Stimson.

Jules Brulatour, General Hugh Drum and staff, General Lewis B. Hershey, Grace Moore, Joan Bennett, Mrs. William Randolph Hearst and William Randolph Hearst, Jr., William T. Dewart, Constance Collier, Ralph Ingersoll, Henry Luce, Billy Rose, Thomas Beck, Representative Carol Reese of Sergeant York's Congressional district, General Frank T. Hines, General Louis W. Stotesbury and Borough President George U. Harvey of Queens were to attend.

Charles Einfeld, director of advertising and publicity for Warners, in the East especially for the premiere arrangements, made elaborate tie-ups with numerous New York City area patriotic organizations. There was, as instance, to be a special patriotic ceremony in Duffy Square before the premiere.

The film, produced for Warners by Hal B. Wallis and Jesse Lasky, is going to be the first made into a stage play, Warners announced last week, disclosing plans of Robert Porterfield, who appears in the picture supporting Gary Cooper, its star. Mr. Porterfield, a director of the Barter Theatre, Abingdon, Virginia, will convert the film into a play for the theatre.

Scenes from three of Frank Buck's pictures have been compiled and edited by RKO Radio for release under the title "Frank Buck's Jungle Cavalcade." The films from which the scenes were culled are "Bring 'Em Back Alive," released July, 1932; "Wild Cargo," April, 1934, and "Fang and Claw," December, 1935. "Jungle Cavalcade" opened Thursday at the RKO Palace in New York.

MGM's British-made I. Goldsmith production, "The Stars Look Down," will have a special pre-release engagement at New York's Criterion, it was said. National release is July 18th.

THE GAYEST OF HER GAY SHOWS



Judy Canova sets a new high for mirth-provoking hilarity in her latest and greatest musicomedy.

A great cast of laugh-getters help Judy on her rollicking route along a rib-tickling road to joyous gaiety.

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RAYMOND WALBURN • "SLIM" SUMMERVILLE
EDDIE FOY, JR. • ASTRID ALLWYN
ALMA KRUGER • HUGH O'CONNELL
"CHICK" CHANDLER
JOSEPH SANTLEY—Director
Screen play by Jack Townley and Milt Gross
Original story by Jack Townley

A REPUBLIC PICTURE

BRITISH EXHIBITORS PRESS PLANS FOR JOINT COUNCIL FOR INDUSTRY

CEA Past President Proposes War Emergency Group to Act on All Trade Interests Involving Government Action

by AUBREY FLANAGAN
in London

The urgency of the industry situation, coupled with the ineffectiveness of sectional dealings between branches of the trade and the Government, have given rise recently to a new demand for a united trade front. This, which reflects the views of leaders in all sections, has materialized in a concrete proposal, by CEA-Ex-President Councillor H. P. E. Mears, for the setting up of a joint trade council.

Mr. Mears has proposed the formation of a Cinematograph Industry War Emergency Council, to act on behalf of the industry on all matters brining it into contact with the Government. The Council, it is suggested, should represent the CEA, for the exhibitors, the KRS, for the distributors, the Producers' Group, and the two labour unions—the NATKE and the ACT.

Blessing of KRS

The idea has already been considered informally by the distributors, whose President, Sam Smith, has given it a virtual, if personal, blessing by saying that whenever any industry problem has arisen the KRS has always been ready to consider proposals for joint deputations.

Support is known likewise to exist in producer circles and it is understood that any formal proposal would be considered by the Producers Association.

There is no reason why the labour unions, realizing the weight of corporate action, should disapprove.

The idea behind Mr. Mears's proposal is that the Cinematograph Industry War Emergency Council should consist of representatives of all sections of the industry. Each society, such as those listed, would elect delegates to sit permanently, with deputies to function when necessary. Each member would represent the views of his association and its interests. All would subordinate sectional interests to the policy agreed upon by the Industry Council.

Exemption Fight Cited

The recent confusion over the reservation of personnel in the industry has been the most potent argument in favour of a joint trade front. The Ministry of Labour Manpower Panel, which was understood at first to cover the manpower problems of the industry, proved upon its operations to be concerned only with the production industry, and not even all sections of that. "Technicians," for instance, did not include the artists upon whose existence the films depend. Exhibitors were compelled, therefore, to make their own approaches to the Ministry of Labour for the reservation of those projectionists who would be necessary if any films made were to be shown. Renters have in turn made their individual approaches for the grading of their work as essential. It is contended that the Government should have considered the industry problem as an industry problem, contended also that the trade itself should have tackled it with a front representing all sections of the industry. It is believed that much more would have been achieved if the Government had not been presented with a confusion of viewpoints.

The question of Quota legislation is probably no less an argument in favour of the Council idea. It has, of course, been the fact that on the question of legislation exhibitors, distributors, producers and technicians have all gone to the Government with a different point of view, asking different degrees and patterns of legislation.

A Council, such as proposed, would be able to handle all these problems, more definitely so in a time of emergency like the present, on a solid trade basis, considering the welfare of the industry as a whole rather than that of any particular section. Each section would, of course, be safeguarded by its representation on the Council.

Sectionalism, Jealousies Feared

How far the proposal will get, beyond consideration by various bodies, it is too early as yet to forecast. Pessimists believe that the established sectionalism and parochialism of the industry, the jealousies and suspicions which have hitherto marked it in practically all its operations, may stand in the way of materialization. On the other hand, the urgency of the present situation may bring about a realistic attitude.

Mr. Mears, who has been among the most active trade personalities, during his last year of office, in negotiating industry problems with Whitehall, believes that the Government looks upon the trade as one of the three most important industries associated with the war effort. He believes, too, that the Government, faced with a united trade viewpoint, representing a corporate trade policy, would grant it more than it can do with a confusion of viewpoints and contradictions presented to it.

"All through the war," he says, "up to the present our negotiations with the Government, over the various emergency problems and legislation, have taught us a bitter lesson—the lack of a united trade front. This Council should nominate its negotiating committee who could contact Whitehall on all matters appertaining to the industry—labour matters, reservations, taxation, safety precautions, the Cinematograph Act, the Films Act, etcetera. Its object would be to propagate a united trade policy, to protect the industry's welfare, to state its case in the press and elsewhere, and be in fact an Industry War Cabinet.

"Over the very question of labour reservations," Mr. Mears pointed out, "the Ministers and officials are asked to meet half a dozen different deputations, when one Council, such as I suggest, could meet and formulate a policy which would cover the interests of the whole trade.

"On the grounds of its contribution to the Exchequer, on those of its maintenance of public morale, it is essential that the industry be kept going," he suggests. "Unless united action be taken hundreds of cinemas will be closed before the year is out."

Plea for Unity

It is the basis of the plea that all in the industry will sink or swim together. Each section depends upon the others—producers, distributors, exhibitors and labour. "Yet," says Mr. Mears, "nowhere do we see a complete industry point of view on all the problems. Nowhere is there a united mouthpiece for its expression. We have a united Government, political parties have shelved their differences, labour and capital are working together for the good of the country. Surely what can be done in a Government, where there are so many vary-interests, can be achieved in an industry such as ours."

It is felt that the formation of such a Council would help to avert the imposition on the industry of a Films Commission, such as has been threatened by the Government, either clandestinely or through the Films Council. It would have a protective as well as a creative purpose.

Nominations Up

A flavour of ginger, incidentally, has crept into the industry's consideration of new personnel for the Films Council. Nominations are, at the moment of writing, being considered for the next three years' service on the Council; some have yet to come in. In general the Councill will remain, as regards its personnel, greatly unchanged. Sam Eckman, Jr., Metro chief in this country, has been nominated to take the place of David E. Griffiths, who has lately become inactive; the acceptance of Mr. Eckman's name would provide direct representation for the distributors through an American mouthpiece. To supplant Theo Fligelstone, exhibitor representative recently absorbed into the ranks of the Army, the Board of Trade has asked CEA to nominate an exhibitor representing the South of England. The names of Councillor Mears, who has interests in Bournemouth, Southampton and Portsmouth, and Randolph Richards, of the Sussex Branch, and Tommy France, North Country exhibitor operating through the London Branch, have been put forward.

"Futility" of Council Attacked

New nominees and old would seem determined, if they are elected to the Council, to accelerate that body's activities during its forthcoming three years of service. Recent meetings of the Films Council have been noted for the direct speaking by the trade spokesmen and their criticism of the innocuous, if not indeed futile, nature of much of that body's proceedings.

The Council is an advisory body, but its advice has very often been ignored. There is a new note of seriousness in trade members, who seem bent upon assuring that any advice they tender be acted upon, with the alternative that they hand in their resignations.

The existence of a Cinematograph Industry War Emergency Council would not in the slightest interfere with the operations of the Films Council. It would possibly help to crystallize that body's activities.

CEA TO DISCUSS PLAN FOR COUNCIL

The proposal for a British film industry emergency council will be discussed at the Cinematograph Exhibitors Association general council meeting this month. The Manchester group has adopted a resolution urging that the CEA act on the proposal and approach the Kinematograph Renters Society and others for a discussion of its formation. Other local groups are believed certain to support the move.

FILMS RATED HIGH AS AUXILIARY WEAPON IN BRITISH WAR ARMORY

Army Making Intensive Use of Pictures for Instruction and Entertainment; Services Now Set Up Own Production Units

by AUBREY FLANAGAN
in London

Not least valuable and by no means despised weapon used by Britain's fighting forces in waging the Battle of Britain is the motion picture. Not least determined in its wielding of this weapon is the British War Office. A survey taken recently of past and present achievement in this sphere, coupled with a vista of work contemplated, indicates that the Army is far ahead of either the Royal Navy or the Royal Air Force in its use of the screen.

Motion pictures are, of course, used by the Navy for both entertainment and instruction. Director Pen Tennyson, erstwhile of Ealing Studios, has for some months been concentrating on the creation and expansion of a Royal Naval Film Unit from a studio on England's South Coast, where already some instructional films have been produced under his direct personal aegis. Through the trade-assisted Royal Naval Film Corporation, created before the War, and at the head of which is Lord Louis Mountbatten, entertainment films from Wardour Street are shown in British warships and naval stations from the Arctic Circle and Iceland to the Southernmost reaches of the Pacific, in Naval barracks in Britain, even in the frequently "sunk" "Ark Royal" itself. Behindhand, through no lack of desire or effort on the part of R.A.F. interests, is the flying arm which, through opposition from civil sources, has so far failed to create a self-contained production unit.

Progress Slow

The War office itself, despite its definite achievement, has found its path thorny, on its own admission failed to make the progress it would like, and at which it has aimed. Unlike the industry, it is ill equipped with machines, projectors, generators, etcetera, has been unable to use the films it would like and which are here for the asking. Like the industry, it is already meeting considerable snags over manpower, finding it hard to muster the personnel necessary to operate its grandiose schemes. With army Council and motion picture industry tugging, each in a different direction, at the bodies of technicians of military age, Ernest Bevin's dilemma over reservations of labour is not difficult to appreciate.

So uneasy has been the task of the War Office's film brasshats that a complete overhaul and reorganization of the entire situation is being undertaken, with the aim of coordinating the varied activities of the Army's film unit, and easing the machinery designed to use the motion picture to instruct, educate and entertain the man in battledress.

That something has nevertheless been achieved is clear from a report issued by the War Office on the use of films in the Army.

The aim of the War Office has been to use the motion picture for three distinct purposes: to instruct the troops in military and other matters, to educate them on a general scale, and to provide recreative entertainment. Apart from the creation of a production unit making pictures for the first purpose, it has been the aim all along to use the same projectors and mobile units for all three objectives.

It will be remembered that some time ago the trade was invited to assist in providing films for the last named purpose. The story of cross purposes, rebuffs and ultimate readjustments has been told already and need not be repeated here. With the intervention of Sir John Anderson, Lord Privy Seal, and approach to the trade through the proper channels, the industry decided to lend its hand and assist the Army Council in its aims. Originally aimed at was the establishment of a mobile film organization with 400 projectors. Of these 150 would be standard size and 150 portable sound projectors. The Army already had 100 16 mm sound projectors in use. These projectors equipped with, in some cases, their own generators would cover the entire field of the Army's various Commands, giving instructional, educative and recreational film shows.

Instruction Films Made

As already recorded, much of this has been done. The production unit, under Major Macdonald, has put into production over 60 short films, and the instruction of the troops by the screen is proceeding on a quite creditable scale. The films cover a wide ground, not only deal with, for instance, use of machine guns and paratroop warfare, but also on the behaviour of the military on farm lands and over fields of growing crops. Civilian producers and directors and trade studios have been used for the purpose. Some of the films are of distinctly high technical quality. The Army has not yet enough technical personnel to operate a self contained production unit with all its men in khaki. Over all this the last word is held by military experts, mainly Army officers themselves.

Difficulties in the supply both of equipment and personnel, however, have placed great difficulties in the path of the exhibition branch of the Army's activities. The Army Council has found difficulty in securing technicians from the civil walks of life and even from the ranks of the Army itself. In the industry itself shortage of technicians called up to the Forces have prevented the production of the necessary equipment to operate the scheme successfully. Men are being trained within the Ranks, mainly for operating the equipment already in service. On the War Office's own admission: "Progress has been made, but it will be some time before the full results are achieved."

Particularly slow has been the supply of 35 mm mobile cinemas and, over and above its own scheme, the War Office has had to hire 50 mobile 16 mm projectors with civilian operators. These are being replaced as the standard machines come to hand.

Already over 2,000 performances of purely entertainment films have been given in one month. Up to date 150 full programmes have been supplied by the industry. Innumerable educational programmes have been obtained from film libraries. The Ministry of Information has helped to supply pictures.

With half a million pounds behind them for the purpose of equipment and production of films the Army Council are confident that they can reach their objective in due course.

Meanwhile a joint War Office and trade committee, with honorary trade advisers posted to each of the Army Commands, is functioning and providing the invaluable liaison between the civil and Service interests. The Army has nothing but praise and gratitude for the help it has been afforded by the industry.

Organization Overhauled

Now, with the assistance of a Government expert, Mr. Hughes Roberts, the Government's Cinematograph Adviser, and Captain Paul Kimberly, an industry expert, the whole organization is being revised and overhauled so that every aspect of cinematography, covering production, distribution, personnel, maintenance of films and equipment, can be kept under one parental head. Cinema and entertainment officers have been posted to the headquarters of all the military Commands and areas, and their duties include the supervision, distributing and routing of the various mobile and portable film units either already supplied, or in prospect. Particular attention is to be paid to small detachments and isolated sites. In many of these generators will be provided to give the necessary power to drive the equipment.

Each Army Command is to have its own film library of training and educational films, with probably a reserve of entertainment pictures supplied by the industry, to be loaned out to the various positions in turn. Each Command will have its own staff for maintaining and operating the equipment, and also have its own projectors and machines.

Much depends on the outcome of the present struggle between the Services and the industry for the technicians of military age.

PHILADELPHIA FILM ROW MUST MOVE

Philadelphia's film row on Vine Street will soon pass out of existence. The Pennsylvania State Legislature has approved a $50,000,000 project providing for the widening of Vine Street as an approach to the Delaware River bridge. As a result, all the buildings on the south side of the street will be torn down to make way for the approach. Such splitting of the film row will necessitate a search for new quarters on the part of Columbia Pictures, Paramount, United Artists, Republic, The Hollywood and Capitol independent exchanges, Horlacher's film delivery service, and a number of theatre equipment, premium and printing concerns. Most of the properties are rented. However, Columbia erected a new exchange building two years ago.

Magazine Staff Appointed

A new monthly magazine for men, *Swank*, has appointed the following staff in charge of regular departments: Abner J. Sundell, editor; Bide Dudely, drama; Ezra Goodman, screen; Caswell Adams, sports; Lawrence G. Blochman, books; Leo Guild, Broadway columnist; Joseph Martin, recordings; Selena Royle, radio, and Sergeants Dan and Herb Smith, Army.

THE HOLLYWOOD SCENE

Brown Study

While shooting continues on the latest of the Deanna Durbin pictures, "Almost An Angel," the pre-scoring has been finished, and Universal sound chief Bernard Brown is now sitting in as consultant on the daily rushes.

This is no new assignment, for Mr. Brown has worked with all the Durbin films made on the Universal lot. With the studio for five years, he joined it to take charge of music recording and re-recording, which, in the parlance of the trade, is "dubbing." After the success of "100 Men and a Girl," which won the 1937 Academy of Motion Picture Arts and Sciences award for best music scoring, he became head of the sound department, and since then has supervised the mixing of all sound, handled the music recording and dubbing, checked the "dailies" and, additionally, run the department as a unit of the production whole.

In 1939, Mr. Brown's work received further tribute in the form of another "Oscar," this time for the best recording of the year, that of "When Tomorrow Comes," which co-starred Irene Dunne and Charles Boyer.

Coming to Hollywood with a musical career in mind, the young man graduated from the Los Angeles Conservatory of Music and Arts in 1916, after completing the five-year course in three. As first violin, he then played in the orchestra of the Los Angeles Philharmonic Auditorium, and at the same time scored such films as "Birth of a Nation" for theatre orchestras. Joining Warners in 1920 in charge of music, he became sound technician as well as musician as the advent of sound began to loom on the film horizon.

Just after leaving Warners for Universal, Mr. Brown married Mildred Brown O'Brien, thus doubling the strength of the family name. Mrs. Brown was also not without knowledge of the industry, having worked as a negative cutter at Warners.

Today, pointing out the increased importance of original screen music in the years since the advent of sound, Mr. Brown feels that the motion picture has never had greater opportunity for presenting fine music finely recorded. Bridging the gap between the art of music and the science of sound as he does, in the opinion of his fellow craftsmen from Universal City to Culver City, he should be knowing.

▽

Thirteen pictures are now in preparation at the Burbank plant of Warner Brothers for September and October filming, in addition to the 11 scheduled to start during July and August.

The 13 films planned for first-of-the-season production are:

"The Gay Sisters," based on the Stephen Longstreet novel, starring Bette Davis and directed by Edmund Goulding.

"Captain Horatio Hornblower," based on the C. S. Forester trilogy.

"Yankee Doodle Dandy," based on the life and songs of George M. Cohan, with James Cagney in the title role.

"The Hard Way," scheduled as an Ida Lupino vehicle.

"Carnival in Rio," Technicolor musical with a South American background, starring Dennis Morgan.

"George Washington Slept Here," based on the George S. Kaufman-Moss Hart stage play.

"The Male Animal," based on the play by Elliott Nugent and James Thurber and co-starring Henry Fonda and Priscilla Lane.

"All Through the Night," to be directed by Vincent Sherman.

"The Widow Wouldn't Weep," starring Jack Benny.

"Rhapsody in Blue," based on the life of George Gershwin.

"Mr. Skeffington," based on the novel by Elizabeth.

"Manhattan Fury," to be directed by Curtis Bernhardt.

"The Great Divide," based on the William Vaughan Moody play. Jeffrey Lynn and Humphrey Bogart are tentatively in the picture.

▽

Republic has signed Tom Tyler to replace Bob Livingston in the "Three Mesquiteers" series of westerns for the company.

THEY KEEP ON BUYING

Seven new story properties were acquired by Hollywood during the last fortnight, accounted for by five studios.

Metro-Goldwyn-Mayer and Paramount each bought two. The former bought a pair of originals: "That Was No Lady" by Paul Jarrico and Richard Collins, and "Delicate Affair" by Frederick Kohner, while Paramount acquired "Of Fire by Night", Thelma Strabel magazine serial, and a series of Borden Chase short stories entitled "Dr. Broadway".

"The Singing and the Gold", an original by Howard Koch and Anne Froelick, was bought by Samuel Goldwyn as a Gary Cooper vehicle, and Twentieth Century-Fox acquired "A House at Peace", Charles Morgan novel, for Henry Fonda.

K.-B. Productions (the Kozinsky Brothers) bought "A Million Spies", original by George Bricker, which Phil Rosen will direct.

Up Once More

The production boom moved up a few more notches this week, as 15 pictures were completed, 12 started and 44 shooting, compared to seven, 10 and 47 in the same stages last week.

Indications of continued high activity were to be found, too, in the 37 pictures being prepared and 89 edited, respectively, three and five more than last week.

The week's tabulation:

COMPLETED

COLUMBIA
Blonde from Singapore
Ladies in Retirement
MGM
Entitled Kildare
MONOGRAM
Rough Riders
The Deadly Game
PARAMOUNT
Timber Wolves
RKO
Look Who's Laughing
REPUBLIC
Ten Nights in a Bar Room
20TH-FOX
Marry the Boss' Daughter
Charlie's Aunt
Wild Geese Calling
UNIVERSAL
Arizona Cyclone
WARNERS
Nine Lives Are Not Enough
The Smiling Ghost
Law of the Tropics

STARTED

COLUMBIA
You Belong to Me
Three Girls About Town
Roaring Frontiers
MGM
Married Bachelor
When Ladies Meet
MONOGRAM
Bowery Blitzkrieg
Dynamite Canyon
PRODUCERS RELEASING
Frontier Fury
Reg'lar Fellers
RKO
Obliging Young Lady
REPUBLIC
Rags to Riches
UNIVERSAL
Hellzapoppin'

SHOOTING

COLUMBIA
You'll Never Get Rich
GOLDWYN (RKO)
The Little Foxes
MGM
The Chocolate Soldier
Untitled Garbo
Whistling in the Dark
Honky Tonk
Smilin' Through
Ringside Maizie
Life Begins for Andy Hardy
PARAMOUNT
Glamor Boy
Flying Blind
Reap the Wild Winds
Bahama Passage
Sullivan's Travels
WANGER (UA)
Sundown
RKO
Unexpected Uncle
Weekend for Three
REPUBLIC
Ice-Capades
ROACH (UA)
Tanks a Million
20TH-FOX
Weekend in Havana
How Green Was My Valley
We Go Fast
Man at Large
Riders of the Purple Sage
Yank in the R. A. F.
UNIVERSAL
The Americanos
Bombay Clipper
Almost An Angel
This Woman Is Mine
WARNERS
One Foot in Heaven
New Orleans Blues
The Maltese Falcon

No short subjects were started or finished.



Edited by TERRY RAMSAYE

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HOLLYWOOD CONTRIBUTES MILLION DOLLARS WORTH OF STARS FOR ARMY

Skouras Circuit and ITOA of New York Planning USO Fund; Citizen's Committee Having Difficulty Getting Star Names

Hollywood is in the forefront of large-scale organization of entertainment programs for the maintenance of citizen and army morale during the national emergency. Producers, stars, directors, writers and technical crews are at work wherever committees have been formed for the purpose of entertaining soldiers in many of the 147 army camps throughout the country.

Last Sunday's gala show at the Hollywood Bowl, at which more than 15,000 people paid to see and hear stars and comedians, was the opening gun of the West Coast campaign of the United Service Organization, which is raising funds for maintenance of clubhouses and recreational facilities for service men and defense industry workers.

Harry M. Warner, president of Warner Brothers, and Dr. A. H. Giannini, chairman of the Southern California division of USO, took charge of activities for the event. Mr. Warner is credited with the idea for the show, and was largely responsible for coralling the big-name stars who appeared. He conferred with Thomas E. Dewey, USO national chairman, in New York last week, in completing plans for the star-studded program. Mr. Warner also entertained a group of service men from Fort Ord on his estate, prior to the evening show.

Top Stars Appear

Top-ranking stars whose appearance contributed included: Edward Arnold, Nelson Eddy, George Burns and Gracie Allen, Tyrone Power, Lionel and John Barrymore, Rudy Vallee, Jane Withers, Loretta Young, Bette Davis, Edward G. Robinson, Irene Dunn, Rosalind Russell, Cary Grant, Charles Boyer, Orson Welles, Jackie Cooper and Dick Powell.

During the hour and a half broadcast portion of the program, over a CBS national hookup, it was announced that Warner Brothers' star, Edward G. Robinson contributed $100,000 to USO. At the close of the show, Mr. Dewey announced that $7,076,534 of the $10,765,000 mark for the drive, already had been raised, with the campaign only slightly more than a week past its half-way mark.

In New York, USO headquarters reported that Spyros Skouras and Harry Brandt, president of the Independent Theatre Owners Association, are considering plans to launch a direct collection of funds from their theatre audiences on behalf of the USO drive. Newsreel companies, including Paramount, MGM, RKO, Universal, Pathe and Fox, were reported "most cooperative" in giving campaign activities prominent spots in their releases. Claude Collins, director of motion picture publicity for the campaign, revealed that Truman H. Talley, vice president in charge of production for Movietone, Inc., ribboned "Help the USO," over the main title of the newsreel in four issues.

"The March of Time" offered to produce and distribute a one-reeler for the USO drive, but the committee could not obtain $5,000 to defray expenses of 200 prints.

Further indication of Hollywood's active part in the interest of national unity was shown last Wednesday night, in the first of a series of 13-week broadcasts of the program, "Millions for Defense," inaugurated by the Treasury Department to aid sale of its defense savings bonds and stamps.

Howard Dietz, MGM's advertising and publicity director, was appointed by Secretary of the Treasury, Henry W. Morgenthau, Jr., to be the chairman and co-ordinator of the programs, to be aired over CBS, national hookup, on the Texas Company hour.

Fred Allen, Texaco's star, was master of ceremonies for the show which included performances by Mickey Rooney, Judy Garland, John Charles Thomas, Charles Laughton and the appearance of "Information Please," the "stump-the-experts" panel.

Mr. Dietz has secured the following stars for additional programs during the series: Grace Moore, Bob Hope, Bing Crosby, Dorothy Lamour, George Burns, Gracie Allen, Lily Pons, Al Jolson, Abbot and Costello, Deanna Durbin, Bette Davis, Spencer Tracy, Clark Gable, Claudette Colbert, Carole Lombard, Cary Grant, James Cagney, Humphrey Bogart, Alice Faye, Don Ameche, Nelson Eddy, Jeanette MacDonald and Carmen Miranda.

Contract Restrictions Waived

Most of the motion picture companies have waived contract-restrictions for their stars who cannot appear on the radio for the duration of the series. Mr. Dietz has received cooperation of the Screen Actors Guild, Screen Writers Guild and the Association of Motion Picture Producers in coralling talent for the programs. All the stars are contributing their services, but musicians and routine performers will be paid on the AFM and AFRA scale.

Meanwhile, in New York Vinton Freedley, theatrical producer and chairman of the Citizens Committee for the Army and Navy, Inc., is having difficulty rounding up big-name performers to tour army camps in the circuit shows which his committee launched a month ago.

The physical job of routing entertainment groups to 147 army camps and naval bases scattered throughout the country was gargantuan, for the committee had to get their actors to sandy pineland in Maryland, over rocky pastures of a Vermont post, on the beach of a California naval base or the deck of a training ship in harbor anywhere along the Pacific or Atlantic coasts.

Mr. Freedley, who worked as a volunteer assistant to the Commission Representative in Charge of Entertainment during the last World War, believes the tastes of service men of this generation are quite different. "The boys don't like the same kind of show today," he said. "Most of them know about entertainment through the radio. Many of them have never seen an actor in their lives. They want a show like a radio entertainment, and that's what we've tried to give them."

Hazen Names USO Committee

Motion picture executives who will serve as members of the New York Motion Picture Committee of the United States Organization were announced last Monday by Joseph Hazen, of Warner Brothers, who is chairman of the committee. They are: Austin C. Keough, Paramount; Richard C. Patterson, RKO; W. C. Michel, Twentieth Century-Fox; Harry Buckley, United Artists; Matthew Fox, Universal; Oscar A. Doob, Loew's; Abe Schneider, Columbia. Allied industry committee members are: B. S. Moss, chairman, Si Fabian, George Skouras, Herman Robbins, Harry Brandt and Samuel Rinzler.

The committe is planning a ten-day drive to raise funds for the USO, to be launched next Monday, in the motion picture and allied industries. In announcing plans for this drive, Mr. Hazen said: "As in all other worthy movements, the motion picture and allied groups in New York City will do their share in this case. The work to be done by the USO is of vital importance. This organization has undertaken, nationally, to provide proper recreation and environment for the men in service. The motion picture industry has sent hundreds of its young men into the various services. More hundreds will be going. I am sure," he said, "that we all want to share in this necessary support to the boys."

Mr. Hazen declared that "all of the producing companies, theatre circuits and others have already expressed eagerness to help raise funds for the USO.

Majors and Independents Cutting Admission Prices for Service Men

Following scattered action taken by some independent motion picture theatres to reduce admission prices for service men, some half dozen circuits have now announced that they, too, would lower prices.

Warner Theatres on July 7th will inaugurate reduced prices for men in the service, Joseph Bernhard, the circuit's general manager, announced last Thursday.

At the same time it was announced by Nicholas M. Schenck, president of Loew's, Inc., the Loew theatres throughout the country also would offer military forces reduced prices on all admission tickets.

RKO has a similar plan under consideration, it was said by Charles M. Koerner, general manager of the company's theatres, and the plan, when completed, will affect all RKO theatres from coast to coast. Details are forthcoming.

Cut rates for men in uniform have been inaugurated at all Fox West Coast theatres, with many others following suit, while in Portland, Ore., the Hamrick-Evergreen circuit has also put into effect a like policy.

The 21 theatres owned by the Golden State circuit in San Francisco have lowered their admission price for men in uniform to the level of junior admissions—10 cents at matinees and 20 cents at night.

MGM STARTS RINGING DOORBELLS, URGES EXHIBITORS DO LIKEWISE

Richey Urges Exhibitors to Press Institutional Selling Campaigns; Attacks Public Discussion of Industry Ills

Metro-Goldwyn-Mayer's own prescription to cure box-office doldrums—a survey of public tastes, conducted through newspapers by itself, and advice to exhibitors to again sell the theatre as an institution—was delivered by Henderson M. Richey, the company's director of exhibitor relations, to the annual convention of the Motion Picture Theatre Owners of North and South Carolina, at Myrtle Beach, S. C., Sunday through Tuesday.

Two special representatives from M-G-M started from Hollywood Monday, Mr. Richey said, to "first call on the 90 leading newspapers . . . and later on other small publications, in an effort to find out whether the promotional material as coming from the studio is what the papers want and can use, and in an attempt to find out through them what they feel the public wants."

Door-to-Door Campaign

M-G-M also is insisting, Mr. Richey added, that "every branch manager become associated with a luncheon club, and our office personnel with other civic clubs, in order that, when in public groups motion pictures are talked about, they (these persons) give a constructive picture of a great business." It's virtually a door-to-door-bell ringing project.

Mr. Richey advised the Carolina theatre owners to stop talking publicly about poor business, and other industry problems. Said he: "Nothing succeeds like success. The public loves winners. The public, as you well know, likes to follow the mob. Well, the mob is headed back to the movies; and let's not trip them with a slur or a wise crack that may destroy their original good intention."

Mr. Richey continued:

"In order that this be accomplished I am convinced we must stop wringing our hands and start ringing door bells; quit shouting business is bad and remember that we are still getting three-quarters of the amusement dollar; throw away our charts and graphs of whether business has gone up or down and turn our attention to the buying of new ropes to keep the standing crowd in line; quit criticizing our business in the public but reserve for our inner counsels that bawling out we may find it necessary to give each other; quit referring to our business as a racket; drop the word "lousy" from our vocabulary; applaud the good and bite our lips at the bad; and start telling the whole cockeyed world that motion pictures are ready for the job of entertaining a public who is sick of the black headlines—and if I am not mistaken a period of that kind of thought will result in the most important "cease and desist" order ever adopted in this business—a permanent "cease and desist" against cutting each other's throats and a united industry against anyone who tried it."

Mr. Richey demanded selling of the theatre as an especially good entertainment medium, feeling, he said, that "the time has come . . . that the mere keeping of a theatre clean, with good projection, comfortable seats, a daily ad in the paper, and trailers on the screen, is not enough to jar the public back to a realization that for a dime an hour they can see productions even a millionaire couldn't afford more than a couple of times a year, were it not for the wonder of modern production and distribution."

Mr. Richey decried "rumors" that M-G-M's new sales policy meant that it would sell every picture on percentage. He said: "Contrary to rumors . . . our policy will be even more flexible than in the past. Our plan is that of local selling on a scale never before attempted.

"For several months, members of our field staff of district and branch managers together with home office executives have visited all territories, and made a careful study of every theatre and its individual problems. Such a gigantic analysis has never been attempted before. Based on these findings—determined on playing experience—we propose to offer pictures on a basis that will take into consideration all the current requirements and conditions of each individual situation. We have, we believe, evolved an advanced method of merchandising that is most equitable."

Hollywood Previews Hit

The convention on Monday resolved against Hollywood previews, a practice attacked at the national convention of the MPTOA in Los Angeles several weeks ago. The Carolina unit is the first of the MPTOA to hold a meeting since that convention.

Other resolutions thanked president C. H. Arrongton for his work; urged exhibitors to join the national defense effort of the film industry; condemned importation and distribution of Axis films; assailed showings of so-called "sex" pictures on double feature programs.

Edward Kuykendall, president of the MPTOA, was a chief speaker, along with Mr. Richey, and again attacked Hollywood previews, as he did at the Los Angeles meeting. Mr. Kuykendall said the Los Angeles meeting was a success because 7,000 theatres in 26 states were represented. He advocated more effort by exhibitors to obtain sympathetic understanding of industry problems from local social and women's groups.

He said that the proposed taxes coming from Washington were severe, but expected, and that "in this time of war, we might as well prepare ourselves for further tax shocks." Mr. Kuykendall called double features a menace to the whole industry, stating the time was gone when people merely wanted to see a quantity of pictures.

Other speakers were R. B. Wilby, of Atlanta; and J. Noble Braden, executive secretary of the American Arbitration Association.

About 300 attended.

HERMAN A. BLUM HONORED BY ALLIED

Herman A. Blum, Baltimore exhibitor, who is retiring from the theatre field, has been made an honorary national councillor of Allied States Association in recognition for his "untiring efforts in behalf of the organization and of the independent exhibitors in general," it was announced by Abram F. Myers, board chairman of the organization.

Mr. Blum has also been made a life member of the MPTO of Maryland, Inc., and was given a testimonial dinner by that organization Monday night which was attended by Mr. Myers.

He will be succeeded on the national board by Meyer Leventhal as representative of Maryland, a position which Mr. Blum has held since the formation of the association.

PCCITO Adopts "Code Of Honor" for All

The "code of honor" of the Pacific Coast Conference of Independent Theatre Owners, which several weeks ago in Los Angeles held a joint meeting with the Motion Picture Theatre Owners of America, contains the following provisions:

Elimination of unfair clearance; preparation of a new brief standard exhibition contract; exhibitors' right to exclude any offensive feature; a ban on refusal by distributors to allow pictures on some run, to be designated by them in any situation, provided reputable exhibitor can satisfy reasonable exhibition standards, and unless granting of a run on any terms to complaining exhibitor will prejudice distributor's local business.

The Independent Theatre Owners of Southern California elected the following to the directors' board: Hugh Bruen, Jenne Dodge, Al Galston, R. D. Whitson, Ned Calvi, Murray Hawkins, and Max Sinifit. They also appointed three new committees for the PCCITO's resolutions and "code of honor."

Connecticut Allied Has Decree Committee

The Connecticut Allied has appointed a secret committee to protect rights of exhibitors under the consent decree. It will report decree violations to the unit's attorney, for investigation and action.

The Associated Theatre Owners of Indiana had their largest summer convention at the recent three-day outing at Pokagon State Park when more than 100 persons attended, representing more than 200 theatres in the Hoosier state.

Col. H. A. Cole, president of National Allied, was a guest. Sam W. Neall of Kokomo won the golf tournament and Jack Rose of Chicago was runner-up. Mrs. Roy Kalver of Decatur won the women's contract bridge event and Mrs. E. K. Crouch of Fairmount captured the auction bridge leadership.

Loew's Northeastern Changes

Charles E. Kurtzman, Loew's northeastern division manager, has announced a series of promotions and transfers of junior executives. They are: Vaughn O'Neil of Loew's State in Providence, R. I., went to Pittsburgh, Pa., to become assistant manager of Loew's Penn. James E. Tibbets, assistant at Loew's State in Boston replaced Mr. O'Neill and Mr. Tibbetts' place was taken by Emil Weretelnyk, formerly senior treasurer of Loew's Orpheum in Boston. Tom Foley was elevated from junior to senior treasurer at the Orpheum; Fred Linn, State chief of staff, succeeds Mr. Foley; Arthur White moves up from doorman at the State to Mr. Linn's former position. Harold Mortin, chief of service at the State in Providence, became student assistant manager.

TELEVISION GOES COMMERCIAL, BUT WITH ONLY ONE COMMERCIAL UNIT

NBC Station in New York Only Authorized Broadcaster under FCC Rules; CBS License Held Up until Sets Are Adjusted

Commercial television, though probably not on any profit basis, immediately made its formal debut on Tuesday afternoon at New York. July 1st was the date on which the Federal Communications Commission authorized "duly qualified" broadcasters to climax years of experiment and start visual broadcasting for keeps.

Although the FCC in a press release heralded "the opening gun of visual broadcast service on a full-fledged commercial basis" actually, on Tuesday, only one station, WNBT, operated by the National Broadcasting Company in New York, held a commercial license permitting it to broadcast sponsored programs. Twenty-one other stations, according to the FCC release, were set to begin commercial television anon: four "in the near future;" the remainder "as soon as possible."

Columbia Broadcasting Company, beset by hard luck, with changed channel and technical delays by the FCC, was authorized to start program tests on July 1st. These are designed to aid set manufacturers who must adjust all of the 4,000 odd receivers in the New York area to cover Columbia's new Channel 2. The station will offer news, vaudeville, children's and other studio programs during July and expects to be ready to start competing with NBC for sponsored programs by August 1st.

Others On Experimentally

Three other stations, W6XAO, Don Lee System in Los Angeles; W9XZV, Zenith at Chicago; and W3XE, Philco at Philadelphia continue transmitting scheduled test programs pending a shift to commercial operation at "the earliest possible date." DuMont's New York station, W2XWV, waiting equipment installation expected to be on the air commercially by mid-July. Other holders of experimental permits expect to go commercial when transmitters are completed and programs arranged.

Thirteen of the stations which have indicated they would go commercial within a few months include: W2XB, General Electric Company, Albany; W9XBK, Balaban & Katz Corporation, Chicago; W9XCB, Columbia Broadcasting System, Chicago; W8XCT, Crosley Corporation, Cincinnati; W6XEA, Earl C. Anthony, Los Angeles; W6XHH, Hughes Productions, Los Angeles; W6XYZ, Television Productions, Inc., Los Angeles; W9XMJ, The Journal Company, Milwaukee; W2XBB, Bamberger Broadcasting Service, New York; W2XMT, Metropolitan Television, New York; W3XAU, WCAU Broadcasting Company, Philadelphia; W6XDL, Don Lee Broadcasting System, San Francisco, and W6XHT, Hughes Productions, San Francisco.

Construction is also underway on NBC stations at Washington and Philadelphia; a Du Mont station, W3XWT, in Washington, and CBS has applied for a second television license in the New York area on Channel No. 1.

NBC realized its first income from television on Tuesday when four regular broadcast sponsors purchased advertising time on the first day's bill. Sun Oil Company telecast Lowell Thomas in his regular news broadcast. The Bulova Watch Company presented spot announcements of the time during both afternoon and evening periods of the first day under the first long-term television sponsorship contract. Bulova has purchased the spot announcements for a 13 week period. Lever Brothers telecast a version of its radio quiz program, "Uncle Jim's Question Bee," with two film players, Gloria Stuart and Lionel Stander as guest stars and Procter and Gamble, another major NBC account broadcast an edition of regular feature, "Truth or Consequences."

Also on the first day's NBC program were a remote pickup of the Brooklyn Dodgers-Philadelphia baseball game at Ebbets Field in the afternoon, and the first "public service" feature of commercial television, the presentation to Thomas Dewey by Mrs. Winthrop Aldrich of a check for the USO.

Rates Announced

The remainder of the weekly bill, more than filling the minimum of 15 hours ordered by the Government, included coverage of the eastern clay court tennis matches, lectures, spelling bees and several hours of film. The latter included, one feature mystery, "Death from a Distance" made in 1935 by Invincible and featuring Lola Lane and Russell Hopton, presented on Wednesday night, short subjects on Friday, and a lecture by Julian Bryan on Thursday illustrated by travel films taken by him in Russia.

Rates for television time on WNBT were announced by NBC on June 27th, only three days from the start of "commercial" operations. The NBC price card ranged from $60 an hour for morning and afternoon periods (until 6 P.M.) to $120 an hour for hours between 6 and 11 P.M. Saturday afternoon, and time after 11 P.M., is $90 an hour. Spot announcements, cost from $4 to $8 for a maximum of one minute. Additionally sponsors must pay talent costs and rent studio, film, or mobile transmitter facilities.

The NBC card was the first published indication of what television is likely to cost advertisers. Although the audience at present is limited to about 4,000 sets in the New York area the rates, according to advertising men, compared favorably with regular broadcast rates on the NBC New York local outlets. Time there costs from $300 to $800 an hour and spot announcements from $10 to $50 a minute.

Columbia will open its test periods daily at 2:30 and 8 P.M. with news illustrated by maps and charts. The Columbia programs will originate in the studio at the Grand Central Terminal. Tentatively broadcasts include children's hours, dance instruction, and art programs. The latter include studio lectures by artists and the inauguration of an art appreciation series under the direction of the Metropolitan Museum of Art. Francis H. Taylor, director will, introduce the first slides of museum masterpieces.

Television sports coverage will be handled for CBS by Bob Edge, sports writer. Initial sports programs will originate in the studio and will illustrate correct sports technique.

Adjustment of equipment to meet the new standard has already begun in the New York area. The changeover to 525 lines, installation of frequency modulation circuits and the alteration of tuning mechanism to cover CBS's Channel 2 and other wave bands is expected to take 30 days for the 4,000 receivers estimated to be in the New York area.

DuMont To Expand

Allen B. DuMont Laboratories, Inc. this week announced expansion of their plant at Passaic, N. J., and said that it will resume television receiver manufacture at once. Increased labor and material costs are cited as the cause of a ten per cent rise in DuMont prices. DuMont has enlarged its salesrooms at New York.

General Electric Company as yet has not announced plans for servicing its sets. It is reported however that the company will adjust them to new standards. New production has not been reported.

Network television does not enter into initial plans for commercial television. The FCC release however points out that Philadelphia and New York are linked already by coaxial cable and that with the completion of the coaxial installations between Washington and Baltimore and Philadelphia and Baltimore the three principal centers of eastern seaboard television will be linked with the means of network broadcasting. Methods of setting up automatic relay stations, at a distance of approximately 30 miles apart have also been devised.

According to engineers chain television broadcasting is completely feasible from the technical viewpoint. Creation of a large enough audience and sponsorship to bear the cost, and completion of transmitters in scattered cities however, must come firt, they add. The relay system is reported to cost in the neighborhood of $8,000 for each automatic unit. Coaxial cable installation runs as high as $5,000 a mile.

The American Television Society, composed of engineers, program men and executives expressed optimism over the prospects of commercial television at a dinner meeting of the society on June 26th, the eve of sponsored broadcasting. Meeting at the Hotel Astor in New York the group reviewed technical progress to date and heard reports on plans for initial television programs.

SHORT PRODUCT PLAYING BROADWAY

Week of June 28

CAPITOL
Alluring Alaska ..... MGM
Lions On the Loose..... MGM
Tom Thumb Brothers..... Columbia
Feature: The Big Store..... MGM

CRITERION
Unusual Occupations, No. 6. Paramount
Farm Frolics..... Vitaphone
Feature: In the Navy..... Universal

MUSIC HALL
Golden Eggs ..... Disney-RKO Radio
Feature: Blossoms in the Dust MGM

PARAMOUNT
Hoola Boola..... Paramount
America Builds Ships..... U. S. Defense Trailer
Feature: Caught in the Draft Paramount

RIALTO
Louis vs. Conn Fight Pictures. RKO Radio
Feature: Tight Shoes..... Universal

ROXY
Empire in Exile..... 20th Cent.-Fox
Feature: Man Hunt..... 20th Cent.-Fox

STRAND
Trial of Mr. Wolf..... Vitaphone
It Happened on Rollers.... Vitaphone
Throwing a Party..... Vitaphone
Feature: Out of the Fog.... W. B.-F. N.

ONTARIO SEES INDEPENDENTS GOING, AS CIRCUITS RACE FOR TOP SPOT

Nathanson-Fitzgibbons Race for Theatres Cuts into Ranks of Independents; Lists of Acquisitions Kept Secret by Both

by W. M. GLADISH
in Toronto

There are no more independents! At least that is the way it seems around the cities of Ontario with a stern race in progress for theatre supremacy between J. J. Fitzgibbons of Famous Players and N. L. Nathanson of Odeon Theatres. Every unaffiliated exhibitor has been marching around with a price tag boldly attached to his coat lapel—the price at which he will listen when he hears a whisper that somebody might want his theatre. All the blue prints have been shoved into the pigeonholes marked "For future use" because the Federal ban on theatre construction has halted expansion by erection and has served to complicate matters at the most untimely moment.

Theatres in Toronto, Hamilton, London, Ottawa, Kitchener, Kingston, Belleville, Sudbury, St. Catharine's and elsewhere are being tagged "FP" or "Odeon"—or maybe it is still just a guessing contest because the news has not leaked out as to the circuit destiny of the theatre.

One man intimated to a chain official that an almost-overlooked theatre might be on the market. The man suggested: "I do not want a fortune. I'll be very reasonable—"

"How much do you want?" interrupted the chain representative.

Paramount Acquires Theatres

At this moment of writing, President J. J. Fitzgibbons of Famous Players has revealed his hand to the extent of announcing that the Paramount organization had acquired six theatres in three large cities to raise the total capacity of the circuit by almost 6,000 seats. Then, there was the N. A. Taylor announcement that he had joined forces with Famous Players but would continue to occupy his own office in the operation of undisclosed units in Ontario, perhaps 20 of them. Mr. Taylor has been vice-president of the Independents' association for years and fought for the indies on many occasions, the big battle just before the real war broke out in Europe being over the question of clearance and booking priority. The argument was dropped and the proposed National Clearance Board never did get going because of Hitler. The clearance issue now appears to be dead.

In clarifying his alliance with FPC, Mr. Taylor said, "The attitude of Famous Players Canadian toward smaller, independent competitors will shape itself in a more liberal manner in the future, and as a result independent theatres will be able to obtain benefits for which our Independent Theatres Association has long strived." He explained that no sale or merger would be involved and that his own circuit and the Exhibitors' Booking Association would continue to be operated as in the past.

The Bayview Theatre in the Toronto district, formerly with Hanson Theatres Corporation, probably will be the first house to be taken over by Mr. Taylor. It also is indicated that Twentieth will open the Centre at Chatham, Ont., with Harlan Rankin of Tilbury as manager.

THEATRE LANDMARK DAMAGED BY FIRE

The old Avenue theatre, one of the landmarks in Wildwood, N. J., was damaged by fire recently. The wooden structure, owned by William C. Hunt, has not been used for theatrical purposes since 1910, *but has been utilized for storage purposes for the other Hunt enterprises in that district.*

This will be a first run house, while the Park, under construction by FPC in Chatham, will be a second run. The Avalon, in Ottawa, recently acquired by Twentieth, will revert to FPC, and other deals are being planned in the new setup.

N. L. Nathanson, on the other hand, has not yet laid down his hand with respect to his new theatre set-up. He has always liked a battle —he thrives on it—and so he just smiles. And when he smiles, you know something is happening. When he walked out of the board room of Famous Players for the last time, N. R. Nathanson declared he had 75 theatres to start with. He has not given a clue as to what or where they are and there have been only disjointed wisps of news from this or that town that Odeon has acquired the Nifty Theatre. There is more than a possibility, however, that Mr. Nathanson now has more than 75 theatres on his list but he is not telling.

Oscar Hanson, H. T. Long, H. C. D. Main, James Kadurka, E. V. Armstrong, Friedman and Long of Edmonton, Paul Nathanson, Clarence Robson and others have been travelling the country as emissaries of N. L. Nathanson for the acquisition of new houses and they have apparently been carrying blank checks.

One definite statement has been made and that is that Regal Films will continue to distribute M-G-M product in Canada but the name of the exchange, headed by Nathanson and with Henry L. Nathanson, his brother, as managing director, has been changed to Regal Film Corporation (1941) Limited. The Nathanson interests include Empire-Universal-Films Limited which handles Universal, Republic and British product across Canada; Esquire Films Limited, specializing in British features; Sovereign Film Distributors Limited, and Sterling Flms Limited. What else, no one knows except the Government.

Holdings Dissolved

Dissolution of a holding company for Regal followed immediately after the resignation of N. L. Nathanson. Announcement has been made that Paramount no longer holds a financial interest in the MGM distributing company, whose first outlet in Toronto is Loew's Theatre. Thomas J. Connors and Charles A. Stern, both MGM sales executives, are vice-president and secretary-treasurer respectively.

Meanwhile reports are circulating that N. L. Nathanson's Odeon circuit is lining up additional theatres throughout Canada as real opposition to FPC which probably will involve 100 houses. This has been accomplished through a partnership deal cemented with Sam Firestone who owns a group of theatres in Toronto, including the Midtown, Esquire, Mayfair and Astor. Announcement of the complete list of houses is expected from Nathanson soon.

Mr. Nathanson was conspicuous by his absence from the deliberations of Paramount Film Service Limited, Canadian representative of Paramount Pictures, and there was a display of strength in the personal appearance of Paramount home office executives at the Toronto sales conference—obviously because the Dominion looms as an important battleground. The trade diplomats are hard at work at present, but the situation is shaping up for the battle of contracts. This is expected to open about the end of July.

Union Status Same

The National Union of Theatrical Employes which operates as an independent labor organization under a Canadian Government Charter and as an affiliate of the All-Canadian Congress of Labor will continue to provide projectionists for the theatres formerly operated by Hanson Theatres Corp. which have been merged with Famous Players Canadian Corp. in recent reorganization moves, although a considerable number of the chain theatres are manned by members of the Operators Union sponsored by the IATSE.

This has been announced by A. R. Pura, official of the National Union, who pointed out that the organization has a working agreement with Hanson Theatres which does not expire until November, 1942. This contract provides for an annual vacation of two weeks with pay and other favorable conditions including substantial wages for overtime and midnight shows. The Ontario Local has members in Toronto, Hamilton, London, St. Thomas, Dunnville, St. Catharines, Orilla, North Bay, Ottawa, Napanee, Chatham and other centres. The union provided 17 candidates for the Ontario Government's Projectionists Training School which opened early this year in the Parliament Buildings, Toronto, Pura declared.

Taxes Cause Slump

A combination of elements has created a reduction in business at theatres in the maritime provinces. Exhibitors attribute the slump more to the 20 per cent dominion war tax than to any other factor. When this levy became effective practically all the theatres were doing capacity business, and the S. R. O. sign frequently was necessary at nights. Contributing factors to the box office recession are: (1) daylight saving time; (2) summer weather, with its outdoor sports and pastimes, including motoring; (3) big increase in the cost of living; (4) numerous taxes on commodities, and contributions to war movements such as war savings stamps, aid to British bombing victims, Victory Loan bonds.

Affected by the reduced attendance are theatres in Halifax, St. John, Sydney, Glace Bay, North Sydney, Sydney Mines, New Glasgow, Westville, Stellarton, Kentville, Dartmouth, Yarmouth, Bridgewater, Lunenburg, Liverpool, Windsor, Amherst, Truro, Charlottetown, Summerside, Moncton, Fredericton, Campbellton, Bathhurst, Chatham, St. Stephen, Woodstock, Edmunston, River du Loup, Quebec City, Sherbrooke, Three Rivers.

At Halifax, where, owing to the doubling of the normal population because of the war, plus much floating population, theatre patronage had been taxing the capacities of all the theatres every week night, there has been a noticeable decrease. The same applies to the afternoon business. The higher priced theatres have been more affected than those with the lower priced scales, and a problem has been created for the so-called de luxe houses, all of which had been playing single features with two or three reels of shorts. Duals have been turned to in several instances, for the summer at least.

'DAMAGED GOODS' TAKES CODE TO COURT

MPPDA To Ask Dismissal of Criterion Suit for $1,500,000 Damages under Trust Law

Dismissal of the "Damaged Goods" case of Criterion Pictures Corporation against the Motion Picture Producers and Distributors of America et al, or a summary judgment, will be asked by defense counsel at the first court hearing scheduled for July 7 in the Federal District Court of Los Angeles. It will be argued that the California statute of limitations bars the case and that judgment should be given the defendants on the evidence presented in an affidavit of Joseph I. Breen, former director of the Production Code Authority and now head of production and studio manager for RKO.

The cause of the action was the refusal of the Code Authority to grant a seal to the film, "Damaged Goods," produced in 1937 by Criterion Pictures, which is headed by Phil Goldstone.

No Appeal Made

The affidavit of Mr. Breen, dated May 16, 1941, set forth that the picture was submitted to the PCA "on or about May 7, 1937" and that approval was denied in a letter, dated May 10, 1937, a copy of which was attached to the affidavit. It was further pointed out by Mr. Breen that, though the letter explained that the decision could be appealed to the board of directors of the MPPDA in New York, no such action was taken.

An attorney for Criterion Pictures, Mr. Breen further said, in June, 1937, asked that the decision be changed and "Damaged Goods" be approved. But "the attorney was informed that the decision remained and would remain unchanged." The PCA, the MPPDA and the Producers Association, Mr. Breen continued, took no further action with respect to the picture except "from time to time to participate in negotiations with the plaintiff corporation and its attorneys looking towards a compromse of the dispute which is the subject matter of the case."

Mr. Breen's letter of May 10, 1937, refusing approval of "Damaged Goods," was addressed to Mr. Goldstone and said in part that the picture was judged to be "definitely and specifically in violation of the Production Code inasmuch as its subject matter deals with venereal disease. Under Section II of 'particular applications' the Code states: '7. Sex hygiene and venereal disease are not subjects for motion pictures.'" The letter of Mr. Breen also called attention to the fact that an appeal could be taken to the MPPDA board of directors, whose decision would be final. It was further explained that, to make an appeal, a formal letter should be addressed to Will H. Hays, president of the MPPDA, at the New York office, and sending along "an exact copy of the print" submitted to the PCA.

"Damaged Goods" was reviewed in the July 10, 1937 issue of Motion Picture Herald. The review said in part, "Based on the subject of venereal disease as plot motivation, the picture is considered unsuitable for theatrical entertainment."

The picture was first filmed in 1915 by the American Film Manufacturing Company, a member of Mutual, and was based on a play by Eugene Brieux. The Criterion production was also based on the same story, as adapted in book form by Upton Sinclair.

Mutual Film, after examining the first "Damaged Goods," in 1915, decided the film was not suited for regular distribution to theatres, a decision made by John R. Freuler, president of Mutual, who also owned one-half of American Film, which made him a half owner in "Damaged Goods."

Mr. Goldstone, head of Criterion Pictures, for many years was active in the independent motion picture field, chiefly as a backer for independent producers on the West Coast. He also was head of Majestic Pictures Corporation. In 1935 he produced "Age of Indiscretion," "O'Shoughnessy's Boy" and "The Last of the Pagans" for MGM. In 1938 he purchased the Alexandria Hotel in downtown Los Angeles in what was reported to be a $1,000,000 deal.

The "Damaged Goods" bill of complaint asked $1,500,000 triple damage plus $25,000 attorney's fees under the Sherman and Clayton anti-trust laws. The MPPDA, AMPP and member companies were named, also Will H. Hays and Joseph I. Breen.

The complaint said in part, "The Producer-Exhibitor defendants now and for many years past have dominated and controlled almost all of the first-run theatres through the United States."

After data was introduced to show the interstate nature of the motion picture business the complaint continued, "As a further means of monopolizing and controlling the production, distribution and exhibition of motion pictures in the Unted States and for the purposes of excluding" production by other companies the MPPDA "put into operation a scheme and plan to compel all motion picture producers to submit all stories upon which motion pictures are to be based and all motion pictures to the Producer-Distributor Corporation for the purpose of censorship."

Criterion Pictures then pointed out that it was not a member of the MPPDA and had no part in the Code work and made no agreement to conform to it.

Decision Called "Arbitrary"

The PCA decision disapproving of "Damaged Goods" in 1937 was "arbitrary, unfair, unlawful and unreasonable" the complaint alleged. It was also asserted that, although the Criterion picture was banned, a picture produced by a member company on the same subject was approved. This has been interpreted as a reference to Warner Brothers' film, "Dr. Ehrlich's Magic Bullet."

On May 27, 1941, Perry Price, of the law firm of Mitchell, Silberberg, Roth and Knupp, counsel for the defendants, filed a motion to dismiss the action and, alternatively, for summary judgment. It was charged that the complaint failed to state a cause of action and that, according to the California Code of Civil Procedure, the action was barred by the statute of limitations. Summary judgment was requested on the grounds that the cause of the alleged action had not arisen within three years prior to the commencement of the case and upon "the files, records and papers herein and upon the affidavit of Joseph I. Breen."

By stipuation, argument on the motion to dismiss and for summary judgment was set for July 7, 1941. The plaintiff was given until June 27th to file an answer to the defendants' motion. Meanwhile, last Friday, Criterion filed in Los Angeles Federal Court, a counter-affidavit answering Joseph Breen, asserting that negotiations for a Production Code seal did not cease in June, 1947, but were carried on until the latter part of April, 1938, and hence the suit should not be barred by the California three-year statute of limitations.

Court Rules for Peskay, Refusing Majors' Demands

Ed Peskay's Pickwick Theatre, Greenwich, Connecticut, was a partial victor in a showdown in New Haven Federal Court last week, in his $5,452,575 anti-trust suit against Skouras Theatres and the majors. Federal Judge Carroll Hincks allowed the defendants only three of a long list of requests, and denied them an extension of time. The defendants had asked for a bill of particulars, in 28 sections, some of which had many subdivisions.

Meanwhile, the Government's "field trust suit," in Nashville against the Crescent circuit, neared opening day of the trial (next Monday), as an additional Governmental bill of particulars named 32 theatres Crescent is alleged to have acquired during the past five years.

Fox Midwest Seeks New Trial

At the same time, attorneys for the Fox Midwest Corporation have filed with the Lincoln Federal Court, a motion for new trial, in defense against the monopoly suit by Frank Hollingsworth, operator of the now dark Pix Theatre, Beatrice, Nebraska. A jury two weeks ago found Mr. Hollingsworth damaged to the extent of $2,596, which was then trebled, under the law, and to it added attorney fees set by Judge T. C. Munger, at $1,500. Mr. Hollingsworth had asked $234,000 damages.

In the Peskay-Pickwick Theatre suit against the majors and the Skouras circuit, Judge Hincks' ruling was in response to a demand by the eight majors in May, for more specific explanation of every charge, and for a 30 day extension of time to answer.

The Pickwick's complaint alleges unfair clearance, and conspiracy to monopolize and restrain interstate commerce in films. It cites clearance in nearby towns such as Port Chester and Stamford, allegedly serving to deprive it of worthy product.

The 32 houses named by the Department of Justice in the Crescent Nashville suit are in Tennessee, Arkansas, Kentucky, and Mississippi. The additional bill naming these houses was filed in response to a motion by Columbia, United Artists and Universal, the "little three" majors not in the consent decree.

In New York, a Department spokesman said Friday, June 27th, that it is "fully" prepared to bring suit Monday, and that the trial would probably last six to eight weeks. However, the same spokesman also pointed out the Nashville court would recess for August, and that therefore the case would probably not be completed before the end of September.

It was said the order of the Government's remaining anti-trust trials would probably be: the Schine circuit case, in Buffalo; the "little three" case in New York; and the Griffith circuit case in Oklahoma City.

The Government man said most of the complaints by independent exhibitors against circuit expansion were already submitted; that the number of such were declining; and that most complaints came from the Middle West and the Coast.

Six members of the Department of Justice left Washington this week for Nashville. Headed by Allyn N. Doby and Robert L. Wright, the remainder are Albert Goggess, Seymour Simon, John Clagett, and Frank Cunningham.

Mr. Doby, a newcomer in Department film activities, has been with the anti-trust division three years. Among some cases, he was in charge of the rubber-tire company investigation.

BMI CHIDES FILMS FOR ALLOWING ASCAP TO SET FILM MUSIC PRICE

Counsel Says Motion Pictures Have as Much to Gain as Radio from "Competition" in Music Publishing Field

Motion picture producers have just as much to gain as radio from the development of ASCAP competition through Broadcast Music, Inc., Sydney Kaye, counsel for the networks' music firm asserted this week, while discussing various aspects of BMI-ASCAP differences of policy and procedure.

Mr. Kaye argued that "the motion picture industry can learn a lesson" from the ASCAP-networks battle, for, he said, "clearance at the source is just as important to motion picture companies producing musical films as it is to radio."

He declared, "The industry needs exploitation of its musical pictures, their songs deserve exploitation, and the industry should not sacrifice such exploitation of their products to a subservient group of men who have nothing to do with the production of their pictures.

"The film industry should learn that nobody should make a picture which somebody else can put a release price on for music synchronization and music performance rights of film product which represents millions of dollars in investment," he advised.

Defends Position

Mr. Kaye said, "BMI is breaking down the theory that there is such a thing as indispensability of a tune or a particular song writer. BMI is proving that there is no monopoly of good music by any one group, and that there is no such thing as a star system for writing hit tunes. A tune must be good music and must be competently suited to subject matter. It doesn't matter who writes the tune if the public likes it."

Defending BMI's position against attacks of its critics, Mr. Kaye said the organization had substituted music for the past six months without "loss of a penny" to the broadcasting stations or to the sponsors.

Mr. Kaye believes that BMI is giving untold opportunity to unknown writers to develop songwriting talents, which, he thinks was a function sadly neglected by ASCAP. Last week the networks' music firm sent checks for first quarter payments to 1,000 composers, 30 of whom were consistent hit-tune writers for BMI.

Concerning ASCAP'S announcement last week that the Society would file suit against NBC, CBS, BMI and NAB for violation of anti-trust laws, Mr. Kaye would not comment, but he promised that he would make a statement about the suit, "when, as and if it were filed."

In commenting on this payment, ASCAP, in a release issued to the press over the weekend, said: "The distribution, at long last, of royalty checks to composers and publishers of BMI, covering the first quarter of 1941 caused a furor in Tin Pan Alley, with composers and authors alike expressing anguish over the meagre payments. The consternation of numerous associate publishers of BMI and the composers whose 'bid to fame and fortune' exploded, with receipt of their royalty checks. One associate publishing house received less than $3 for three months' activity. One composer related having obtained an advance of $150 from BMI and how, when he received his royalty statement, he was told he owed BMI forty dollars. The squawks are still reverberating on Broadway."

BMI asserted that payments reached as high as $400 for one song per week, to individuals.

ASCAP claims that "radio is attempting to attain the position of both buyer and seller of music, leaving composers no voice in the negotiations," and conversely, BMI accuses the Society of similar intent.

Meanwhile, negotiations in the six-months' feud between the broadcasting companies and the American Society of Composers, Authors and Publishers, finally have reached an impasse, it was indicated this week when news of the Society's refusal of NBC-CBS proposals was reported in New York.

Following interrupted meetings between NBC and ASCAP officials, caused by the Senate Interstate Commerce Committee hearings held in Washington two weeks ago, at which radio executives appeared to testify, Mr. Niles Trammell, NBC president, proposed to ASCAP last Friday that the Society accept its offer to return ASCAP music to the airlanes on the basis of 2½ per cent payment on network commercial business. ASCAP's terms call for 3 per cent for four years and 3½ per cent annually thereafter, the contract which Mutual Broadcasting signed last month.

Offer Refused

At a special meeting of the Society's board of directors, called last Monday to discuss the NBC proposal, officials turned down the offer, just as they previously had balked at the CBS terms of 2 per cent payment based on an average of the three-year period, 1936-1939, and one and a half per cent of the excess of such net receipts in any one year exceeding this average.

A switch in negotiations from talk with network heads to direct deals between affiliated stations was seen as a possible sequel to rejection of the offer. E. C. Mills, chairman of the administrative committee, and John G. Paine, general manager of ASCAP, met this week in Washington with representatives of individual stations.

One ASCAP official estimated that the NBC offer would decrease the Society's total income from radio revenue to $2,500,000, as contrasted to $5,000,000 earned last year. In addition, the program station rate proposed was only one-half of one per cent more than that charged by Broadcast Music, Inc. "No one can seriously contend," an official declared, "that the ASCAP catalog is worth only one-half of one per cent more than BMI's."

ASCAP has 28 days in which to file answer to the complaint motion filed by BMI and the Edward B. Mark's Music Corporation brought before the Supreme Court of New York, to determine clarification of copyright ownership of the 15,000 songs in the Marks catalog. Until Monday, ASCAP did not answer the "test case" complaint, but as Mr. Kaye pointed out, the Society would not "default" in this instance and probably would file answer within the stipulated 28 days.

BMI claims that its system of "payment on performance" will establish once and for all, for the majority of the country song-writing public, the superiority of its policy over the ASCAP "classification" payment system.

ASCAP, meanwhile, is expected to file its four-way anti-trust suit within the next week, although its attorneys, Schwartz and Frohlich, refused to comment on when filing would take place.

NEW JERSEY FILM STUDIO TO REOPEN

The Elmo Lincoln Studio on Bergen Boulevard, Ridgefield, N. J., will reopen within a month, it has been announced by Harry Howard Productions of 1654 Broadway, New York. Mr. Howard is now in Hollywood, signing up talent for his productions, which are mainly one-hour stage revues shown in the RKO and Paramount theatre chains. The studio will be used to rehearse the acts, film an occasional short subject, and to construct the stage scenery used in the productions. One hundred actors and actresses and 35 to 40 workers and technicians are employed.

Altec Signs New Contracts

The Atlanta Office of Altec Service reports signing service and repair-replacement agreements with Nat Williams for his new theatre in Boston, Georgia, named the Bean; with David Flexer for the Haberfield and Flexer in Tennessee and Mississippi; and the New Daisy Theatre, a deluxe theatre for colored patrons on Memphis' famed Beale Street; as well as for the Colonial, Lawrenceville, Ga., the Leon, Tallahassee, Fla., the Park, Little Rock, Ark., the Wanoca, Wallace, N. C., the Blair, Marshville, N. C., and the Avon, Geneva, Ala. Sound installations were made in the Ritz, Forest, Miss., the Bean, Boston, Ga., Army and Navy Hospital, Hot Springs, Ark., the Ken Ten, Pruden, Tenn., the New Daisy, Memphis, the New Franklin, Piggott, Ark., the Star, Cottonport, La., the Drive-In, Pine Bluff, Ark., and the Jasper in Jasper, Ga.

Astor To Reissue Two

"Her Enlisted Man," formerly "Red Salute," featuring Barbara Stanwyck and Robert Young, and "Palooka," with Lupe Valez, Stuart Erwin and Jimmie Durante, two of the group of Edward Small pictures recently acquired by Robert M. Savini of Astor Pictures for nationwide distribution, are scheduled for release August 1st.

Archibald To Join RAF

George Archibald, co-managing director of United Artists in Great Britain, who flew to England aboard the Trans-Atlantic Clipper last week after a brief visit in New York, has been granted a leave of absence from his duties with the company. Although slightly over the enlistment age, he will endeavor to join the Royal Air Force in its service of supply.

Clarke Replaces Hobart

Morgan Hobart has resigned as New York Manager of Technicolor, effective the end of June. John Clarke has been transferred from the Technicolor coast research department to succeed Mr. Hobart, who will announce new plans within the next few weeks.

WHAT THE PICTURE DID FOR ME

Columbia

ADAM HAD FOUR SONS: Ingrid Bergman, Warner Baxter, Susan Hayward—Very good picture that everybody liked, kids, young people, and dad and mom. Everybody praised it and business kept picking up so that the last nite everybody came. Watch Ingrid Bergman, for she sure is good. Many said she was great and liked this one better than "G. W. T. W." Running time, 81 minutes. Played June 1-2.—Bryan Turner, Jr., Royal Theatre, Archer City, Tex. Small town patronage.

ADAM HAD FOUR SONS: Warner Baxter, Ingrid Bergman—One and a half weeks of good business. Picture was liked very much. Susan Hayward certainly stole the show with her performance. This picture should do business anywhere. Running time, 80 minutes. Played May 26-June 4.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

OUTLAWS OF THE PANHANDLE: Charles Starrett, Frances Robinson—We can always rely on Starrett to do top business and this one is no exception. Plenty of action and music furnished by "Sons of the Pioneers" adds greatly. Played May 10.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

PENNY SERENADE: Irene Dunne, Cary Grant—Played week and a half. It is really a woman's picture, but all the men that came had good comments for picture. Cary Grant good as usual and Irene Dunne does a swell job. Comments from all were good. Pictures like this keep people coming to theatre. Running time, 120 minutes. Played May 15-24. —Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

First National

AFFECTIONATELY YOURS: Merle Oberon, Dennis Morgan, Rita Hayworth—Small comedy picture which failed to draw. Running time, 90 minutes. Played June 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

DR. KILDARE'S CRISIS: Lew Ayres, Lionel Barrymore, Laraine Day, Robert Young—Did not please and played to poor business. Metro missed something in this picture. Advertised it big, but hardly made film rental. Running time, 75 minutes. Played May 10-12.—Bryan Turner, Jr., Royal Theatre, Archer City, Texas. Small town patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland—Good picture, but personally was disappointed, but did capacity business. Grossed about 300% above average business. Running time, 4 hours. Played May 6-8.—Bryan Turner, Jr., Royal Theatre, Archer City, Texas. Small town patronage.

GO WEST: Marx Brothers—Very funny. One of the Marx Brothers' best. My prevue crowd went for it in a big way and Sunday-Monday crowds way above average. Good business despite bad weather and tent show. Played April 26-28.—Bryan Turner, Jr., Royal Theatre, Archer City, Tex. Small town patronage.

PHILADELPHIA STORY, THE: Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Good picture. Bad weather the first two nights kept them away, but good weather the third night let them come and they did. If properly put over, will do good business. Running time, 112 minutes. Played May 21-23.—Bryan Turner, Jr., Royal Theatre, Archer City, Tex. Small town patronage.

Monogram

TOMBOY: Marcia Mae Jones, Jackie Moran, Grant Withers—A delightful little family picture that is sure to please. Excellent programer. Above average business on double feature program. Played with "The Lone Rider Rides On," Producers Releasing Corp. Played May 7.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Paramount

ARISE, MY LOVE: Claudette Colbert, Ray Milland, Dennis O'Keefe—Very good picture, but our customers just won't come to see a picture of this type. Those who came were well pleased. Did below average business. Played May 1-2.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

LADY EVE, THE: Barbara Stanwyck, Henry Fonda—A fairly good crowd thoroughly enjoyed this good comedy and said so afterward. Word-of-mouth would have helped a second night if I had played it again. Running time, 97 minutes. Played June 5.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

LADY EVE, THE: Barbara Stanwyck, Henry Fonda—Very good and went over big here. I thought it would do very poorly, but it surprised me and did one of the biggest mid-week businesses I have ever had. Running time, 97 minutes. Played April 15-17. Bryan Turner, Jr., Royal Theatre, Archer City, Tex. Small town patronage.

LIFE WITH HENRY: Jackie Cooper, Leila Ernst, Eddie Bracken—Everybody likes these Aldrich family pictures, although won't stand on your best day. Good entertainment. Grand biz. Played May 5.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, "Rochester"—Excellent Benny-Allen comedy, but our patrons don't care for their type of comedy. Business poor. Picture very silly. Played May 8-9.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

ROAD TO ZANZIBAR: Bing Crosby, Bob Hope, Dorothy Lamour, Una Merkel—Very good to good business. Enough said. Running time, 90 minutes. Played June 4-5.—Bryan Turner, Jr., Royal Theatre. Archer City, Tex. Small town patronage.

Republic

COUNTRY FAIR: Eddie Foy, Jr., June Clyde, Lulubelle and Scotty—Good comedy with radio stars which pleased on family night. Business was good. Running time, 74 minutes. Played June 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

COWBOY AND THE BLONDE, THE: Mary Beth Hughes, George Montgomery—This is a comedy drama of the movie studios and not a horse opera. It will please any day in the week. Running time, 70 minutes. Played June 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne, Cesar Romero—Good picture, but only fair business. Don't know why it failed to draw. Running time, 90 minutes. Played June 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WESTERN UNION: Robert Young, Randolph Scott, Dean Jagger, Virginia Gilmore—Yes, I played it on bad competition days, but still the receipts should not have been as low as they were. I was ashamed to send in the percentage statement. However, it is a dandy super-western with plenty of spectacular action and very excellent color. Those that came thought it was one of the best. The fire sequences are great. Running time, 95 minutes. Played June 6-7.—W. Varick Nevins III. Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

United Artists

THAT HAMILTON WOMAN!: Vivian Leigh, Laurence Olivier—Give us more like this one and there will never be a depression. Played three weeks and broke house records. Did not hear one bad comment. Olivier and Leigh certainly give a swell performance. Should win Academy Award. Prime Minister King attended and said he would not miss this picture for any money. He liked it immensely. Running time, 125 minutes. Played April 24-May 14.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

Universal

BAD MAN FROM RED BUTTE: Johnny Mack Brown, Bob Baker, Fuzzy Knight—Average Mack Brown western. Did average Brown business which is very mediocre. Can't see why Brown doesn't do a top biz., but somehow we can't get them in to see him. Played May 3.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

BUCK PRIVATES: Bud Abbott, Lou Costello, The Andrews Sisters, Jane Frazee—The only picture from Universal that has made any money for me. Running time, 84 minutes. Played May 14-15.—Bryan Turner, Jr., Royal Theatre, Archer City, Tex. Small town patronage.

ONE NIGHT IN THE TROPICS: Allan Jones, Nancy Kelly, Bud Abbott, Lou Costello—Very good. Abbott and Costello a riot. Will please those who come, if you can put it over. Business average. Payed May 6.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Warner Brothers

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart—Brought back as a return engagement. Did an excellent business. Grand Flynn picture. Played May 12.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Short Features

Columbia

FRESH AS A FRESHMAN: Glove Slingers—A little better than usual. Fair slapstick that seemed to please everyone on our Saturday date. Running time, 2 reels.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

MAD HATTER, THE: Color Rhapsodies—Just a filler; for children. Silly. Running time, 8 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SO LONG, MR. CHUMPS: Three Stooges—Average Three Stooges comedy. Fair slapstick. Our customers seemed well pleased. Running time, 2 reels.—Fred C. Allen, Princes Theatre, Piedmont, Ala. Small town patronage.

Metro-Goldwyn-Mayer

MEMORIES OF EUROPE: Miniatures—Average Traveltalk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROOKIE BEAR: Technicolor Cartoons—Good color cartoon. Play it. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

(Reports continued from preceding page)

Miscellaneous

GREECE FIGHTS BACK: Distributed by Paramount—Good war reel. Running time, 1 reel.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Paramount

ACROBATIC ACES: Sportlight — Interesting as usual for Sportlight fans. Running time, 8 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

CANINE SKETCHES: Sportlight—Nice sport reel showing different kinds of hunting dogs in action. Running time, 10 minutes. W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

POPULAR SCIENCE: No. 1—Good. Our customers like those science reels. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

RAGGEDY ANN: Special—Will please the kiddies. We made a mistake in playing it on Saturday date, although was very good. Running time, 20 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

RAGGEDY ANN: Special—Double length color cartoon that is very well done and although not very funny, seemed to be enjoyed. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small College town patronage.

RED, WHITE AND BLUE HAWAII: Paragraphics—Fair color subject about many things you have seen before in other shorts. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small College town patronage.

RKO Radio

IT HAPPENED ALL NIGHT: Edgar Kennedy comedy—Edgar Kennedy and his father-in-law spend a lot of time catching crooks and lighting a street light. It is very dumb, but it got some laughs and chuckles quite often. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PICTURE PEOPLE: No. 7—Jack Benny, Burns and Allen, Joe E. Brown and others help to make this quite a comedian's reel. Good as a filler. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

ACQUITTED BY THE SEA: Believe It or Not—Interesting Ripley story, but my bunch was not much impressed. Running time, 11 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small College town patronage.

ARCTIC SPRINGTIME: Father Hubbard Alaskan Adventures—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MIRACLE OF HYDRO: Magic Carpet—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

CALIFORNIA THOROUGHBREDS: The Sports Parade—Personally, I can't see why they continue to make this series. We don't like them; I don't think our patrons do.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

DIARY OF A RACING PIGEON: The Sports Parade—Skip it. Very dull. Running time, 8 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

FARM FROLICS: Merrie Melodies Cartoons—Cute. Play it by all means. Running time, 8 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

HERE COMES THE CAVALRY: Technicolor Specials—In color. Good, entertaining two reelers of army life.—E. M. Feiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOLLYWOOD STEPS OUT: Merrie Melody—Good color cartoon which burlesques the movie stars. It is above average. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOLLYWOOD STEPS OUT: Merrie Melodies Cartoons—Cute. Good animation plus regular quality of Warner's Merrie Melodies Cartoons. Okey. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

JOE GLOW THE FIREFLY: Looney Tunes Cartoons—Very poor. Doesn't come up to previous Looney Tunes cartoons. Running time, 8 minutes—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

JOE GLOW THE FIREFLY: Looney Tunes Cartoons—A firefly has adventures that are cute and clever with a very surprising ending. Black and white, it is different and worthwhile. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PORKY'S PREVIEW: Looney Tunes Cartoons—Fair. Novel cartoon. Just something different. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

TORTOISE BEATS THE HARE: Merrie Melodies Cartoons—Excellent; very funny. Will please adults as well as children. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

150 Attend M. & P. Circuit Outing

More than 150 of the staff of Mullin and Pinanski Theatres of Boston, and their guests held their annual outing at North Scituate, Mass., Thursday, June 26th. A banquet was held in the evening.

Numerous contests were held during the day at the beach as well as sailing parties, golf, tennis and all other sports. The annual softball game was held between employes of Standard Theatre Supplies and M. & P. circuit employes. The banquet was followed by dancing and the award of prizes of the afternoon events.

The sports committee, headed by Jerry Govan, included: Georgia Kelly, Nat Buckman, Joe Plunkett, Dan Seletsky and Tom Fermoyle, Henri Schwartzberg handled transportation; Hy Fine and Edna Burke were in charge of entertainment; Harry Browning and Ed Cantor arranged the prizes and Chester Stoddard was in charge of the events schedule.

Free Movies in Reading

In addition to two drive-in theatres, Reading, Pa., exhibitors face a new competitive factor in the announcement that free movies will be presented Tuesdays and Thursdays throughout the summer at Bengor's Municipal Park in the suburban area. The new park was dedicated May 30th. Outdoor drive-in theatres, Shankweiler's theatre near Allentown and the Shimerville theatre at Emaus, opened for the season in May.

Neides Heads Theatres

Hal Neides, former manager of the Orpheum theatre in San Francisco, who recently handled the campaign on "Fantasia" at the Geary in that city for Walt Disney, has been appointed division head for 16 Golden State and Lavin theatres in the San Francisco territory. He succeeds Roy Cooper, who is now chief film buyer for the circuit.

New Connecticut Firms

Connecticut certificates of incorporation have been issued to the Milford Theatre Company, of Milford, the Prudential Connecticut Theatres, Inc., of New Canaan, and to the Main Amusement Company, Inc., of Bridgeport.

Worcester Firm Formed

The Delphi Theatre Corp. has been chartered by the Secretary of State in Worcester, Mass. Incorporators are William C. Gallagher of Portland, Me., and Peter L. Bell and Helen G. Lubin of Worcester.

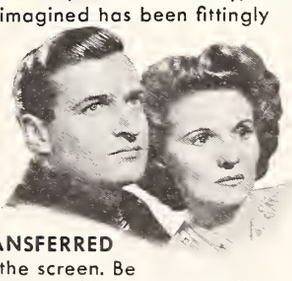
ANOTHER REPUBLIC FAN MAGAZINE AD

SPOTLIGHTING a BIG PICTURE

SOMETIMES a truly unusual motion PICTURE reaches the screen . . . A picture so unique in its story . . . SO outstanding in its development AND treatment...so far above the AVERAGE in the portrayals OF its players THAT it defies ORDINARY STANDARDS OF comparison. SUCH a picture IS "POISON PEN"...The STORY of "POISON PEN" delves deep into HUMAN emotions and desires—DARES to lay bare the innermost MOTIVES that guide the actions OF its fascinating characters... CHARACTERS who are brought TO life for you by such artists as FLORA ROBSON, KNOWN to audiences THE world over for HER magnificent PERFORMANCES ON stage and SCREEN . . . ROBERT NEWTON, whose ROLE in "MAJOR BARBARA" made HIM the talk of THE entire country . . . AND a host of OTHERS equally DISTINGUISHED... RICHARD Llewellyn, AUTHOR of "How GREEN Was My VALLEY," wrote this STARTLING tale—AND all of the drama, all of the SUSPENSE, all of the novelty, which HE imagined has been fittingly TRANSFERRED TO the screen. Be SURE to see "POISON PEN!" IT'S one of those pictures you'll talk OF for a long time to come . . . It's







A REPUBLIC PICTURE

KAO GETS 8 MILLIONS; 'U' RESUMES DIVIDENDS

Stockholders Approve Plan of Reorganization; Company To Pay $15.75 Deferred Dividend

Keith-Albee-Orpheum's $8,000,000 refunding program, almost halted by a subsequently withdrawn stockholder's action several weeks ago, was approved by the company's stockholders Friday, June 27th, in New York. Loan agreements for $6,000,000 with the Equitable Life Assurance Society of the United States, and for $2,000,000 with a group of banks, among which are the Bankers Trust Company, Manufacturers Trust Company, the Irving Trust Company, all of New York, and the Security First National Bank of Los Angeles—were completed Thursday, June 26th.

The plan, and the amendments to the KAO certificate of incorporation, also approved, will permit the consolidation of the principal RKO theatre subsidiaries with the parent company. It will also permit payment of the accrued dividends on the outstanding KAO preferred stock, ultimate retirement of all that issue, and reacquisition, by the company and the board, of control of the common stock, substantially all of which is owned by RKO. Also made possible is resumption of common stock dividends by the theatre subsidiaries. These had been suspended for years, and the preferred stock dividends were in arrears.

Tenders of the KAO preferred stock are invited by the company from holders of record as of Monday, up to a total of 48,586 shares, at the tender price of $63.60 per share, on or before July 10th, under the refunding plan.

Atlas Buys Meehan Shares

The Atlas Corporation on Monday exercised its option on 21,000 shares of KAO preferred which were owned by M. J. Meehan, and which, with the approximately 7,500 shares already held by Atlas and the 21,761 shares owned by RKO, insure the tender of the required minimum number of shares.

Atlas is expected to turn over the shares to RKO, at cost, $114.25 per share; RKO, in turn, will receive the tender price from KAO, for the 48,586 shares.

There will remain outstanding 15,000 shares of KAO preferred, on which KAO will immediately pay the accrued dividends of $15.75 per share. Payment of the accrued dividends on the preferred will renew the common stock's right to elect a majority of the KAO board, a right it lost in 1934 after three consecutive preferred dividends had been passed. A sinking fund provision also contemplates the ultimate retirement of the 15,000 shares of preferred remaining outstanding, thus clearing the way for the resumption of common dividends exclusively.

The $6,000,000 Equitable loan will be secured by a like amount of 4¼ per cent first mortgage bonds, maturing in 1954, of a new consolidated company comprised of B. F. Keith Corp. and Greater New York Vaudeville Theatres Corp. The $2,000,000 bank loan will be secured by all of the capital stock and $1,400,000 in obligations of the consolidated company, and will be amortized with 2½ per cent serial notes maturing annually to 1946.

The new money will be used to retire $4,454,000 of B. F. Keith bonds outstanding and $580,000 of Keith Memorial bonds outstanding, each at 101 plus accrued interest, and, in addition, the new consolidated company will pay in cash to KAO a $919,000 obligation of Greater New York Vaudeville Theatres Corp.

Keith Treasury bonds of $1,028,000 and $10,000 of Keith Memorial bonds will be surrendered for cancellation by those companies.

The B. F. Keith Corporation, New York City, the consolidation of the Greater New York Vaudeville Theatres Corporation and the B. F. Keith Corporation, was chartered last week by the New York Secretary of State, as a step in the refunding-consolidation plan.

Universal Paying Preferred

Universal Pictures Company last week resumed dividend payments on its first preferred stock, for the first time since October 1st, 1932. The dividend, by the directors, was $2 per share, payable July 11th to holders of record July 7th.

After this payment, dividends in arrears on the preferred will amount to $68 per share, as of Tuesday.

The stock made a 13 point gain in trading on the New York Stock Exchange last week, selling off, however, two points Thursday, June 26th, to close at 158.

There are no immediate company plans to retire the issue, it is understood.

Trading by film company officers and directors in the securities of their corporations spurted sharply in May, it was disclosed July 3 by the final semi-monthly summary of the Securities and Exchange Commission, Washington.

The report disclosed that Atlas Corporation disposed of 2,000 shares of Keith-Albee-Orpheum preferred stock on May 6, 1,000 shares held direct and 1,000 held through the American company, reducing each portfolio to 3,500 shares, and toward the end of the month picked up 600 shares of Radio-Keith-Orpheum common stock, bringing its interest in that company to 762,727 shares of common held direct and 268,230 shares held through the American company; 327,812 warrants for common and 39,481 shares of preferred stock.

During the month, Loews' Inc., increased its holdings of Loews' Boston Theatres common by 250 shares, for a total of 118,330 shares, while in Loews' itself, J. Robert Rubin, New York officer, disposed of 1,100 shares of common stock, reducing his total to 23,915 shares.

Acquires Trans Lux Stock

The summary showed that Robert L. Gordon, New York director, acquired 500 shares of Trans Lux Corporation common stock by gift, representing his total holdings, and that Abraham Schneider, New York officer, bought 100 shares of Columbia Pictures common stock, giving him a total of 1,604 shares.

A report on Columbia Broadcasting System disclosed that Isaac D. Levy, Philadelphia director, gave 870 shares of Class A common stock to charity during the month, reducing his holdings to 59,276 shares, and that Lawrence W. Lowman, New York officer, disposed of 400 shares, reducing his holdings to 3,000 shares.

Reports on the holdings of persons becoming officers or directors of registered corporations showed that Edwin P. Kilroe, New York, who was made a director in Twentieth Century-Fox on May 8, held one share of common stock, while Lawrence Howe, Chicago, held no Trans Lux Corporation securities when he joined the directorate of that company on February 27, and Jerome B. Ross, New York, held 1,000 shares of common when he became a director May 27.

Otterson Named Ship Coordinator

John E. Otterson, former motion picture, theatre circuit, radio and television executive, was named Co-ordinator of Ship Repair and Conversion for the United States by Frank Knox, Secretary of the Navy, and Rear Admiral Emory S. Land, U. S. N. (retired), chairman of the Maritime Commission.

Mr. Otterson, as co-ordinator operating under Secretary Knox and Admiral Land, will assign to the various yards ships in need of repairs or which are to be converted from one type to another. In this way bottlenecks will be avoided, especially in New York and other Atlantic ports. It is expected that shipyards on the Gulf and Pacific Coasts will receive more work than heretofore.

Well-known to the business world for the past 25 years, Mr. Otterson graduated from the United States Naval Academy in 1904, and the Massachusetts Institute of Technology in 1909. Following service in the Navy as an officer, he was a director of Winchester Repeating Arms Company and later became president. In 1924 he was general commercial manager for the Western Electric Company, and later became president and director of Electrical Research Products, Inc. In 1935 Mr. Otterson was named president of Paramount Productions, Inc., and Paramount Pictures Dist. Co., Inc. He resigned from that position in 1936. He later headed, as president and director, Inter-Allied, Inc., and Tri-National Films.

Drop Smalley Theatres' Suit Against Paramount

The Smalley Theatres, Inc., suit against Paramount Pictures was settled and discontinued Monday, in New York Supreme Court, Rensselaer, New York. The suit had asked for a mandatory injunction compelling performance of a film contract, the plaintiff alleging that Paramount did not conform to its contract with the Smalley Theatre at Fort Plain, and that it gave preference to the Schine circuit's Little Falls Theatre, in the town of that name.

The stipulation by which the suit was settled is said to provided that Paramount live up to the terms said to be included in its Smalley contract.

Connecticut Firm Organized

Certificate of organization has been filed for the new Prudential Connecticut Theatres, Inc., at New Canaan, Conn., naming Richard Knight as agent. Irwin Wheeler of Poundridge, N. Y., operator of the Playhouse Theatres, New Canaan and Ridgefield in this state, is president of the new corporation. Leonard A. Edwards of Easthampton, N. Y., vice-president, Joseph M. Selder of Bay Shore, N. Y., treasurer, and John J. Slattery, of Syosset, N. Y., secretary. Directors are Irwin Wheeler, Leonard A. Edwards and Joseph M. Selder.

Selden Joins MGM

Walter Selden of the Hollywood editorial staff of MOTION PICTURE HERALD has joined the Metro Goldwyn Mayer short subject writing staff.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

TO NEW ENGLAND

IN Boston last week, privileged to attend the annual M&P circuit outing, your reporter, after a three-year absence, saw many familiar faces, noted few changes in executive personnel. That would betoken a strong esprit de corps, an assurance of operation apparent even to the casual eye.

* * *

Headmen Marty Mullin and Sam Pinanski arrived early, stayed late, participated enthusiastically in the various events, played host graciously. They were especially amused at the sketches put on by the personnel wherein the bosses were ribbed thoroughly.

* * *

The M&P district managers displayed a wholesome attitude toward the conservation of manager well-being. In conversation with these heads, they told of urging managers to take time away from the theatre, to occupy themselves with outside activities, to maintain more normal family life.

* * *

Given full expression at the outing by Harry Browning, was his hobby, photography, taken up lately by the circuit ad head and found to be more than paying its way. Equipped with the best of cameras, Browning is never at a loss now to grab those unexpected spot shots which often can be planted for fat newspaper breaks.

A NEXT-DAY visit to the Boston Loewmen revealed the members in a Round Table exploitation conference on behalf of the coming attraction at the circuit's State and Orpheum. Planning vigorously, and confidently, were Joe Di Pesa, Al Longo, Ed McBride and Howard Burkhardt. The teamwork was admirable. And they were getting things done.

* * *

No shrinking violet is your publicist when selling the merits of his wares to the public, the editors, the merchants. Conspicuously, he displays his modesty when referring to his own accomplishments. Phoning ad head Jack Granara, we expressed appreciation for the excellent contributions to these pages from the Boston RKO theatres. Jack replied his gang felt honored that the material was voted good enough for reproduction.

* * *

Decided is the stimulation to be had from a call upon Jack Simons, promoted recently to the helm of Loew's State, in Providence. The ever-bubbling Round Tabler is securing himself rapidly and constructively in the goodwill of the community leaders. His enthusiasm for the job is overwhelming.

* * *

In Bridgeport, evidences of forthright theatre promotion were easily to be had. The town was blanketed on a "Man Hunt" tiein made by Morris Rosenthal with one of the dailies. Matt Saunders' lobby was filled with entries on a "Billy the Kid" coloring contest. The thousands of successful campaigns put over by these exploitation experts could fill a comfortable-sized library. And that would be a swell idea.

IN all, a short but enlightening journey in which it was revealed that while there were things to correct, there was little wrong with the theatreman's courage. The members met up with in every situation were vigorously engaged in selling their attractions, spoke with a quiet confidence of the future. Nothing was allowed to interfere with their determination to keep the theatre high in public consciousness.

A-Mike Vogel

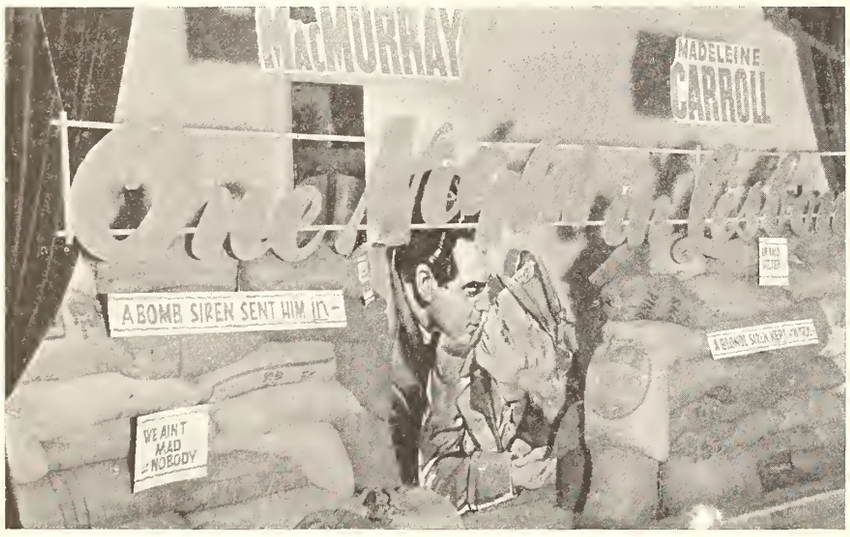
Some 2,600 books and over 2,000 magazines were obtained by United Detroit Theatres Corporation to stock the library at Fort Custer, Michigan, in a recent "book week" drive. The idea originated with Manager Don Kuhn of the Broadway-Capitol, Detroit. Kuhn, making a trip to Fort Custer, was surprised to find how little reading material was available for the soldiers. He contacted the commanding officer, who entered wholeheartedly into the proposed plan outlined by the theatreman.

Trailers were run at 19 U. D. T. theatres requesting patrons to bring to the theatre any old books or magazines for which they had no further use so that they might be sent to Fort Custer as additions to the library of the post. Response was surprising, and many compliments were expressed by patrons to various managers and members of the service staffs in the various theatres. Newspapers gave the theatre chain valuable institutional publicity on the drive and its result.

Round Table In Pictures



Three boys dressed as the Marx Brothers and pushing title lettered hand trucks covered streets of Cleveland as part of Maurice Druker's advance for opening of "The Big Store" at Loew's State. Fact that lads were picked up by local gendarmes broke dailies with stories and art.



Air-raid shelter was built in the outer lobby of the L. & J. Palace, in Athens, Ga., for Frank Bickerstaff's date on "Night in Lisbon". Cutout star heads were featured with appropriate tiein copy on sand bags.



Created by Bill Israel at the Philadelphia Warner Fox, in Maurice Gable's district was an eye-arresting lobby ahead of "Caught in the Draft." Life-size cutouts of Bob Hope in uniform were spotted strategically with tiein copy.

To inject a little of the approaching holiday spirit into his forthcoming attraction display, Les Pollock at Loew's, in Rochester, created setpiece illustrated below featuring bursting firecracker with copy: "Loew's 4th of July smash hit."



Left to right below are A. E. McNeil, Bronxville, Bronxville; Murray Ashman, Harbor, Brooklyn; Bob Ungerfeld, Park Plaza, Bronx, and Gil Marbe, Loew's American, Parkchester, winners in the recent New York Daily Mirror *"Americans All" contest.*



CITY BLOCKS OFF THEATRE STREET FOR LIMERICK'S PREVIEW SHOW

Griffiths City Manager Stages Horseback Jamboree to Plug Advance for "Billy the Kid"; Furnishes Chuck-Wagon Food

Since the career of the notorious boy bandit is a part of the history of the Southwest, Griffiths theatremen in that sector have been conspicuously engaged in exploitation activities on "Billy the Kid" dates. Prominent among campaigns currently reported is the spectacular promotion devised by George Limerick, in Enid, Okla., the Griffiths City manager, and Quigley Grand Awards winner, securing the cooperation of the local Cherokee Strip Roundup Club, some 50 famed and skilled mounted riders, to stage a giant "Downtown Jamboree on Horseback" in front of the theatre in advance of a special midnight preview of the picture at the Aztec. For this purpose, Limerick secured permission to rope off the entire theatre block, lighting up the front with huge Kliegs and giant floods.

Parade and Concert Open Event

The outdoors show started with riders on bannered horses trotting around the area and a sound truck announcing the program of events. Opening the program, a cowboy band gave a concert, followed by a colorful parade of the Roundup Club to the theatre, led by the high school band. Here the riders gave an exhibition of drills, quadrilles, fancy riding, roping and wild west acts, foremost among the latter being rope-twirling by the local superintendent of schools. This part of the program was concluded with the unfurling of the American flag with the assembled crowd of over 5,000 singing "God Bless America," with square-dancing following.

To add atmosphere, George secured a regular ranch chuck wagon decorated with every cattle brand in existence and bannered extensively with theatre credits. Alongside was a large kettle over a wood fire (see cut) to furnish free coffee to spectators who also supped on old-fashioned sourdough biscuits baked while they waited.

Chuck Wagon Ballyhoo Effective

Engaged for the doings by Limerick was Frank Eaton, 80-year-old former U. S. Marshal, known throughout that sector and a colorful figure of the Old West. Eaton decorated the chuck wagon with relics of the picture's period, conspicuous among which were the gun that killed "The Kid" and authentic photos of the outlaw. The old-timer served coffee and related his experiences, wearing a shield which carried his name and copy to the effect that he had come "over 100 miles just to see," etc., etc. Other famed characters were on hand, including the president of the Chisholm Trail Memorial Association and secretary of the Cherokee Trail Cow-Punchers Association.

After the riding exhibition, a long hitching rail running the length of the street was assembled and all horses hitched for inspection by the onlookers. The program finished with a huge barbecue where the Round Tabler was host to the riders and guests.



LIMERICK AT RIGHT, NEXT TO HORACE FALLS, GRIFFITHS EXECUTIVE

The campaign started two weeks ahead with distribution of Jamboree and preview heralds. Radio announcements were broadcast regularly and newspaper publicity was plentiful. Limerick following through with increased advertising space for the special event. Posting also was extensive. Staff members were dressed in keeping and wore breast bands with all the Roundup riders and others in full cowhand regalia. In all the events was "super," George reports, in tagging it one of the biggest promotions he has ever put over.

Prickett Features Atmospheric Lobby

In Victoria, Texas, at the circuit's El Rancho, Manager Ken Prickett also worked out a gun-campaign for the date, running want ads offering to rent old guns and pistols of the picture's period. Among those turned in was an authentic Derringer pistol used by a famed desperado which Prickett used for some extra publicity in a popular newspaper column. Crowds were drawn to the theatre to see the exhibit and on opening day, a sign was added, reading, "Park your guns here before seeing," etc.

Ken opened his campaign three weeks ahead with a newspaper serialization, followed with a radio transcription, ten days ahead. Before the opening, a misspelled letter contest was planted. The lobby showing was unique, setpiece showing desert background with sand, gravel, cactus and saddle in front. Giant cutout of Robert Taylor with gun in hand was planted above.

Lykes Seeks Old Gun Collection

Gun-stuff further East is noted by Jack Lykes, at Loew's Valentine, Toledo, Ohio, in discovering that the county's sheriff possessed a rebuilt Holt revolver which the peace officer asserted was once the "shooting iron" of Billy, himself. Lykes persuaded the sheriff to lend the gun for lobby display prior to the date and received a further break in having the proceedings detailed prominently in a local column; the story included title and date.

Stage Broadcast Held For Hall Personal

For the personal appearance of George Hall and His Band, Pat Notaro at Warners' Columbia, in Sharon, Pa., arranged with local radio station WPIC for a broadcast of interviews backstage and a broadcast from the stage for the first 15-minutes of the show. Plenty of plugs for the theatre's "Five O'Clock Dawn Patrol Jitterbug Session" were gotten in and in addition, station advertised the band in their ads.

With Sharon this year celebrating its 100th anniversary, Pat who has been appointed co-chairman of the publicity committee arranged a movie contest as part of the Centennial Week. Through newspapers, readers are invited to select their favorite actress and actor, ballot boxes placed in all city theatres and after four weeks, during which standings of the highest 10 will be listed each week, the votes counted and winners will be invited to partake in the Centennial Week celebration, August 24.

"LET'S HEAR FROM YOU"

Refrigerator Show Held On Stage by Rastetter

In connection with the eighth annual refrigerator show, held on the stage of the Warner Theatre, in Erie, Pa., Manager H. T. Rastetter promoted plenty of free space from the papers with four co-op ads, one of which was a three-quarter of a page affair heading the refrigeration section. In addition, Rastetter used a classified ad contest which brought about 36 free inches and newspaper stories were run inviting kids to participate in an amateur stage show for which gifts were awarded winners.

For his date on "Lady Eve," which was held in conjunction with car giveaway on stage, picture received prominent mention in all co-op ads together with playdates. Rastetter sent apples appropriately tagged to all newspaper editors, copy on cards reading: "Something tempting from Lady Eve."

Contests Build 'Night' & 'Navy'

For "One Night in Lisbon" at Keith's, in Syracuse, Jack Flex highlighted his campaign with a number of newspaper tieins, planting the pressbook cryptogram contest using two-column layout along with copy. Readers were asked to decipher the message as printed and bring answers to the theatre for tickets.

Flex also landed the pressbook Blitz English contest in another daily and in a third, the Famous Movie Team contest with art layout of Madelaine Carroll and Fred MacMurray, requiring contestants to submit lists of famous and popular movie teams. Radio coverage included plugs over stations WOLF, WFBL and WAGE.

Advance on "In the Navy" as arranged by Flex also included a newspaper contest asking contestants to judge the number of enlistments in the U. S. Navy during the past six months through the local Navy Recruiting office cooperation, officers agreed to act as judges. Other contests landed were a coloring contest and a "Know Your Navy" quiz, wherein questions pertaining to naval traditions were asked. Through arrangements with distributors of juke boxes in the city, recordings of song hits sung by the Andrews Sisters were featured, appropriate tiein cards on all boxes. In addition orchestrations were planted at leading hotels, picture plugs given by band leaders. Street quiz carried by WSYR and originating from front of theatre twice weekly, mentioned both features and casts.

"LET'S HEAR FROM YOU"

Kiwanis Club Sold By Feulner for Show

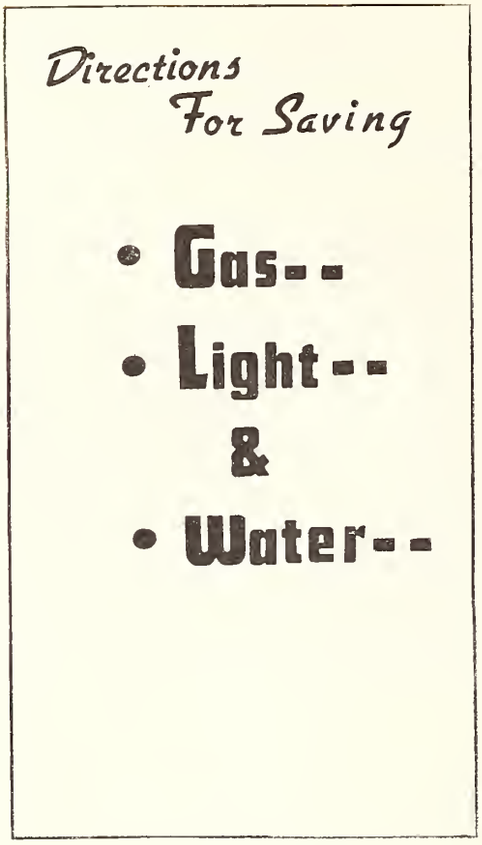
When the local Kiwanis Club began discussing some fund raising activity, Joe Feulner at the Des Plaines, in Des Plaines, Ill., approached them with the suggestion that they rent the theatre and put on a show. Promising to handle the advertising and actual staging of the event, the deal was settled and newspaper publicity started. As an opening gun, a fake parachute jump in which dummies were used was staged in front of theatre with ambulance on hand as a gag. In addition plane dropped tickets good for admission at the theatre. Bally car equipped with signs and public address system toured the city and surrounding towns.

Another stunt that Feulner uses is a lobby easel on which is listed his month's calendar. Each change of program is lettered in another color and as the month wears on "X's" made of strips of black cardboard are pasted across picture that have been played.

"LET'S HEAR FROM YOU"

Rogers' "Face" Contest

Around the question "What type of woman's face do you find most fascinating?" Carl Rogers promoted a full page of co-op ads on "Woman's Face" at Loew's Granada, in Cleveland. Prizes were given by the participating merchants for the best 50-word statements on what type the readers preferred, haughty, demure, intelligent, dreamy, exotic or sophisticated.



Novety two fold herald, front of which is reproduced above, was distributed by Harold Sliter, Schine Mohawk Valley district manager, to plug his coming attractions. Inside spread advised the best way to save on gas, light and water was to spend the evening at a Schine theatre.

Terrell Details Recent Doings

Current reports from Dan Terrell in Carter Barron's Washington Loew's theatres zone tell about the fancy exploitation that was done for the MGM short "Happiest Man on Earth," unusual cooperation being had from the short story study class of the American University, which the Loewman used to bring some added newspaper attention to the date. Short was also screened in advance for the critics with Dan sending them a number of stories exploitating different angles.

On "That Hamilton Woman," Terrell tied up one of Washington's leading jewelers for a dignified window display which featured a powder horn reportedly owned by Lord Nelson. Background of window featured blowups of Vivien Leigh and Laurence Olivier together with appropriate tiein card.

For the personal appearance of Jimmy Dorsey at the Palace, window displays were landed in one of the city's leading stores, which brought blowups of the maestro and one of his vocalists. Dorsey records were also on display and played over juke box with loud speaker outside window bringing anticipated attraction. In addition, tinted heralds were distributed carrying cut of the leader together with list of his recordings.

Botwick Calls It the "Biggest Yet"

The biggest picture campaign ever put on locally, according to Harry Botwick, was that which introduced his date on "I Wanted Wings" at the State, Portland, Me. The promotion was made possible by the full support of the newspapers. Army representatives and the City Council, the latter proclaiming the opening day as "Greater Portland Flying Cadet Day" in honor of the picture. The Council further allowed Botwick to post all traffic dummies on four sides, incidentally, a "first-time" promotion, the posting remaining alive a week ahead.

The Army recruiting units also got aboard, stationing a uniformed man in the lobby to pass out literature and answer questions on army flying service. The service tiein also brought every "A" board in the state to Portland where they were used all over the area to plug the date. Further, the army representatives posted over 200 one-sheets, all carrying theatre credits.

Publisher Gannett Cooperates

Since Guy P. Gannett is publisher of the Portland papers and also state chairman of the "Air Cadets," Harry was able to obtain the fullest publicity support. In addition to the daily breaks and art far in advance, the Round Tabler also promoted a model airplane contest with the *Sunday Telegram*, a Veronica Lake Trophy given the winner. For several Sundays ahead, the paper also used what was practically a full page weekly on "Flying Cadet" information.

Being very partial to radio with which he has been consistently successful, Botwick was able to list some 14 different radio tieins on all stations, in all obtaining some five hours of broadcasting on the date within a three-week period, most of the breaks com-

Air Demonstration Featured

On opening night, mobile searchlights and sound locators were brought down from nearby Fort Williams and a demonstration of airplane spotting was put on. This was also covered by special broadcast. A parade of army trucks headed by reconnaisance cars was held to the theatre where the vehicles unloaded and put on a display. Military police took part in the demonstration. To insure space for the outside show, Harry arranged that there would be no parking in the theatre area from the afternoon until late.

Elaborate window displays were obtained by William Romanoff, assistant manager, and further tieins effected with news distribution company to banner all delivery trucks. And to insure the best of cooperation, the Botwick held a morning preview well ahead for the City Council, ranking Army officials and other prominents.

"LET'S HEAR FROM YOU"

Cinderella Gag Sells "Shoes"

Through tieup with local shoe merchant during the run of Damon Runyon's "Tight Shoes" at Arthur Mayer's New York Rialto, a number of men's and women's shoes were on display next to theatre entrance. Appropriate card invited folks to try their luck and to those whom the shoes fit, guest tickets were awarded.

Paramount Short Aids Father's Day

From all accounts, much bigger promotions have been arranged this year for Father's Day on account of the tiein made by Paramount on the Benchley short, "The Forgotten Man," assuming box-office importance through tieins reported by various of the members. Among those who made much of the *Saturday Evening Post* promotion which brought plenty of cooperative ad mention were George Laby at the Victory, in Holyoke, Mass., Joe Ruddick at the Gillioz, in Springfield, Mo., and Frank Bickerstaff for the L. & J. Theatres, in Athens, Ga., among others. In every instance, in addition to the co-op advertising, windows, lobby displays, heralds, etc., also built up the promotion.

In Meriden, Conn., Joe Samartano at Loew's Poli in addition to some 15 co-ops on the Benchley tiein also promoted packages of Marlin Razor Blades which were distributed to the first 500 fathers attending on the "big day." In addition, 100 ties were given to the next 100 fathers attending.

Since Chick Tompkins at the Elco, in Elkhart, Ind., invited all 70-year-old mothers to be his guests on Mother's Day to a rousing success, he found the same method effective on Father's Day also for the 70-year-olds, tying in with taxi cab company for transportation and promoting free eats, etc., for dear old dad.

"LET'S HEAR FROM YOU"

Lions Club Sponsors "Liberty" for Cornell

On the strength of a special screening of "Land of Liberty," Clay Cornell at Schine's State, in Tupper Lake, N. Y., sold the local Lions Club on a benefit. Boy Scouts came through on a ticket-selling campaign with cash prizes going to the Scout selling the greatest number. Theatreman also aided in promoting space in leading store for ticket booth five days ahead. Contacting school principals, both public and parochial, arrangements were made for sale of special tickets to students day before opening. Schools further cooperated by announcing the showing several days in advance over public address system. Mayor endorsed reader in weekly paper two weeks prior and gave proclamation printed in issue before opening.

For the Dionne short, "Growing Up," Cornell arranged for a special kiddie matinee party, program built around their seventh birthday. Window displays of the Quints were landed in strategic spots around town, heralds distributed and Dionne products sold at one of the stores were promoted for door prizes.

"LET'S HEAR FROM YOU"

Hoff's "Defense Stamp Nights"

Another theatreman tying in on the defense program is Bob Hoff at the Rivoli Theatre in Rutherford, N. J., who features a "United States Defense Stamp Night" each Wednesday. One stamp is given free with every adult and junior admission. In addition, one $25.00 Savings Bond is also given away each Wednesday in connection with a lucky number contest. "Defense Night" is plugged through trailer, programs and distribution of heralds.

"FIRST" OF THE "THIRD"

Starting off the third and highly important quarter of the Quigley Award, initial successes are won by 69 theatremen recognized in the first Fortnight of the Quarter. Who they are and from where, are listed below.

IVAN ACKERY
Orpheum, Vancouver, B.C., Canada

STAN BENFORD
Colonial, Philadelphia, Pa.

BOB BEREZIN
Elgin, Ottawa, Ont., Canada

FRANK BICKERSTAFF
Palace, Athens, Ga.

HARRY BOTWICK
State, Portland, Me.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

BILL BURKE
Paramount, Glens Falls, N. Y.

W. J. BURKE
Brant, Brantford, Ont., Canada

EV CALLOW
Warners, Philadelphia, Pa.

IRVING CANTOR
Schine's Palace, Syracuse, N. Y.

BEN COHN
Frolic, Chicago, Ill.

MARLOWE CONNER
Sheboygan, Sheboygan, Wis.

FRANCIS DEERING
Loew's, Houston, Tex.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

J. DI LORENZO
RKO Proctor's, New Rochelle, N. Y.

DON DOBERER
Granada, Dunnville, Ont., Canada

E. M. DOWLING
Capitol, Pittsfield, Mass.

MAURICE DRUKER
Loew's State, Cleveland, Ohio

PETE EGAN
Palace, Calgary, Alta., Canada

E. R. ERICKSON
Rhodes, Chicago, Ill.

FRANCIS FAILLE
Paramount, North Adams, Mass.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

JACK FLEX
Keith, Syracuse, N. Y.

GUILLERMO FOX
Paramount, Buenos Aires, S. A.

BOB FULTON
Paramount, Waterloo, Ia.

FRANCIS GILLON
Le Claire, Moline, Ill.

ELIHU GLASS
Fabian Param't, Staten Island, N.Y.

JACK GRANARA
RKO Keith Memorial, Boston, Mass.

FRED GREENWAY
Loew's Poli, Hartford, Conn.

JOHN J. HAMILTON
Brandon, Brandon, Vt.

CARROLL HANNAH
Indiana, Bedford, Ind.

JOHN HEFLINGER
Lafayette, St. Louis, Mo.

JOHN G. HEINZ
RKO, Flushing, N. Y.

H. HEINTZ
RKO Alhambra, New York City

RAY S. HELSON
Jefferson, Goshen, Ind.

BILL JOHNSON
Smalley's, Dolgeville, N. Y.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

LESTER KOLSTE
Van Der Vaart, Sheboygan, Wis.

RUDY KRAMER
RKO Uptown, New York City

GEORGE LABY
Victory, Holyoke, Mass.

MEL G. LAWTON
HERMANN E. FLYNN
Prince Edward, Sydney, Australia

GEORGE LIMERICK
Aztec, Enid, Okla.

JACK LYKES
Loew's Valentine, Toledo, Ohio

JIM McDONOUGH
Grand, Galt, Ont., Canada

HIRAM M. MEEKS
Ritz, Russellville, Ark.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

FLOYD NUTTING
State, Mankato, Minn.

J. K. O'DONNELL
Haines, Waterville, Me.

LES POLLOCK
Loew's, Rochester, N. Y.

LES PRESTON
Capitol, St. Thomas, Ont., Canada

KEN PRICKETT
Long-Griffiths' El Rancho
Victoria, Tex.

H. T. RASTETTER
Warner, Erie, Pa.

JIMMY REDMOND
Bonham, Fairbury, Neb.

CARL ROGERS
Loew's Granada, Cleveland, Ohio

SAMUEL RYDELL
RKO Franklin, New York City

JOE RUDDICK
Gillioz, Springfield, Mo.

JOE SAMARTANO
Poli Palace, Meriden, Conn.

J. A. SANDERS
Junction, Junction City, Kans.

JOHN SCHULTZ
Warners' Columbia, Erie, Pa.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

MAX SLOVEN
RKO Regent, New York City

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

ED SNIDERMAN
RKO Proctor's, Newark, N. J.

ARNOLD STOLTZ
Avon, Utica, N. Y.

CHICK TOMPKINS
Elco, Elkhart, Ind.

WILLIAM K. TRUDELL
Capitol, London, Ont., Canada

ANSEL WEINSTEIN
RKO 58th Street, New York City

NATHAN WISE
RKO Keith's, Dayton, Ohio

EXPLOITATION BRIEFS FROM A-FIELD

Bert Leighton, manager of Warners' Grand Theatre, Lancaster, Pa., conceived a contest idea for "Pot o' Gold" which he worked out with the Woolworth store. Passerbys were asked to determine how many pennies were in the glass pot in the store window with free passes for those submitting the closest answers. For "The Great Dictator," he used a street ballyhoo of two fellows, one dressed like Hitler and the other as Mussolini.

▽

Sil Steron, manager of Warners' Logan Theatre, Philadelphia, tied up junior and high schools in the neighborhood for "Cheers for Miss Bishop." He had a Gratz High Night on the opening day that brought numerous students. Book marks carried his message to all book stores and lending libraries.

▽

Jack Minsky, manager of Warners' Astor Theatre, Philadelphia, offered five autographed photos of Frederic March to writers of the five best letters telling why they enjoyed "So Ends Our Night."

▽

Marty Goldenberg, manager of the State Theatre, promoted 1,000 copies of a kiddie comic magazine which he used as a giveaway in advance of the opening of a new serial. Bolstering his message, he used a double valence on the weekend matinees, planted a kiddie ad in the neighborhood newspaper and mailed 500 cards to his special kiddie list. The co-operating merchant liked the idea so well, Goldenberg plans to repeat the "no cost" stunt.

▽

Two men on stilts, carrying signs describing the film as "Tops in Entertainment," were employed as part of Ed Pentecost's "Men of Boys' Town" campaign for its Loew's Grand, Atlanta, showing.

▽

A man impersonating William Powell impersonating his "aunt" in "Love Crazy" was one of the highlights of Everett Callow's campaign for the film's showing at Warner's, Philadelphia.

▽

Local boys became city officials, ran the stores and shops and walked beats with patrolmen as part of the "Men of Boys' Town" campaign put over by A. R. Clausen, Adler, Waupaca, Wis. He had complete cooperation and derived plenty of excellent publicity and comment.

▽

Woman cosmetician in the lobby of the theatre told patrons about "A Woman's Face" in addition to giving beauty talks as part of the campaign for the film executed by James Keefe, Cambria, Johnstown, Pa.

▽

A man touring the streets carrying a potted plant on his head and a sign on his back explaining that he was "Love Crazy" was the highlight of the campaign put over by Leon Reichbloom, State, Charleroi, Pa.

▽

Attractive girls carrying a "Ziegfeld Girl" banner skated at a local rink as ballyhoo for the musical as part of the Poli, Waterbury, Conn., campaign put over by Ed Fitzpatrick.

PATRONS GUESS LENGTH OF "IN THE NAVY" RUN

Continuing the type of showmanship which enabled him to hold "Buck Privates" for a record-breaking five weeks at the Penn Theatre, Wilkes-Barre, Round Tabler John Galvin and his assistant, Joe Kearns, staged another campaign for "In the Navy", featuring the drive with a 10-day contest in local papers asking the readers to designate their guesses as to "How Long Abbott and Costello will stay this time".

For a week ahead, Galvin plugged the picture on his daily radio program and installed lobby signs and banner three weeks ahead. Newspaper stories started three days in advance, while outdoor campaign covered a radius of 25 miles.

Effective lobby tieup was arranged Jack Lykes, Loew's Valentine, Toledo for advance on "Ziegfeld Girl," promoted recording machine was planted playing hit tunes from the picture. Scene still blowups were planted alongside with appropriate copy.

▽

Card which is reported to have attracted plenty of attention locally was that gotten out by Francis J. Faille at the Paramount, in North Adams, Mass., to sell his shows. Measuring some six by nine inches in bold type were some five or six "Did you know" lines, which were followed by information either as to prices on coming attractions.

▽

Marty Aninsman, manager of Warners' Leader Theatre, Philadelphia, getting the co-operation of neighborhood merchants, promoted a letter contest in the neighborhood newspaper for "Come Live With Me." The idea was based on "Would you have the courage to marry a man making seventeen-fifty a week and why?"

MURPHY TIES WANT ADS TO "LOVE CRAZY" DATE

Newspaper readers in Syracuse were recently invited to find an apartment for William Powell and Myrna Loy on a classified hookup made by Frank Murphy for "Love Crazy" at Loew's State. Banner head read: "This Love Crazy Mr. & Mrs. Need Your Help."

Guest tickets were offered to entrants studying all the ads in the "Apartments for Rent" classification and clipping the ad which they thought described the apartment selected for the stars. This was to be pasted on sheet of paper with short statement explaining the choice. Fifteen guest tickets were given.

Contacting members of local high school, Bob Harris at the Colony, Winter Park, Fla., sold them on the idea of disposing tickets to "Boys Town" on a percentage basis. In addition to selling over 600 tickets, Harris promoted the school band on a parade for an afternoon and Saturday morning matinee. Members marched to theatre where a brief concert was given, stunt good for art and reader breaks in local daily.

▽

Charles Moyer, of Warners' State, Hanover, Pa., made a personal visit to all priests in the city and surrounding sections to endorse and receive their endorsement for "Men of Boys' Town." Announcements in several schools did the trick for "The Sea Wolf," and a young fellow was employed to wander through town asking people whether they knew what the screen fare at the State was, and then politely informed them of the grand hit by Jack London and cast.

▽

Featuring the critics' reviews and stressing the "adult entertainment only" angle, Jim McDonough distributed heralds on "This Thing Called Love" at the Grand, in Galt, Ontario. Cards were posted on posts, fences, windows, etc., carrying copy in block letters "What Is This Thing Called Love? For further information telephone (theatre number)."

▽

Receiving permission from the city fathers, Irving Cantor at Schine's Palace, in Syracuse, entered a sound car in the recent Memorial Day parade, appropriately bannering it with "Buck Private" copy. To attract attention, readers were run in papers week ahead asking for contestants to enter the "spud peeling" contest to be held on stage. Cash and guest tickets were later awarded to winners.

▽

A boy and a girl on a tandem bicycle, the vehicle appropriately bannered, rode through Harrisburg, Pa., streets as ballyhoo for "Love Crazy" as one of the features of the campaign for the film put over by Bill Elder, Loew's, Harrisburg.

▽

Entirely gratis was the full hour of Tommy Dorsey's music which was played over WPIC as part of Bob Wanamaker's advance for "Las Vegas Nights" at the Liberty, in Sharon, Pa. Contest was brought in at the beginning of the program when a song was played and listeners were asked to identify the tune and call the theatre immediately with their answer, guest tickets going to winners. Orchestrations were planted with local night club band, displays landed at music stores and a "Dorsey Dip" fountain drink was plugged week ahead and during run.

▽

As a sendoff for his date on "Men of Boys' Town" at the Capitol, in Winnipeg, Harold Bishop carried an ad in the Catholic papers, printed in English, French and Polish, calling attention to the fact that the latest issue of the Knights of Columbus magazine recommended the picture. This was also supported by scene mat and additional story.

RKO THEATRES "MAYTIME JUBILEE" BRINGS CIRCUITWIDE PARTICIPATION

Divisions from Coast to Coast Report Effective Campaigns to Signalize Seasonal Drive; Mayors Proclaim Celebration

CONDUCTED for a five-week period throughout the circuit and ending late in May, the RKO Theatres Maytime Movie Jubilee, aimed to stimulate business nationally, revealed a wealth of exploitation and publicity promotions put on by the participating theatremen in every part of the country. Pooling their resources, RKO managers, division heads and home office executives combined to create out-of-the-ordinary campaigns, the Jubilee opened in all situations with great fanfare including street parades, contests, merchant cooperations, outside and theatre decorations, etc. Special events stressed participation of Mayors and other civic heads.

In Greater New York theatres, for instance, each division went in for special policies, besides the above mentioned activities. In the division of which Charles B. McDonald is manager, and Fred Herkowitz press representative, among the outstanding events were stage weddings at several of the theatres, with local merchants supplying gifts for the bride and groom. The largest of these weddings were held at Keith's Flushing, of which John Heinz is manager and James Downey, assistant, and at the RKO Hamilton, of which George Baldwin is manager and John O'Hare, assistant. The Flushing also gave away $1,000 in free cash on a tieup with department store.

"Blind Date" Contest Featured

For publicizing "Nice Girl" this theatre conducted a "Blind Date" contest in which heart shaped numbered cards were issued. Patrons had to find matching hearts (carrying same number) to be admitted free. For "Model Wife," tie-up was made with Remington Shavers, several of which were given out as prizes. The RKO 81st Street, of which George Dunn is manager and Robert Winston, assistant, gave out copies of "Sea Wolf" to lucky winners.

All of these theatres used the fake photo gag for "Meet John Doe." They had ushers pose as street photographers. After "snapping" a pedestrian's picture, ushers would hand him a card which carried John Doe copy. To attract youngsters, all the theatres in the McDonald division had "Sea Wolf" pirate cut-out heralds, and sailor hats to advertise "A Girl, a Guy and a Gob."

Most Popular Boy and Girl Feted

The division of which Louis Goldberg is manager and Pat Grosso press representative, picked Kings and Queens for the RKO Maytime Movie Jubilee, which attracted much attention. The most popular boy and girl at each theatre were "crowned" and received cash gifts as well as prizes promoted from merchants. The RKO Republic, Herman Grafing, manager, and Milton Pataky, assistant, also conducted a "Find the 'Nice Girl' contest." Bally girl walked around theatre neighborhood at appointed time, and had to be identified as the "RKO Republic Nice Girl." Winner received cash promoted from merchant. The RKO Strand, Sigurd Wexo, manager, Melvin Rheinfeld, assistant, promoted free toys for give away at Kiddie Shows.

Merchant Cooperation Sought

The RKO Prospect, Jerome Greenberger, manager, Ed Shannon, assistant, promoted electrical gifts from local merchant and also gave away Gift Ticket Books to oldest and youngest mothers in theatre on Mothers' Day. The RKO Kenmore, Leon Kelmer, manager, Ed McGlone, assistant, went in for special stage shows, including a night club floor show, which they promoted free of charge. At the RKO Shore Road, manager Joseph Goldberg and assistant James W. Bergen promoted jewelry from local merchants for give away on two nights. The Tilyou, Michael Edelstein, manager, Richard McDevitt, assistant, had a lobby bally for "A Girl, a Guy and a Gob," using two ushers in sailor garb, washing a deck. This stunt was used at most of the Brooklyn theatres.

The outstanding activity in the division of which Sol A. Schwartz is manager and Ray Malone press representative, was a $1,500 Bonus Plan, in which most of the theatres in this division participated. Patrons received numbered Bonus coupons each time they attended a performance, depositing stub in box in lobby. Winner had to be in theatre on designated night to claim cash prize. The Chester, of which Sam Taub is manager and Myron Feltheimer assistant, promoted coffee which it served on its mezzanine.

The RKO 58th Street, Ansel Weinstein, manager, John Hamill, assistant, staged a "Great Lie" contest with radio station WINS, giving prizes to those telling the biggest lies. Lobby stunt for "Flame of New Orleans" was a burning candle. Patrons who made the closest guess as to what time the flame would burn out, received guest tickets. The Alhambra, H. Heintz, manager, Philip Nemirow, assistant, made tie-up with leading bakery for thousands of outserts. The Castle Hill, Max Mink, manager, Ed Pyne, assistant, held a beauty contest, chose a Maytime Movie Queen Contest, organized Jubilee Kiddie Clubs and tied in with merchants.

The RKO Pelham, James Fitzgerald, manager, Carl Siegel, assistant, held a most beautiful mother and child contest, with loving cup and cash to winner. The 86th Street, Emil Groth, manager, John Dewberry, assistant, had tie-up with Kresge's whereby all sales girls wore Movie Jubilee caps. They participated in the celebration of the Yorkville Chamber of Commerce for the demolition of the "L" structure, by having truck advertising current picture in the parade. The RKO Franklin, Sam Rydell, manager, S. Axelrod, assistant, gave out match books stamped with Jubilee copy. For "A Girl, a Guy and a Gob" exploitation, sailors with girls were admitted free. A $500 oscillograph was promoted from the Museum of Science and Industry to demonstrate "how your voice looks when broadcast," to publicize "Great American Broadcast."

Street Bally Favored

A man and a girl on stilts were used to advertise showing of "A Girl, a Guy and a Gob" at RKO Proctor's, Yonkers, by Manager John C. Hearns and Frank McNair. They also had electric garlands for effective lobby decoration. The Mayor of New Rochelle officially endorsed the Jubilee, starting off a bang-up campaign in this town for Proctor's, which is managed by Joe Di Lorenzo, assisted by Arthur Koch. A Limerick contest for "Model Wife" with Remington Rand shavers as prizes was used by Manager Charles M. Oelreich and his assistant, Clarence E. Force, for Keith's, White Plains. They also tied in with radio station on Quiz program, giving passes to winners.

The RKO Regent, Max Sloven, manager, John Conhaim, assistant, gave out numbered balloons on opening day, some being good for free admission. At the Jefferson, manager Kenneth Rockwell, M. J. Nolan, assistant, held a "Budget Contest" for "Come Live With Me" for families running their households on small salaries. For their double horror show, the theatremen offered passes to ladies who would sit through show alone in theatre at midnight.

Mayor Receives Giant Invite

In the division of which R. H. Emde is manager, many unusual stunts were used. The RKO Proctor's, in Newark, Ed Sniderman, manager, Warren H. Davis, assistant, had good publicity breaks when they inaugurated campaign by presenting the Mayor of Newark with giant admission tickets to open the Jubilee. For "Adam Had Four Sons," they admitted all red-heads free. At the RKO Capitol, Union City, N. J., Jerome Baker and Leon Rosenman used a sinister-looking scientific exhibit in lobby for "The Monster and the Girl."

(Continued on following page)

GRADUATION MATINEE BRINGS ADDED GROSSES

On the theory that members of the graduating classes in the country and local schools, if invited to the theatre, would bring along relatives and friends who would pay their way, Bill Johnson at Smalley's, in Dolgeville, N. Y., recently tied in with the various schools in this manner, issuing special invitations good for a special matinee.

Certain day was set aside for the party and that the theory worked out in practice was evident, reports Johnson, by the excellent results obtained.

personalities

HARRY E. SWEET
former manager of the State, in Niagara Falls, has been transferred to the LaSalle, continuing in charge of advertising. Other Basil Brothers' theatres changes include: LEO P. RYAN from the LaSalle to manage both the Capitol and State with ARTHUR RUTKI promoted to assistant of the State. HENRY PEARSON, former manager of the Capitol, goes to the managerial post of the Victoria, in Buffalo.

▽

HAROLD J. PERLMAN
previously associated with Warner-Saxe Theatres of Wisconsin and manager of the downtown and Strand Theatres, in Milwaukee, has been appointed head of Filmack's Service Department.

▽

RUDOLPH KUEHN
in charge of Warner's Hudson County theatres in Jersey for three years and ANTHONY WILLIAMS, director of Warner houses in the Essex county zone for six years, have exchanged posts.

▽

JACK DAVIS
operator of newsreel houses in London, has leased the New York Little Carnegie and after remodeling will open about Labor Day with newsreel policy.

▽

AARON GOLDBERG
has taken over the Regent, Oakland, Cal.

▽

LEONA SMITH
will manage the new Vox, in Ligonier, Pa.

▽

GEORGE HIGGENBOTHAM
projectionist at the Rio, Frankford, Pa., has taken over the operation of the house.

▽

DONALD PALMQUIST
assistant manager of the Uptown, St. Paul, Minn., has been transferred to the Century, in Minneapolis, in the same capacity. WALTER LIDEEN, usher, Uptown, St. Paul, has been promoted to assistant at the same theatre.

▽

GLEN LEKANDER
is now managing the Miller Theatre, Woodstock, Ill., having transferred from Naper, Napier, Ill., which is now being managed by WILLIAM THOMAS.

* * *

RAYMOND RENDLEMAN
was named manager of the Fern Rock Theatre, Philadelphia, having formerly been assistant at Warner's Lindley there.

▽

ROY COOPER
division manager of the Golden Gate Circuit, San Francisco, has been promoted to assistant to Robert McNeill, general manager. HAL NEIDES, formerly with Fanchon & Marco, becomes the new division manager.

▽

RICHARD PEFFLEY
has been transferred from the Strand to the Gordon, in Middletown, Ohio.

▽

WALTER KESSLER
assistant manager at Loew's Penn, Pittsburgh, has been promoted to manager of Loew's in Canton, Ohio.

OLD TIRES, DANDELIONS TAKEN FOR ADMISSIONS

Tin can matinees are not the only reliable to be given a run, as is noted by the recent old tire matinee put on by Francis Schlax at the Kenosha, in Kenosha, Wis. Local youngsters were invited to roll old tires to cooperating service store in exchange for guest tickets. These were good at all local Warner houses.

Tri-States theatremen in Des Moines now come up with a new one for clean-up week in cooperation with the Junior Chamber of Commerce in a drive to eliminate dandelions from the local scene. Five Tri-States theatres were in on the deal for special Saturday morning show with free admissions offered all children bringing a bushel of dandelions. City dump trucks were on hand to take care of the collection.

Showmen's Calendar

AUGUST

1st	Colorado Admitted to Union—1876
2nd	Myrna Loy's Birthday Alexander Graham Bell Died—1922 Bob Burns' Birthday
5th	Francis Scott Key (Poet) Born—1870 Alfred Lord Tennyson Born—1809 Robert Taylor's Birthday
6th	Leo Carrillo's Birthday Lucille Ball's Birthday
8th	Sylvia Sidney's Birthday
10th	Herbert Hoover (31st President) Born—1874 Missouri Admitted to Union—1821 Norma Shearer's Birthday Glenda Farrell's Birthday Hugh Herbert's Birthday
11th	Jean Parker's Birthday
13th	Gene Raymond's Birthday
15th	Panama Canal Opened—1914
17th	Mae West's Birthday
20th	Benjamin Harrison (23rd President) Born—1833
26th	U. S. Gave Suffrage to Women in 19th Amendment—1920
27th	Martha Raye's Birthday
28th	Charles Boyer's Birthday
29th	Oliver Wendell Holmes (Poet) Born—1809
30th	Joan Blondell's Birthday Fred MacMurray's Birthday
31st	Fredric March's Birthday

Jubilee Tied To School Anniversary

(Continued from preceding page)

In J. M. Brennan's division, covering the New Jersey territory, there were also numerous activities. Most of the theatres in Trenton, N. J., had tie-up with bread company, for inserts in their packages. They also had tie-up with Kresge stores, which used Jubilee copy on menus for the duration of the drive. At the Capitol, Trenton, Henry Scholl had a good tie-up with the Trenton *Times* for "Find a Word Contest" in their classified section. The Broad, Trenton, James Conklin, manager, tied in with the Junior high school's 15th anniversary, bringing Mayor, city officials, school band, etc., to theatre. They also induced American Legion to sell first poppy on stage, resulting in Legion parade and large attendance.

At the Albany, Thomas Wright, manager, and at the State, David Levin, manager, and at the Rivoli, J. Beverly Anderson, manager, in New Brunswick, all started Jubilee with big auto parade. The State's bally for "The Great Dictator" used nine youths dressed as Charlie Chaplin. Window display of lettered turtles for "Rookies on Parade" showing at Rivoli attracted. Spectators who saw turtles line up to spell "Rookies" were to have been admitted free.

Governor Bricker Issues Proclamation

In Nat Holt's division of theatres in Cleveland and Columbus, Ohio, the Jubilee created a great deal of attention after Gov. Bricker signed official proclamation for drive. The Palace in Cleveland, Kenneth H. Means, manager, Clem Pope, publicity, arranged with radio station for interviews for special stage acts. They also distributed cards in Sports Arena, with Jubilee copy. At the Palace, in Columbus, City Manager Harry Schreiber, his assistant, Lawrence Caplane, and publicist, John L. Barcroft, started the Jubilee with a parade in which over 1,000 members of the School Boy Safety Patrol marched.

Hardie Meakin, manager and his aid, S. L. Sorkin, of Keith's, Washington, D. C., promoted endorsement of the drive by Congressmen and other district officials.

San Francisco Stresses Contest

At the Golden Gate, San Francisco, Manager George Bole, Mark Alling and Publicist Graham Kislingbury made a tie-up with leading cab company to pick the most popular singing cab driver. They also arranged a beauty contest with NTG, with winners receiving contract at NTG's Florentine gardens.

The National Publicity Department of RKO Theatres, under the direction of its head, Harry Mandel, issued a comprehensive manual on conduct of the drive. Many of the suggestions contained being used to good advantage to make the RKO Maytime Movie Jubilee a successful and profitable celebration.

REPRESENTATIVE NEWSPAPER ADS



THE
ANNIVERSARY
OF A
MEMORABLE EVENT

A YEAR AGO, Radio City Music Hall presented a picture which received instantaneous and unanimous acclaim from critics and public alike. It was "Pride and Prejudice" and ran for four weeks. Its leading player was lovely Greer Garson. It was produced by the Metro-Goldwyn-Mayer studios.

On Thursday, Radio City Music Hall will celebrate the aniversary of "Pride and Prejudice" by a most unusual event, the *World Premiere* of an equally outstanding motion picture.

Fittingly the film chosen to signalize this occasion is M-G-M's magnificent Technicolor production BLOSSOMS IN THE DUST. Miss Garson again heads a cast of distinguished players, which also includes Walter Pidgeon, whose performance in "Man Hunt" is receiving high critical praise. Supporting roles are portrayed by such favorites as Felix Bressart, remembered by Music Hall audiences for his part in "Ninotchka", Marsha Hunt, Fay Holden and others of equally high caliber.

But beyond the excellence of its cast, BLOSSOMS IN THE DUST rises to rare heights of screen entertainment by virtue of its deeply moving and inspiring story that has in it the simple, human trutbfulness of which great drama is made . . . by its brilliant scenic effects, magically reproduced in beautiful Technicolor . . . and by the sympathetic direction of Mervyn LeRoy.

We of Radio City Music Hall are indeed happy that we have been able to prevail upon Metro-Goldwyn-Mayer to permit us to play BLOSSOMS IN THE DUST at this time, many weeks before its national release date, so that we might thus fittingly and auspiciously open our Summer Season.

FIRST MEZZANINE SEATS RESERVED IN ADVANCE · CIRCLE 6-4600

(Above) For the highilght appeal of "Blossoms in the Dust" the Radio City Music Hall decided upon emphasis of the Greer Garson role, the "anniversary" copy comparing the star's work in the picture favorably with her previous part in "Pride and Prejudice", played at the theatre a year ago. Layout diverged from the Music Hall's usual form of presentation. Size: 250 lines on 3 col.

(Right) To sell "John Doe" at the Chicago, in Chicago, Bill Hollander, B. & K. ad head, chose the fun slant in hooking the story to the "Deeds" background, following through with laugh art of the stars and "happy-go-lucky" copy. Size: 70 lines on 2 col.

(Below) Although Les Pollock used gun-art for the pointer on "Billy the Kid", he played down the gun-stuff by tieing in with the heart-copy and girl-art, thus aiming both at action and romance fans. Sizes 75 lines on 2 col.



(Below) The endorsement of "Cheers for Miss Bishop" from the leading publisher was figured upon to carry enough weight by Pat Patchen for a smash type announcement ahead of date at the Mesa, Grand Junction, Colo. Size: 140 lines on 4 col.

An Unsolicited Letter About One of 1941's Great Movies

Grand Junction, Colo.
June 12, 1941

Mr. E. A. Patchen, Manager
Mesa Theatre,
Grand Junction, Colo.

Dear Mr. Patchen:

I always do enjoy and I always have enjoyed good pictures. Some time ago, while on a trip, I saw "Cheers for Miss Bishop." It made such an impression on me that I felt I wanted to say to you that I think it is one of the finest pictures from all standpoints—entertainment, acting, beauty and gripping story—that I have seen in recent years. It deserves, richly, all the popularity it is enjoying.

Very truly yours,

Walter Walker

Publisher, The Daily Sentinel.

"Cheers for Miss Bishop" Starts Sunday at the Mesa Theatre



(Below) From the Doob-Emerling portfolio ads, prepared for the Loew's Theatres playing the Columbia combination, this 110 lines on 2 col. is selected as an instance of how the program was advertised in a number of situations.



OBITUARIES

Tali Esen Morgan, Noted Musician, Dead

Tali Esen Morgan, noted musical author and conductor, died Monday night, June 30th, at Asbury Park, N. J. He was 84 years old.

Founder of the International Correspondence Schools of Music in Scranton, Pa., and conductor of several famous Welsh choirs, Dr. Morgan was responsible for the start of many musicians and singers and a close personal friend of such great artists as Schumann-Heink; Lillian Nordica; Albert Spalding; Richard Crooks, Eddie Johnson, Francon Davies and many others.

Surviving Dr. Morgan are two sons: Oscar A., executive of Paramount Pictures, Inc., and Kays B., Asbury Park attorney, and three daughters.

Richard Carle, Stage and Film Comedian, Dies

Richard Carle, comedian and character actor on the stage and screen for many years, died in Hollywood, Cal., Saturday, June 28th. He would have been 70 years old on July 7th.

Following a successful career in musical comedies and comic opera he went to Hollywood in 1916 and appeared in some 40 feature films usually in mock-solemn portrayals of butlers and crochety old millionaires. His most recent film was "That Uncertain Feeling," currently being distributed by United Artists. Among the many pictures in which he appeared were "Seven Sinners" with Marlene Dietrich; "The Bride Came Home," with Claudette Colbert; "Remember?", "Outcast" and "One Night in the Tropics."

Otto Kanturek

Otto Kanturek, Twentieth Century-Fox director-cameraman, was klled with an assistant, Jack Parry, and a British pilot when a plane in which he was making shots for "A Yank in the R.A.F." crashed near London, England, Friday, June 27th. A native of Vienna, he worked with various newsreels abroad and for Alexander Korda, Erich Pommer and other producers on the Continent and in England. He was placed under contract to Twentieth Century-Fox a year ago and became an American citizen. He leaves his wife and a one-year-old child in this country.

Albert C. Cornell

Albert C. Cornell, 62, secretary of the National Carbon Co., New York, and of several of its affiliated companies, died Monday, June 30th, at his summer home in Milford, Conn. Funeral services were held Tuesday from his home in Tuckahoe, N. Y.

Levi E. Stitzman

Funeral services were held in Reading, Pa., for Levi Stitzman, 71, organizer and officer of the Reading Theatrical Union, affiliated with the IATSE, who died in that city Wednesday, June 25th. He was an actor for many years, and later was employed in Reading theatres. His wife, a daughter and three sons survive.

John Monroe

John Monroe, owner of Forepaugh's theatre, historic landmark in Philadelphia, died in that city Thursday, June 26th, at the Abington Hospital following an operation. Mr. Monroe, whose family had been in the theatrical business for many years, was one of the most respected men of the local film fraternity and was property man of his Variety Club at the time of his death. Three sons, who will continue the operation of the theatre, and five daughters survive.

Ignace Paderewski Dies In New York

The art of Ignace Paderewski, who died in New York on Sunday, June 29th, of pneumonia at the age of 80, is recorded for posterity in a motion picture. The Polish pianist in 1937 played "Moonlight Sonata" in the feature of that title made by London Films and released in America by United Artists.

The dean of pianists and a founder of the Polish Government which was created at the end of the last World War, died in his suite at the Buckingham Hotel, an exile from his again dismembered native land. He had been ill four days.

Since 1939 he had not played the piano except on rare occasions, but until the time of his death he was intensely interested in his other great love, his native Poland.

He was born November 6th, 1860, and shortly after the turn of the 20th century had gained renown as a pianist. By 1910 there was hardly a virtuoso on the international concert stage whose fame equalled his.

When the first World War broke out, he took up the cause of Poland, then dismembered among Russia, Germany and Austria, and worked feverishly to interest the Allies in restoring it as a country of Europe.

With an Allied victory and the restoration of the country Mr. Paderewski became Prime Minister and devoted the next six years to his official duties. In 1921, however, he returned to the United States and made 11 concert tours and became recognized throughout the world in the years following as the greatest pianist of his time.

When Poland once again came into the international spotlight and was overrun by the German Government, the aged pianist once more assumed an active role in his country's affairs. He was named vice premier of the Polish War Council and kept in close touch with his country's affairs from his apartment in New York.

He is survived by his sister, Mrs. Antonina Wilkonska.

Tierneys Lose Suit

Mr. and Mrs. Howard S. Tierney, parents of the film actress Gene Tierney, who sued for an injunction to restrain Twentieth Century-Fox from signing a new contract with their daughter, lost their appeal in the superior court in Bridgeport, Conn., on Thursday, June 26th. Mr. and Mrs. Tierney claimed that they still controlled their daughter's career through a corporation they established when Miss Tierney went on the stage, the Belle-Tier Corp., which retained 25 per cent of her earnings. Judge Munger suggested that a proper suit would charge breach of contract.

Radio Team To Appeal

Winton & Laird, attorneys for the radio team of Tom, Dick and Harry will appeal the verdict of Judge Barnes of the Federal court in Chicago in favor of the team's suit to obtain an injunction against, and damages from, RKO for the use of "Tom, Dick and Harry" as the title of the new Ginger Rogers pictures. The court found no unfair competition against the radio team in the use of the title by the film company.

Fox Wins Suit

The application of Harry Seamon for an injunction to restrain Twentieth Century-Fox from exhibiting "Tin Pan Alley" was denied by Justice Ferdinand A. Pecora of the New York supreme court. The court ruled that the use of the phrase "Hurtig & Seamon's" in the dialogue was merely an incidental use of the name, and therefore did not violate the New York Civil Rights Law.

IN COURTS

RKO Sued for Fight Film Exhibition

An injunction suit seeking to restrain a scheduled showing of the Joe Louis-Billy Conn fight films at the Orpheum theatre in Xenia, Ohio, has been filed in the common pleas court in that city by J. L. Hatcher, operator of the independent Ohio theatre, against RKO, Xenia Amusement Co., operating the Xenia theatre and the Chakeres Amusement Co., operating the Orpheum.

The plaintiff charges RKO with violation of contract in selling the picture away from him under his contract which gives him first run on all pictures released by the company.

Ownership Complaint Filed

A complaint has been filed in the superior court in Walla Walla, Wash., by the Keylor Grand theatre, against John A. Cameron and others seeking absolute ownership of the theatre. It was alleged that the contract between the plaintiff and Mr. Cameron specified that $11,500 be paid at the rate of $1,000 a year for the theatre. The contract was signed by H. T. Keylor, president of the company; Edna Keylor Smith and John A. Cameron. Mr. Cameron took possessison of the theatre in June, 1934, and entered into an agreement in January, 1936, with the Junior Amusement Company transferring the original contract and the theatre. The amusement concern paid $3,200 on the contract and the theatre company presented notification of its intention to terminate the deal.

Carmen Injunction Dissolved

Judge James E. Chenot of the circuit court in Detroit handed down a decree in the Carmen theatre case last week dissolving the injunction applying to Gorlick and Marshall and Greater Detroit Theatres, so that the Carmen, recently constructed, would be allowed to reopen. The dismissal was granted upon proof of compliance with an earlier supreme court order to dissociate the Miskinis interests entirely from the Carmen. The injunction remains effective for four years against the Miskinis interests preventing Joseph Miskinis from being associated with the theatre for that period, in pursuance of an agreement made when he and Joseph Stoia dissolved a partnership in opposition theatres.

"Superman" Rights Disputed

Republic Pictures on Thursday, June 26th, filed a $50,000 damage suit in the New York supreme court against Detective and Superman, Inc. The complaint charges the defendant with breaching a contract made in April, 1940, under which the plaintiff was to have the right to make a serial on the comic cartoon strip "Superman." Fleischer Studios subsequently obtained the right to make an animated cartoon film based on the strip.

Lone Ranger Suit Won

In a decision handed down in Spartanburg, S. C., by Judge C. C. Wyche of the Federal court, Lee Powell, actor, was granted full right to advertise himself as "The Lone Ranger" of talking pictures. Mr. Powell was sued by The Lone Ranger, Inc., and Wallace Brothers Circus for damages and alleged infringement of the Lone Ranger rights.

Song Suit Dismissed

Judge Edward A. Conger of the Federal court in New York dismissed the suit of Thornton W. Allen against Walt Disney Productions, RKO, and Irving Berlin, Inc., ruling that the song "Some Day My Prince Will Come," played in the film "Snow White," did not plagiarize the plaintiff's "Old Eli March."

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One Foot in Heoven....*WB*
Once a Crook....*20th-Fox*
One Night in Lisbon....Para
Our Wife....*Col*
Outlaw, The....*20th-Fox*
Outlaws of the Panhandle....Col
Outlaws of the Rio Grande....Prod
Out of the Fog....WB-FN
Outlaw Trail....*RKO*

PALS of the Pecos....Rep
Paper Bullets....Prod
Parachute Battalion....*RKO*
Parson of Panamint, The....*Para*
Passage from Hongkong....WB
Penalty, The....MGM
Penny Serenade....Col
People vs. Dr. Kildare....MGM
Pepe Le Moko....Foreign
Personal Column....Foreign
Petticoat Politics....Rep
Phantom Cowboy, The....Rep
Philadelphia Story....MGM
Pioneers, The....Mono
Pirates on Horseback....Para
Playgirl....RKO
Poison Pen....Rep
Pot O' Gold....UA
Power Dive....Para
Prairie Pioneers....Rep
Prisoner of Zenda....UA
Private Nurse....*20th-Fox*
Proud Valley, The....St. Rts
Puddin' Head....Rep

QUIET Wedding....*Foreign*

RADIO Revels of 1942....*Univ*
Rage in Heaven....MGM
Rags to Riches....*Rep*
Raiders of the Desert....*Univ*
Reaching for the Sun....Para
Reap the Wild Wind....*Para*
Redhead....Mono
Reg'lar Fellers....*Prod*
Reluctant Dragon....RKO
Repent at Leisure....RKO
Return of Daniel Boone....Col
Richest Man in Town....Col
Ride Kelly Ride....20th-Fox
Riders of the Purple Sage....*20th-Fox*
Ride On Vaquero....20th-Fox
Ridin' on a Rainbow....Rep
Ridin' The Cherokee Trail....Mono
Ringside Maisie....*MGM*
Road Show....UA
Road to Zanzibar....Para
Roaring Frontiers....*Col*
Roar of the Press....Mono
Robbers of the Range....RKO
Romance of the Rio Grande....20th-Fox
Rookies on Parade....Rep
Round Up, The....Para

SAOOLEMATES....Rep
Saint in Palm Springs....RKO
Saint's Vacation....RKO
San Antonio Rose....Univ
Scattergood Baines....RKO
Scattergood Pull the Strings....RKO
Scotland Yard....20th-Fox
Sea Wolf, The....WB
Secret Evidence....Producers
Sergeant York....*WB*
Shadows on the Stairs....WB-FN
Sheik of Buffalo Butte....*Para*
She Knew All the Answers....*Col*
Shepherd of the Hills....*Para*
Sheriff of Tombstone....*Rep*
Shining Victory....WB
Shot in the Dark....WB
Sign of the Wolf....Mons
Silver Stallion....Mono
Sing Another Chorus....*Univ*
Singapore Woman....WB
Singing Hill, The....Rep
Sis Hopkins....Rep
Skylark....*Para*
Sleepers West....20th-Fox
Smiling Ghost, The....*WB*

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions are printed in Italics.

Smilin' Through ..... *MGM*
So Ends Our Night ..... UA
Son of Davy Crockett ..... *Col*
South of Panama ..... Prod
Spare a Copper ..... Foreign
Spellbound ..... *Foreign*
Strange Alibi ..... WB-FN
Stars Look Down, The ..... *MGM*
Sullivan's Travels ..... *Para*
Strawberry Blonde ..... WB-FN
Sundown ..... *UA*
Sunny ..... RKO
Sunset in Wyoming ..... *Rep*
Sun Valley Serenade *20th-Fox*
Sweetheart of the Campus ..... Col

TALL, Dark and Handsome 20th-Fox
Tanks a Million ..... *UA*
Ten Nights in a Bar Room ..... *Rep*
Texas ..... *Col*
Texas Marshal, The ..... Prod
That Hamilton Woman ..... UA
That Night in Rio 20th-Fox
That Uncertain Feeling ..... UA
There's Magic in Music ..... Para
They Dare Not Love ..... Col
They Meet Again ..... RKO
They Met in Argentina ..... RKO
They Met in Bombay ..... MGM
Thieves Fall Out ..... WB
This England ..... *Foreign*
This Woman Is Mine ..... *Univ*
Three Cockeyed Sailors ..... *UA*
Three Girls About Town ..... *Col*
Three Sons O'Guns ..... *WB*
Thunder Over the Prairies ..... *Col*
Tight Shoes ..... *Univ*
Tillie the Toiler ..... *Col*
Timber Wolves ..... *Paro*
Time Out for Rhythm ..... Col
Tobacco Road 20th-Fox
Tom, Dick and Harry ..... RKO
Too Many Blondes ..... Univ
Topper Returns ..... UA
Trial of Mary Dugan ..... MGM
Tumbledown Ranch in Arizona ..... Mono
Two-Gun Sheriff ..... Rep
Two in a Taxi ..... *Col*
Two Latins from Manhatton ..... *Col*

UNDER Age ..... Col
Underground ..... WB
Unexpected Uncle ..... *RKO*
Unfinished Business ..... *Univ*
Untitled (Garbo) ..... *MGM*
Untitled (Kildare) ..... *MGM*

VATICAN of Pius XII, The ..... *RKO*
Very Young Lady, A *20th-Fox*
Virginia ..... Para
Vivacious Lady ..... RKO
Voice in the Night, The ..... Col

WAGONS Roll at Night ..... *WB-FN*
Wanderer of the West ..... Mono
Washington Melodrama ..... MGM
We Go Fast *20th-Fox*
Weekend for Three ..... *RKO*
Weekend in Havana *20th-Fox*
Western Union 20th-Fox
West Point Widow ..... Para
When Ladies Meet ..... *MGM*
Wide Open Town ..... *Para*
Wild Geese Calling *20th-Fox*
Wild Man of Borneo ..... MGM
Woman's Face, A ..... MGM
Wrangler's Roost ..... Mono

YANK in the R.A.F. *20th-Fox*
You'll Never Get Rich ..... *Col*
You're the One ..... Para
You're Out of Luck ..... Mono
You Will Remember ..... *Foreign*

ZIEGFELD Girl ..... MGM

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.

Numbers following titles are production numbers.

Release dates are furnished as soon as available (advance dates are tentative and subject to change).

Running time is subject to change.

Dagger (†) after release date indicates 1941-42 Product.

Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.

For complete listing of 1940-41 Short Subjects see Product Digest, pages 176, 177 and 178.

COMING ATTRACTIONS

are listed in alphabetical order with the other productions of each distributor, and may be identified at a glance by reason of being in italic type.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sierras 2212	Bill Elliott-Luana Walters	Feb. 13,'41	58	
(See Product Digest, page 25)				
Adam Had Four Sons (A) 2006	Warner Baxter-Ingrid Bergman	Feb. 18,'41	80	Feb. 22,'41
Adventure in Washington (G) 2010	H. Marshall-Virginia Bruce	May 30,'41	85	May 31,'41
And Now Good-Bye	*Iaan Fontaine-Brian Aherne*	*Not Set*		
Big Boss, The (G) 2037	Otto Kruger-Gloria Dickson	Apr. 28,'41	70	May 31,'41
Blonde from Singapore	*Florence Rice-Leif Erikson*	*Not Set†*		
Blondie Goes Latin (G) 2015	P. Singleton-A. Lake-L. Simms	Feb. 27,'41	69	Mar. 1,'41
Blondie in Society (G)	*P. Singleton - A. Lake - L. Simms*	*July* 17,'41	77	*July* 5,41
Cowboy Joe	*Penny Singleton-Glenn Ford*	*Not Set†*		
Devil Commands, The (A) 2028	Boris Karloff-Amanda Duff	Feb 3,'41	65	Feb. 22,'41
Ellery Queen and Perfect Crime	*R. Bellamy-Charley Grapewin-Margaret Lindsay*	*Not Set*		
Ellery Queen's Penthouse Mystery (G) 2025	Ralph Bellamy - M. Lindsay - Chas. Grapewin	Mar. 24,'41	65	Mar. 1,'41
Great Swindle, The (G) 2034	Jack Holt-Marjorie Reynolds	Apr. 10,'41	54	May 24,'41
Hands Across the Rockies (G) 2215	Bill Elliott	June 19,'41	58	June 7,'41
Heaven Can Wait	*R. Montgomery-Rita Johnson*	*Not Set*		
Her First Beau (G) 2013	Jane Withers-Jackie Cooper	May 8,'41	77	May 10,'41
I Was a Prisoner on Devil's Island (G) 2008	Sally Eilers-Donald Woods	June 30,'41	71	June 28,'41
King of Dodge City	*B. Elliott-T. Ritter*	*Not Set†*		
Ladies in Retirement	*Ida Lupino-Louis Hoyward*	*Not Set†*		
Lone Wolf Takes a Chance (G) 2022	Warren William - Henry Wilcoxon-June Storey	Mar. 6,'41	76	Apr. 12,'41
Medico of Painted Springs (G) 2206	Charles Starrett	June 26,'41	59	June 28,'41
Men in Her Life, The	*Loretta Young-Dean Jagger*	*Not Set†*		
Meet Boston Blackie (G) 2027	Chester Morris-Rochelle Hudson	Feb. 20,'41	58	Mar. 8,'41
Missing Ten Days (A) 2044	Rex Harrison-Karen Verne	Feb. 28,'41	82	Oct. 28,'39
(Reviewed under title, "Ten Days in Paris.")				
Mr. Jordon Comes to Town	*Robert Montgomery - Rita Johnson-Claude Rains*	*Not Set*		
Mystery Ship	*Paul Kelly-Lola Lane*	*Not Set*		
Naval Academy (G) 2020	Jimmy Lydon-F. Bartholomew	May 22,'41	67	May 31,'41
North from the Lone Star 2213	Bill Elliott	Mar. 31,'41	58	
(See Product Digest, page 87)				
Officer and the Lady (G)	*Rochelle Hudson-R. Pryor*	*July* 24,'41		
Our Wife	*Melvyn Douglas-R. Hussey*	*Not Set*		
(See Product Digest, page 157)				
Outlaws of the Panhandle (G) 2205	Chas. Starrett-Francis Robinson	Feb. 27,'41	59	Mar. 29,'41
Penny Serenade (G) 2002	Irene Dunne-Cary Grant	Apr. 24,'41	120	Apr. 19,'41
Return of Daniel Boone 2214	Bill Elliott	May 7,'41	61	
(See Product Digest, page 147)				
Richest Man in Town (G)	Frank Craven-Eileen O'Hearn-Roger Pryor	June 12,'41	69	June 14,'41
Roaring Frontiers	*Bill Elliott*	*Not Set*		
She Knew All the Answers (G) 2008	Joan Bennett-Franchot Tone	May 15,'41	85	May 24,'41
Son of Davy Crockett	*Bill Elliott-Iris Meredith*	*July* 30,'41		
Sweetheart of the Campus	Ruby Keeler-Harriet Hilliard-Ozzie Nelson	June 26,'41	67	June 28,'41
Texas	*Wm. Holden-Glenn Ford*	*Not Set*		
They Dare Not Love (G) 2011	George Brent-Martha Scott	Apr. 30,'41	75	May 3,'41
Three Girls About Town	*Joan Blondell-John Howard*	*Not Set†*		
Thunder Over the Prairies	*Charles Starrett*	*July* 15,'41		
Tillie the Toiler	*Kay Harris-Wm. Tracy*	*Not Set*		
Time Out for Rhythm (G) 2009	Rudy Vallee-Rosemary Lane	June 20,'41	75	May 31,'41
Two in a Taxi (G)	*Anita Louise-Russell Hayden*	*July* 10,'41	62	*June* 28,'41
Two Latins from Manhattan	*Jinx Falkenberg-Joon Davis*	*Not Set*		
Under Age (A) 2036	Nan Grey-Alan Baxter	Apr. 24,'41	60	Apr. 26,'41
Voice in the Night, The (G)	Clive Brook-Diana Wynyard	May 20,'41	79	May 31,'41
You Belong to Me	*Henry Fonda-B. Stanwyck*	*Not Set†*		
You'll Never Get Rich	*Fred Astaire-Rita Hayworth*	*Not Set*		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary (G) 126	M. Rooney-L. Stone-I. Hunter	Feb. 21,'41	101	Feb. 22,'41
Bad Man, The (G) 124	Wallace Beery - Lionel Barrymore-Laraine Day	Mar. 28,'41	70	Mar. 29,'41
Barnacle Bill (G)	Wallace Beery-Virginia Weidler	July 4,'41	90	July 5,'41
Big Store, The (G) 139	Marx Bros. - Tony Martin - Virginia Grey	June 20,'41	82	June 21,'41
Billy the Kid (G) 137 (Color)	Robert Taylor-Brian Donlevy-Ian Hunter	May 30,'41	95	May 24,'41
Blonde Inspiration (A) 123	John Shelton-Virginia Grey	Feb. 7,'41	72	Feb. 22,'41
Blossoms in the Dust (A). (Color)	*Greer Garson-W. Pidgeon-Marsha Hunt*	*Aug.* 15,'41	100	*June* 28,'41
Chocolate Soldier, The	*Nelson Eddy-Rise Stevens-Lee Bowman*	*Not Set*		
Down in San Diego	*Dan Dailey, Jr.-Leo Gorcey-Bonita Granville*	*Not Set*		
Dr. Jekyll and Mr. Hyde	*Spencer Tracy-Ingrid Bergman-Lana Turner*	*Nat Set*		
(See Product Digest, page 134)				
Free and Easy (G) 127	Ruth Hussey-Robert Cummings	Feb. 28,'41	55	Mar. 22,'41
Get-Away The (G) 138	R. Sterling-C. Winninger	June 13,'41	89	June 14,'41
Gone With the Wind (A) (Color)	Vivien Leigh-Clark Gable-Leslie Howard-Olivia de Havilland	Jan. 17,'41	228	Dec. 16,'39
Honky Tonk	*Clark Gable-Lana Turner-Cloire Trevor*	*Not Set*		
I'll Wait for You (G) 135	Virginia Weidler-R. Sterling-Marsha Hunt	May 16,'41	75	May 10,'41
Lody Be Good	*Ann Sothern-Eleanor Powell-Robert Young*	*Not Set*		
(See Product Digest, page 146)				
Land of Liberty (G) 120	Historical	Jan. 24,'41	98	Feb. 8,'41
Life Begins for Andy Hardy	*Lewis Stone-Mickey Rooney-Judy Garland*	*Aug.* 1,'41		
Love Crazy (A) 134	William Powell-Myrna Loy	May 23,'41	99	May 17,'41
Maisie Was a Lady (G) 118	Ann Sothern-Lew Ayres	Jan. 10,'41	79	Jan. 11,'41
Man from the City	*Virginia Weidler-R. Sterling-Marsha Hunt*	*Not Set*		
Married Bachelor	*Ruth Hussey-Robert Young*	*Not Set*		
Mory Names the Day	*Lew Ayres-Laraine Day*	*Aug.* 8,'41		
Mata Hari	Greta Garbo-Ramon Novarro	June 6,'41	89	Jan. 9,'32
(Re-issue) (See Product Digest, page 159)				
Men of Boys Town (G) 132	S. Tracy-M. Rooney-B. Watson	Apr. 11,'41	106	Mar. 15,'41
Navy Blue and Gold	*James Stewart-Robt. Young-Lionel Barrymore*	*July* 11,'41	90	*Nov.* 20,'37
(Re-issue) See Product Digest, page 170)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Penalty, The (G) 129	L. Barrymore-Edw. Arnold	Mar. 14,'41	80.	Mar. 15,'41
People vs. Dr. Kildare, The (G) 133	Lionel Barrymore-Lew Ayres-Laraine Day	May 2,'41	78.	May 3,'41
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112.	Nov. 30,'40
Rage in Heaven (A) 128	Robt. Montgomery-Ingrid Bergman-George Sanders	Mar. 7,'41	85.	Mar. 8,'41
Ringside Maisie	*Ann Sothern-Geo. Murphy*	*July* 25,'41		
Smilin' Through (Color)	*Jeanette MacDonald - Brian Aherne-Gene Raymond*	*Not Set*		
Stars Look Down, The (A)	*Margaret Lockwood-Michael Redgrave-Emlyn Williams*	*July* 18,'41	103.	*Jan.* 27,'40
Trial of Mary Dugan (A) 125	Laraine Day-Robert Young	Feb. 14,'41	90.	Feb. 15,'41
They Met in Bombay (G) 140	Clark Gable-Rosalind Russell	June 27,'41	90.	June 28,'41
(Untitled)	*Greta Garbo-Melvyn Douglas*	*Not Set*		
(Untitled) Kildare	*L. Barrymore-Lew Ayres-Laraine Day*	*Not Set*		
Washington Melodrama 131	Frank Morgan-Kent Taylor-Ann Rutherford	Apr. 4,'41	80.	Apr. 28,'41
When Ladies Meet	*Joan Crawford-Robt. Taylor-Greer Garson-H. Marshall*	*Aug.* 29,'41		
Whistling in the Dark	*Red Skelton-Ann Rutherford*	*Aug.* 22,'41		
Wild Man of Borneo (G) 121	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41	78.	May 17,'41
Woman's Face, A (A) 136	Joan Crawford-Melvyn Douglas	May 9,'41	105.	May 10,'41
Ziegfeld Girl, The 130 (A)	James Stewart-Judy Garland-Hedy Lamarr - Lana Turner	Apr. 25,'41	131.	Apr. 19,'41

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Bound (See "Rough Riders", Product Digest, page 172)	*Buck Jones-Tim McCoy*	*July* 19,'41†		
Break the News (G)	M. Chevalier-J. Buchanan	Apr. 10,'41	78.	May 14,'38
Bowery Blitzkreig	*Leo Gorcey-Bobby Jordan*	*Aug.* 1,'41		
City Limits	*Frank Albertson-Jed Prouty-Lorna Gray*	*July* 12,'41		
Deadly Game, The	*Charles Farrell-June Lang*	*July* 26,'41		
Dynamite Canyon	*Tom Keene-Evelyn Finley*	*Aug.* 8,'41		
Flying Wild	Leo Gorcey-Bobby Jordan	Mar. 10,'41	63.	Mar. 1,'41
Fugitive Valley	*Range Busters*	*July* 30,'41		
Gangs All Here (G)	F. Darro-Mae Jones	June 11,'41	61.	June 28,'41
Hoosier Schoolboy (G) (¼-issue) (See Product Digest, page 135)	Mickey Rooney-Anne Nagel	Apr. 17,'41	62.	July 3,'37
House of Mystery (G)	Kenneth Kent-Judy Kelly	May 7,'41	62.	June 7,'41
Invisible Ghost, The (A)	Bela Lugosi-John McGuire	Apr. 25,'41	65.	Apr. 19,'41
Kid's Last Ride, The (G)	Ray Corrigan-John King	Feb. 10,'41	55.	Apr. 19,'41
King of the Zombies (G)	John Archer-Mantan Moreland	May 14,'41	67.	May 10,'41
Murder by Invitation (G)	Wallace Ford-Marian Marsh	June 30,'41	67.	June 28,'41
Night of Horror	*Bela Lugosi*	*Aug.* 15,'41†		
Pioneers, The (G)	Tex Ritter	May 10,'41	61.	May 3,'41
Rhdin' the Cherokee Trail (G)	Tex Ritter	Feb. 25,'41	62.	Feb. 22,'41
Redhead (G) (See Product Digest, page 160)	June Lang-Johnny Downs	May 21,'41	64.	May 17,'41
Roar of the Press (G)	Jean Parker-Wallace Ford	Apr. 30,'41	72.	Apr. 26,'41
Sign of the Wolf (G)	Grace Bradley-M. Whalen	Mar. 25,'41	69.	Mar. 29,'41
Silver Stallion (See Product Digest, page 148)	David Sharpe-Janet Waldo	May 28,'41		
Tumbledown Ranch In Arizona (G)	Ray Corrigan-John King	Apr. 20,'41	60.	May 3,'41
Wanderers of the West (See Product Digest, page 170)	Tom Keene	June 30,'41		
Wrangler's Roost	Ray Corrigan-John King	June 4,'41		
You're Out of Luck (G)	Frankie Darro	Jan. 20,'41	62.	Jan. 11,'41

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Living	*Albert Dekker-Susan Hayward*	*Not Set*		
Aloma of the South Seas (Color)	*Dorothy Lamour-Jon Hall*	*Aug.* 15,'41		
Bahama Passage (Color)	*Madeleine Carroll - Stirling Hayden*	*Not Set*		
Birth of the Blues	*Bing Crosby-Mary Martin*	*Not Set*		
Border Vigilantes (G) 4053	Wm. Boyd-Russell Hayden	Apr. 18,'41	62.	Mar. 29,'41
Buy Me That Town	*L. Nolan-Constance Moore*	*Not Set*		
Caught in the Draft (G) 4032	Bob Hope-Dorothy Lamour	July 4,'41	80.	May 31,'41
Flying Blind	*Richard Arlen-Jean Parker*	*Not Set*		
Forced Landing (G)	*Richard Arlen-Eva Gabor-J. Carrol Naish*	*July* 18,'41	65	*July* 5,'41
Glamour Boy	*Susanna Foster-J. Cooper*	*Not Set*		
Great Man's Lady, The	*Barbara Stanwyck-Joel McCrea-Brian Donlevy*	*Not Set*		
Henry Aldrich for President	*Jimmy Lydon-Charlie Smith*	*Not Set*		
Hald Back the Dawn	*Charles Boyer - Olivia de Havilland-P. Goddard*	*Not Set*		
In Old Colorado (G) 4052	W. Boyd-R. Hayden-A. Clyde	Mar. 14,'41	67.	Feb. 22,'41
I Wanted Wings (A) 4028	Brian Donlevy - R. Milland - W. Holden	May 30,'41	132.	Mar. 29,'41
Kiss the Boys Goodbye (G)	*Mary Martin-Don Ameche*	*Aug.* 1,'41	83.	*June* 28,'41
Lady Eve, The (A) 4022	Barbara Stanwyck-H. Fonda	Mar. 21,'41	95.	Mar. 1,'41
Las Vegas Nights (A) 4023	Phil Regan - Bert Wheeler - Tommy Dorsey	Mar. 28,'41	89	Mar. 29,'41
Life with Henry (G) 4018	Jackie Cooper-Leila Ernest	Jan. 24,'41	81.	Jan. 18,'41
Mad Doctor, The (A) 4018	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41	90.	Feb. 8,'41
Monster and the Girl, The (G) 4020	Ellen Drew-Red Cameron	Feb. 28,'41	63.	Feb. 15,'41
Mr. Bug Goes ta Town	*Fleischer Cartoon Feature*	*Not Set*†		
New York Town	*F. MacMurray-Mary Martin-Robert Preston*	*Not Set*		
Night of January 16th	*Robert Preston-Ellen Drew*	*Not Set*		
Nothing But the Truth	*Bob Hope - P. Goddard-Edward Arnold*	*Not Set*		
One Night in Lisbon (A) 4029	Madeleine Carroll - Fred MacMurray-Dame May Whitty	June 13,'41	97.	May 17,'41
Parson of Panamint, The (G) 4031	*Ellen Drew-Charles Ruggles-Phil Terry*	*Not Set*	84.	*June* 21,'41
Pirates on Horseback (G) 4054	Wm. Boyd-Russell Hayden	May 23,'41	69.	May 24,'41
Power Dive (G) 4026	Richard Arlen-Jean Parker	Apr. 25,'41	65.	Apr. 12,'41
Reaching for the Sun (A) 4027	Joel McCrea-Ellen Drew	May 2,'41	89.	Apr. 12,'41
Reap the Wild Wind	*Ray Milland-John Wayne-P. Goddard-R. Massey*	*Not Set*		
Road to Zanzibar, The (G) 4025	Bing Crosby-Bop Hope-Dorothy Lamour	Apr. 11,'41	90.	Mar. 15,'41
Round Up, The (G) 4024	R. Dix-P. Morrison-P. Foster	Apr. 4,'41	90.	Mar. 15,'41
Sheik of Buffalo Butte	*Wm. Boyd-Brad King*	*Not Set*		
Shepherd of the Hills (G) (Color)	*John Wayne - Betty Field - Harry Carey-Beulah Bondi*	*July* 25,'41	95.	*June* 21,'41
Skylark	*Claudette Colbert-Ray Milland-Brian Aherne*	*Not Set*		
Sullivans Travels	*Joel McCrea-Veronica Lake*	*Not Set*		
There's Magic in Music (G) 4021	Allan Jones-Susanna Foster	May 16,'41	80.	Mar. 1,'41
Timber Wolves	*Wm. Boyd-Brad King*	*Not Set*		
Virginia (A) 4019 (Color)	Madeleine Carroll-Fred MacMurray	Feb. 21,'41	110.	Jan. 18,'41
West Point Widow (A) 4030	Anne Shirley-Richard Carlson	June 20,'41	63.	June 14,'41
Wide Open Town	*Wm. Boyd-Russell Hayden*	*Aug.* 8,'41		
You're the One (G) 4017	Bennie Baker-O. Tucker's Orch.	Feb. 7,'41	81.	Feb. 8,'41

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid in Santa Fe 162 (See Product Digest, page 171)	*Bob Steele*	*July* 11,'41		
Billy the Kid's Range War 160	Bob Steele	Jan. 24,'41	60.	
Billy the Kid's Fighting Pals (G) 161	Bob Steele	Apr. 18,'41	62.	Apr. 12,'41
Caught in the Act 107	Henry Armetta	Feb. 7,'41	62.	Apr. 26,'41
Criminals Within 111 (See Product Digest, page 158)	Eric Linden-Ann Doran	June 27,'41		
Desperate Cargo 113 (See Product Digest, page 170)	Ralph Byrd-Carol Hughes	July 4,'41		
Double Cross 112 (See Product Digest, page 160)	Kane Richmond-Pauline Moore	June 27,'41		
Emergency Landing 109 (See Product Digest, page 110)	Carol Hughes-Forrest Tucker	May 23,'41	79.	
Federal Fugitives (G) 108	Neil Hamilton-Doris Day	Mar. 29,'41	66	May 10,'41
Frontier Fury	*George Houston*	*Not Set*		
Gambling Daughters 114	*Cecilia Parker-Roger Pryor*	*July* 18,'41		
Lone Rider Crosses the Rio 164	George Houston	Feb. 28,'41	64.	
Lone Rider in Ghost Town (G) 165	George Houston-Alaine Brandes	May 16,'41	64.	May 17,'41
Outlaws of the Rio Grande (G) 155	Tim McCoy	Mar. 7,'41	55.	Mar. 1,'41
Paper Bullets (G) 123	Joan Woodbury-Jack LaRue	June 13,'41	72.	June 7,'41
Reg'lar Fellers	*Billy Lee-Alfalfa Switzer*	*July* 18,'41		
Secret Evidence (G) 106	M. Reynolds-C. Quigley	Jan. 31,'41	65.	Feb. 8,'41
South of Panama 110 (G)	Roger Pryor-Virginia Vale	May 2,'41	68.	May 3,'41
Texas Marshal, The 156	Tim McCoy-Kay Leslie	June 13,'41	62.	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Broken Wings (G) 016	Binnie Barnes-Edw. Norris	May 27,'41	72.	June 7,'41
Arkansas Judge (G) 010	Weaver Brothers and Elviry	Jan. 28,'41	72.	Jan. 25,'41
Back in the Saddle (G) 045	Gene Autry-Smiley Burnette	Mar. 14,'41	73.	Mar. 15,'41
Country Fair (G) 015	Eddie Foy, Jr.-June Clyde	May 5,'41	74.	May 17,'41
Desert Bandit (G) 077	Don "Red" Barry-Lynn Merrick	May 24,'41	56.	May 31,'41
Gangs of Sonora 068 (See Product Digest, page 171)	*Three Mesquiteers*	*July* 10,'41		
Gay Vagabond, The (G) 022	Roscoe Karns-Ruth Donnelly-Ernest Truex	May 12,'41	66.	May 24,'41
Great Train Robbery, The (G) 021	Bob Steele-Claire Carleton	Feb. 28,'41	61.	Mar. 8,'41
Hurricane Smith	*Ray Middleton-Jane Wyatt-J. Edward Bromberg*	*July* 20,'41†		
Ice Capades of 1941	*Dorothy Lewis-J. Colonna*	*Not Set*		
In Old Cheyenne (G) 055	Roy Rogers-"Gabby" Hayes	Mar. 28,'41	58.	Apr. 12,'41
Kansas Cyclone (G) 078	Don Barry-Lynn Merrick	June 24,'41	56.	June 28,'41
Lady from Louisiana (G) 014	John Wayne-Ona Munson	Apr. 22,'41	82.	May 3,'41
Man Betrayed, A (G) 011	John Wayne-Frances Dee-Edw. Ellis	Feb. 27,'41	83.	Mar. 15,'41
Mountain Moonlight (See Product Digest, page 149)	*Weaver Brothers & Elviry*	*July* 12,'41†		
Mr. District Attorney (G) 012	Dennis O'Keefe - Peter Lorre - Florence Rice	Mar. 26,'41	69.	Apr. 5,'41
Nevada City (G) 057	Roy Rogers - "Gabby" Hayes - Sally Payne	June 20,'41	58.	June 21,'41
Obliging Young Lady	*Joan Carroll-Edmond OBrien*	*Not Set*		
Pals of the Pecos (G) 066	Three Mesquiteers	Apr. 8,'41	56.	Apr. 26,'41
Petticoat Politics (G) 020	Roscoe Karns-Ruth Donnelly	Jan. 31,'41	67.	Feb. 15,'41
Phantom Cowboy, The 075	Don Barry-Virginia Carrol	Feb. 14,'41	58.	Feb. 15,'41
Poison Pen (A)	Flora Robson-Robert Newton	June 30,'41	66.	July 15,'39
Prairie Pioneers (G) 065	Bob Livingston-Bob Steele	Feb. 16,'41	58.	Mar. 1,'41
Puddin' Head (G) 003	Judy Canova-Francis Lederer	June 25,'41	80.	June 28,'41
Rags to Riches	*Alan Baxter-Mary Carlisle*	*Not Set*		

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ridin' on a Rainbow (G) 044	Gene Autry-Smiley Burnette	Jan. 24,'41	79. Feb.	
Rookies on Parade (G) 013	Boby Crosby-Ruth Terry	Apr. 17,'41	69. May	3,'41
Saddlemates (G) 067	Three Mesquiteers	May 26,'41	56. June	14,'41
Sheriff of Tombstone (G) 056	Roy Rogers-"Gabby" Hayes	May 7,'41	56. May	10.'41
Singing Hill, The (G) 046	Gene Autry-Smiley Burnette-Mary Lee	Apr. 26,'41	75. May	3,'41
Sis Hopkins (G) 002	Judy Canova-Bob Crosby-Chas. Butterworth	Apr. 12,'41	98. Apr.	12.'41
Sunset in Wyoming 047	*Autry-Burnette*	*July* 15,'41		
Ten Night in a Bar Room	*R. Armstrong-Linda Hayes*	*Not Set*		
Two-Gun Sheriff 076	Don Barry	Apr. 10,'41	56. Apr.	26,'41

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande (G) 183	Tim Holt-Ray Whitley	Feb. 7,'41	64. Jan.	25.'41
Before the Fact	*Cory Grant-Joan Fontaine Sir Cedric Hardwicke*	*Not Set*		
(See Product Digest, page 158)				
Bringing Up Baby (G) 163	Kath. Hepburn-Cary Grant	May 2,'41	102. Feb.	19,'38
(Re-issue) (See Product Digest, page 123)				
Citizen Kane (G) 118	*Orson Welles*	*Not Set*	120. *Apr.*	12,'41
Cyclone on Horseback 185	Tim Holt-Marjorie Reynolds	June 13,'41		
Devil and Doniel Webster, The	*Thomos Mitchell-W. Huston-Anne Shirley*	*Not Set*		
Devil and Miss Jones, The (G) 122	Jean Arthur-Charles Coburn	Apr. 11,'41	90. Apr.	12,'41
Fantasia (G) (Color)	*Disney-Stokowski*	*Not Set*	135. *Nov.*	16,'40
Father Takes a Wife	*Adolphe Menjou - Glaria Swonson*	*Nat Set*		
Footlight Fever (G) 119	Alan Mowbray-Donald McBride	Mar. 21,'41	69. Mar.	29,'41
Frank Buck's Jungle Cavalcade		June 27,'41		
(Scenes from "Bring 'Em Back Alive," "Wild Cargo" and "Fang and Claw")				
Goy Falcon, The	*Geo. Sanders-Wendy Borrie*	*Not Set*		
Girl e Guy and a Gob, A (G) 120	George Murphy-Lucille Ball	Mar. 14,'41	91. Mar.	6,'41
Hurry, Charlie, Hurry 129	*Leon Erral-Mildred Coles-Russell Gleason*	*July* 25,'41		
(See Product Digest, page 135)				
It Happened to One Man (A)	*Wilfrid Lawson-Nora Swinburne*	*Nat Set*	80. *Mar.*	1,'41
Lody Scorface	*Dennis O'Keefe-J. Anderson*	*Nat Set*		
(See Product Digest, page 160)				
Let's Make Music (G) 115	Bob Crosby-Jean Rogers	Jan. 17,'41	85. Dec.	14,'40
Little Foxes, The	*Bette Dovis - H. Marshall - Richard Carlson*	*Not Set*		
Look Who's Laughing	*Edgar Bergen & Chorle McCarthy-Fibber McGee & Molly-Lucille Ball*	*Not Set*		
Melody for Three (G) 124	Jean Hersholt-Fay Wray	Mar. 28,'41	67. Mar.	8,'41
Mexican Spitfire's Baby	*Leon Errol-Lupe Velez*	*Not Set*		
Mr. and Mrs. Smith (A) 117	Carole Lombard-Robt. Montgomery-Gene Raymond	Jan. 31,'41	95. Jan.	25,'41
My Life with Caroline 135	*Ronald Colman-Anna Lee-Katharine Leslie*	*Aug.* 1,'41		
Outlaw Trail	*Tim Holt-Janet Waldo*	*Nat Set*		
Parachute Battalion	*Robert Prestan-Nancy Kelly-Harry Carey*	*Nat Set*		
Playgirl (G) 121	Kay Francis-James Ellison	Feb. 14,'41	75. Dec.	14,'40
Reluctant Dragon (G) 191 (Color)	Disney Cartoon Feature	June 20,'41	73. June	7,'41
Repent at Leisure (G) 125	Kent Taylor-Wendy Barrie	Apr. 4.'41	66. May	31,'41
Robbers of the Range (G) 184	Tim Holt-Virginia Vale	Apr. 18.'41	61. Apr.	5,'41
Saint in Palm Springs, The (G) 116	George Sanders-Wendy Barrie	Jan. 24.'41	66. Jan.	4,'41
Saint's Vacation (A) 131	Hugh Sinclair-Sally Gray	June 6,'41	78. Mar.	22,'41
Scattergood Baines (G) 123	Guy Kibbee-Dink Trout	Feb. 21.'41	69. Feb.	15,'41
Scattergood Pulls the Strings (G) 132	Guy Kibbee-Dink Trout	May 23,'41	69. May	17.'41
Sunny (G) 133	Anna Neagle-John Carroll-Ray Bolger	May 30,'41	98. May	24,'41
They Meet Again 134	J. Hersholt-Dorothy Lovett	July 11,'41		
They Met in Argentina (G) 128	James Ellison-Maureen O'Hara	Apr. 25,'41	77. May	17,'41
Tom, Dick and Harry 126	Ginger Rogers - G. Murphy - B. Meredith-A. Marshal	June 27.'41		
(See Product Digest, page 121)				
Unexpected Uncle	*Anne Shirley-James Craig*	*Not Set*		
Votican of Pius XII, The 172	*Rt. Rev. Mon. Fultan J. Sheen-March of Time*	*July* 18,'41		
Vivacious Lady 162 (re-issue)	Ginger Rogers-James Stewart	Mar. 28,'41	90. May	7,'38
Weekend for Three	*Dennis O'Keefe-Jane Wyatt*	*Not Set*		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Love (G) 148	*George Montgomery - Osa Mossen*	*July* 11,'41	61. *July*	5,'41
Belle Starr	*Randolph Scott-Gene Tierney*	*Not Set*		
(Color) (See Product Digest, page 161)				
Blood and Sand (A) 143 (Color)	Tyrone Power-Linda Darnell-Rita Hayworth-Nazimova	May 30,'41	125. May	24,'41
Bride Wore Crutches, The (G) 112	Lynne Roberts-Ted North	June 13.'41	55. May	31,'41
Charley's Aunt	*Jack Benny-Kay Francis*	*Not Set*		
(See Product Digest, page 172)				
Charley Chan in Rio	*S. Taler-M. B. Hughes*	*Not Set*		
(See Product Digest, page 172)				
Cowboy and the Blonde (A) 141	George Montgomery-Mary Beth Hughes	May 16,'41	68. Apr.	26,'41
Dance Hall (A) 149	*Cesar Romero-Carole Landis*	*July* 18,'41	68. *July*	5,'41
Dead Men Tell (G) 136	S. Toler-Katharine Aldridge	Mar. 28,'41	60. Mar.	29,'41
Dressed to Kill	*Lloyd Nolan - Mary Beth Hughes*	*Not Set*		
(See Product Digest, page 149)				
For Beauty's Sake (G) 144	Ted North-Marjorie Weaver	June 6,'41	62. June	28,'41
Girl Must Live, A (A)	Lilli Palmer-Marg't Lockwood	Apr. 25,'41	92. May	13,'39
Golden Hoofs (G) 130	Jane Withers-Charles Rogers	Feb. 14,'41	67. Feb.	22,'41
Great American Broadcast (G) 140	Alice Faye-Jack Oakie	May 9,'41	91. Apr.	26,'41
Great Commandment, The 142	John Beal-Maurice Moscovitch-Albert Dekker	May 23,'41	80	
How Green Was My Valley	*Roddy McDowall - Walter Pidgeon-Anna Lee*	*Not Set*		
Kipps (British)	*Diana Wynyard - Michael Redgrave*	*Not Set*	112. *Apr.*	12,'41
Mail Train (G) 139	Gordon Harker-P. Calvert	Apr. 25,'41	87. Mar.	22,'41
(Reviewed under title "Inspector Hornleigh Goes To It.")				
Mon ot Large	*Marjorie Weaver - Richord Deer*	*Not Set*		
Man Hunt (G) 146	Walter Pidgeon-Joan Bennett	June 20,'41	102. June	14,'41
Marry the Boss' Doughter	*B. Joyce-Bruce Edwards*	*Not Set*		
Moon Over Miami (G) 147 (Color)	Don Ameche - Betty Grable - Robert Cummings	July 4,'41	91. June	21,'41
Murder Among Friends (G) 132	John Hubbard-Marjorie Weaver	Feb. 28,'41	67. Mar.	15,'41
Once a Crook (A)	*Gordon Harker*	*Not Set*	81. *June*	28,'41
Outlaw, The 135	*Walter Huston-T. Mitchell-Jane Russell-Jack Buetel*	*Nat Set*		
(See Product Digest, page 85)				
Private Nurse	*Brenda Joyce-Jane Darwell-Robert Lowery*	*Not Set*		
Ride Kelly Ride (G) 129	Marvin Stephens-Rita Quigley	Feb. 7,'41	59. Feb.	15,'41
Ride On Vaquero (G) 138	Cesar Romero-Mary B. Hughes	Apr. 18,'41	64. Apr.	5,'41
Riders of the Purple Sage	*George Montgomery - Mary Howard*	*Not Set*		
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan. 17,'41	73. Jan.	4,'41
Scotland Yard (G) 131	Nancy Kelly-John Loder	Apr. 4,'41	68. Apr.	12,'41
Sleepers West (G) 134	Lloyd Nolan-Lynn Bari	Mar. 14,'41	74. Mar.	22,'41
Sun Valley Serenade	*Sanja Henie - John Payne - Glenn Miller*	*Not Set*		
(See Product Digest, page 137)				
Tall, Dark and Handsome (G) 128	Cesar Romero-Milton Berle-Virginia Gilmore	Jan. 24,'41	78. Jan.	25,'41
That Night in Rio (A) 137 (Color)	Alice Faye-Don Ameche-Carmen Miranda	Apr. 11,'41	90. Mar.	8,'41
Tobacco Road (A) 133	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar. 7,'41	84. Mar.	1,'41
Very Yaung Lady, A (G) 145	*Jane Withers-Nancy Kelly*	*June* 27,'41	79. *Apr.*	26,'41
Weekend in Havana	*Alice Faye - John Payne - Carmen Miranda*	*Not Set*		
We Go Fast	*Alon Curtis-Sheila Ryan*	*Not Set*		
Western Union (G) 126 (Color)	Robt. Young - Randolph Scott - Dean Jagger-Virginia Gilmore	Feb. 21,'41	95. Feb.	8,'41
Wild Geese Colling	*Henry Fondo-Joan Bennett*	*Not Set*		
Yank in the R.A.F.	*Tyrone Power-Betty Groble*	*Nat Set*		
(See Product Digest, page 149)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Tom Sawyer (Re-issue) (Color) (See Product Digest, page 123)	Walter Brennan-May Robson	May 16,'41	Feb.	17,'38
Broadway Limited (G)	Victor McLaglen-Marjorie Reynolds-Dennis O'Keefe	June 13,'41	73. June	21,'41
Cheers for Miss Bishop (G)	Martha Scott-Wm. Gargan	Feb. 21,'41	95. Jan.	18,'41
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie	Mar. 7,'41	126. Oct.	19,'40
International Lady	*Ilono Massey-George Brent-Basil Rathbone*	*Nat Set*		
Lydia	*Merle Oberan-Alan Marshol*	*Nat Set*		
Major Barbara (G)	*Wendy Hiller-Robt. Marley*	*Not Set*	115. *May*	10,'41
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Aug.* 8,'41		
(See Product Digest, page 157)				
Niogara Falls	*Marjorie Woodworth - Tom Brown - Zasu Pitts*	*Not Set*		
Pot O'Gold (G)	Jas. Stewart-Paulette Goddard-Horace Heidt	Apr. 11,'41	87. Apr.	5,'41
Prisoner of Zenda (Re-issue) (See Product Digest, page 123)	Ronald Colman-Madeleine Carroll	May 16,'41	Sept.	4,'37
Roadshow (G)	Adolphe Menjou-John Hubbard-Carole Landis	Jan. 24,'41	85. Feb.	15,'41
So Ends Our Night (G)	Fredric March-Marg't Sullivan-Glenn Ford-Frances Dee	Feb. 14,'41	120. Jan.	25,'41
Sundown	*Gene Tierney-Bruce Cabot-George Sanders*	*Nat Set*		
Tanks a Million	*William Tracy-Elyse Knox*	*Not Set*		
That Hamilton Woman! (A)	Vivien Leigh-L. Olivier	Apr. 18,'41	128. Mar.	22,'41
That Uncertain Feeling (A) (Color)	Merle Oberon-Melvyn Douglas	Apr. 25,'41	85. Mar.	22,'41
Three Cockeyed Sailors (G)	*Tommy Trinder - Michael Wilding-Claude Hulbert*	*Not Set*	75. *June*	21,'41
Topper Returns (G)	Joan Blondell-Roland Young-Carole Landis-'Rochester'	Mar. 21,'41	90. Mar.	15,'41

THE RELEASE CHART

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost an Angel	*Deanna Durbin-C. Laughton-R. Cummings*	*Not Set*†		
Americanos, The	*Dick Foran-Andy Devine*	*Not Set*		
Arizona Cyclone	*Johnny Mack Brown*	*Not Set*		
Back Street (A) 5002	M. Sullavan-C. Boyer-R. Carlson	Feb. 7,'41	89.	Feb. 8,'41
Bachelor Daddy (G)	Baby Sandy-Kathryn Adams-Raymond Walburn	July 4,'41	61.	June 28,'41
Black Cat, The 5028 (G)	Basil Rathbone-Hugh Herbert-Gale Sondergaard	May 2,'41	71.	May 3,'41
Bomboy Clipper	*Wm. Gargan-Irene Hervey*	*Not Set*		
Buck Privates (G) 5011	Abbott & Costello	Jan. 31,'41	84.	Feb. 1,'41
Bury Me Not on the Lone Prairie 5065	Johnny Mack Brown	Mar. 21,'41		
(See Product Digest, page 47)				
Cracked Nuts	*Mischa Auer-Una Merkel-Stuart Erwin*	*Aug.* 1,'41		
(See Product Digest, page 136)				
Dangerous Game, A 5057	*Richard Arlen-Andy Devine*	*Aug.* 22,'41		
(See Product Digest, page 39)				
Dark Streets of Cairo (G) 5040	Sigrid Gurie-Ralph Byrd	Feb. 28,'41	59.	Dec. 7,'40
Double Date (G) 5037	Edmund Lowe-Una Merkel	Mar. 14,'41	60.	Mar. 15,'41
Flame of New Orleans, The (A) 5011	Marlene Dietrich-Roland Young-Bruce Cabot	Apr. 25,'41	78.	Apr. 26,'41
Flying Cadets	*Wm. Gorgan-Edmund Lowe*	*Not Set*†		
(See Product Digest, page 161)				
Holf Way to Shanghai	*C. Bickford-Evelyn Ankers*	*Not Set*†		
(See Product Digest, page 137)				
Hello, Sucker (G)	*Hugh Herbert-Peggy Moran*	*July* 11,'41†	61.	*July* 5,'41
Hellzapoppin'	*Olsen & Johnson-Martha Raye*	*Not Set*†		
Hit the Road (G)	Gladys George-Barton MacLane	June 27,'41	91.	June 21,'41
Horror Island (G) 5033	Dick Foran-Peggy Moran	Mar. 28,'41	60.	Apr. 5,'41
Hold Thot Ghost	*Abbott & Costello*	*Aug.* 8,'41		
(See Product Digest, page 169)				
In the Navy (G) 5000	Abbott & Costello	May 30,'41	86.	May 31,'41
Lady from Cheyenne (A) 5043	Loretta Young-Robt. Preston-Gladys George	Apr. 11,'41	88.	Apr. 5,'41
Law of the Range 5066	Johnny Mack Brown	June 20,'41	59.	
Man Made Monster (G) 5012	Lionel Atwill-Lon Chaney, Jr.			
(G) 5016		Mar. 28,'41	59.	Mar. 29,'41
Man Who Lost Himself, The ((G) 5016	Brian Aherne - Kay Francis - Henry Stephenson	Mar. 21,'41	70.	Mar. 29,'41
Masked Caballero, The	*Johnny Mack Brown*	*Not Set*		
Meet the Chump (G) 5032	Hugh Herbert-Anna Nagel	Feb. 14,'41	60.	Feb. 15,'41
Men of the Timberland (G) 5055	Richard Arlen-Andy Devine	June 6,'41	60.	May 31,'41
Mob Town	*Anne Gwynne-Dick Foran*	*Not Set*		
Model Wife (A) 5014	Joan Blondell-Dick Powell	Apr. 18,'41	78.	Apr. 19,'41
Moonlight in Hawaii	*Johnny Downs-Jane Frozee*	*Not Set*†		
(See Product Digest, page 149)				
Mr. Dynamite (G) 5041	Lloyd Nolan - Irene Hervey	Mar. 7,'41	63.	Mar. 15,'41
Mutiny in the Arctic 5054 (G)	Richard Arlen-Andy Devine	Apr. 18,'41	61.	May 3,'41
Nice Girl? (G) 5003	Deanna Durbin-Franchot Tone	Feb. 21,'41	95.	Mar. 1,'41
Radio Revels of 1942	*Frances Langford-Ken Murray-Don Wilson*	*Not Set*†		
Raiders of the Desert 5056	*Arlen-Devine*	*July* 16,'41		
(See Product Digest, page 171)				
San Antonio Rose (G)	Robert Paige-Jane Frazee	June 20,'41	63.	June 21,'41
Sing Another Chorus	*Johnny Downs-Jane Frazee*	*Not Set*†		
(See Product Digest, page 137)				
This Womon Is Mine	*Franchot Tone-Walter Brennan-Carol Bruce*	*July* 25,'41		
(See Product Digest, page 171)				
Tight Shoes (G)	B. Crawford-Anne Gwynne	June 13,'41	67.	June 14,'41
Too Many Blondes (G) 5034	Rudy Vallee-Helen Parrish	May 23,'41	60.	May 17,'41
Unfinished Business	*Irene Dunne-Robert Montgomery-Preston Foster*	*Not Set*†		
(See Product Digest, page 172)				

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours [FN] (G) 566	Merle Oberon-Dennis Morgan-Rita Hayworth	May 10,'41	90.	May 10,'41
Bad Men of Missouri [FN] 557	*Dennis Morgon-Wayne Morris-Jone Wyman*	*July* 26,'41		
(See Product Digest, page 159)				
Bride Came C.O.D. [WB] (A) 507	*Bette Davis-Jomes Cagney*	*July* 12,'41†	86.	*July* 5,'41
Bullets for O'Hora [WB] 518	*Joan Perry-Roger Pryor*	*July* 19,'41		
Devil Dogs of the Air [WB] 550	James Cagney-Pat O'Brien	June 7,'41	86.	Feb. 9,'35
(Re-issue) (See Product Digest, page 135)				
Dive Bomber [FN] 553 (Color)	*Errol Flynn-F. MacMurray-Rolph Bellamy*	*Aug.* 30,'41		
(See Product Digest, page 145)				
Father's Son [WB] (G) 520	John Litel-Frieda Inescort	Feb. 1,'41	57.	Mar. 1,'41
Flight from Destiny [WB] (A) 514	Thomas Mitchell-Jeffrey Lynn	Feb. 8,'41	74.	Dec. 28,'40
Flight Patrol	*Jomes Stephenson - Ronald Reogan-Olympe Bradna*	*Not Set*		
Footsteps in the Dark [WB] (G) 509	Errol Flynn - Ralph Bellamy - Brenda Marshall	Mar. 8,'41	93.	Mar. 8,'41
Great Lie, The [WB] (A) 504	Bette Davis - George Brent - Hattie McDaniels-Mary Astor	Apr. 12,'41	110.	Apr. 12,'41
Great Mr. Nobody, The [WB] 515	Eddie Albert-Joan Leslie	Feb. 15,'41		
(See "Stuff of Heroes." Product Digest, page 39)				
Here Comes Happiness [WB] (G) 521	Mildred Coles-Edw. Norris	Mar. 15,'41	58	Mar. 8,'41
High Sierra [FN] (G) 556	Humphrey Bogart-Ida Lupino	Jan. 25,'41	100.	Jan. 25,'41
Highway West [FN] 565	*Brenda Marshall - Olympe Bradna*	*Aug.* 23,'41		
(Seo Product Digest, page 170)				
Kisses for Breakfast [WB] 517	Dennis Morgan-Jane Wyatt	July 5,'41		
(See Product Digest, page 148)				
Knockout [FN] (G) 568	Arthur Kennedy-Olympe Bradna	Mar. 29,'41	73.	June 14,'41
Low of the Tropics	*Jeffrey Lynn-C. Burnett*	*Not Set*		
Moltese Falcon, The	*Mary Astor-Peter Lorre*	*Not Set*		
Manpower [WB] 505	*Geo. Raft-Marlene Dietrich-Ed. G. Robinson*	*Aug.* 9,'41		
(See Product Digest, page 158)				
Meet John Doe (G) 500	Jeffrey Lynn - Priscilla Lane - Ronald Reagan	May 4,'41	135.	Feb. 15,'41
Million Dollar Baby [WB] (G) 508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102.	May 31,'41
Navy Blues	*Jack Oakie-Jack Haley-Ann Sheridan*	*Not Set*		
New Orleans Blues	*Priscilla Lane - R. Whorf - Betty Field*	*Not Set*		
Nine Lives Are Not Enough	*Ronald Reagan-Joan Perry*	*Not Set*		
Nurse's Secret, The [WB] (G) 523	Lee Patrick-Regis Toomey	May 24,'41	65.	June 14,'41
One Foot in Heoven	*Fredric March-Martha Scott*	*Not Set*		
Out of the Fog [FN] A 555	Ida Lupino - Thomas Mitchell - John Garfield	June 14,'41	85.	June 14,'41
Passage from Hongkong [WB] 524	Keye Luke-Lucille Fairbanks-Keith Douglas	June 21,'41		
(See Product Digest, page 159)				
Sea Wolf, The (WB) (G) 501	Edw. G. Robinson-John Garfield-Ida Lupino	Mar. 22,'41	100.	Mar. 29,'41
Sergeant York (G)	*Gary Cooper - Joan Leslie - Walter Brennan*	*Not Set*	134.	*July* 5,'41
Shadows on the Stairs [FN] (G) 573	Frieda Inescort-Paul Cavanagh	Mar. 1,'41	63.	May 10,'41
Shining Victory [FN] (A) 564	Geraldine Fitzgerald - James Stephenson-Donald Crisp	June 7,'41	80.	May 24,'41
Shot in the Dark [WB] (A) 522	Ricardo Cortez-Wm. Lundigan-Nan Wynn	Apr. 5,'41	57.	May 24,'41
Singapore Woman [FN] (A) 563	Brenda Marshall-David Bruce	May 17,'41	64.	May 17,'41
Smiling Ghost, The	*Wayne Morris-Brenda Marshall-David Bruce*	*Not Set*		
Strange Alibi [FN] (G) 567	Arthur Kennedy-Joan Perry	Apr. 19,'41	63.	May 3,'41
Strawberry Blonde (G) [FN] 559	James Cagney-O. de Havilland-Rita Hayworth	Feb. 22,'41	97.	Feb. 15,'41
Thieves Fall Out [WB] (G) 516	Eddie Albert-Joan Leslie	May 3,'41	72.	June 7,'41
Three Sons O'Guns [FN] 574	*Wayne Morris-Tom Brown*	*Aug.* 2,'41		
Underground [WB] (A) 558	Jeffrey Lynn-Karen Verne	June 28,'41	95.	June 21,'41
Wagons Roll at Night, The [FN] (G) 560	H. Bogert-S. Sidney-E. Albert	Apr. 26,'41	82.	Apr. 26,'41

FOREIGN AND STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Buzzy and the Phantom Pinto (G)	Buzzy Henry	Arthur Ziehm	May 1,'41	55.	May 3,'41
Chinese Den (A)	Paul Lukas	Film Alliance	Mar. 25,'41	73.	Apr. 12,'41
City of Missing Girls (G)	H. B. Warner	Select	Mar. 1,'41	72.	Apr. 5,'41
Dream of the Butterfly, The (A)	Marie Cebotari	Esperia	Feb. 12,'41	96.	Mar. 1,'41
Fools of Desire (A)	Byron Foulger	Syndicate	Apr. 1,'41	60.	Mar. 20,'41
Ghost Train, The (A)	*Arthur Askey*	*General Film*	*Not Set*	83.	*Mar.* 22,'41
Hatred (A)	Harry Baur	World	Jan. 25,'41	70.	Feb. 8,'41
King of the White Elephant (G)	Native Cast	Allyn Butterfield	Apr. 5,'41	66.	Apr. 12,'41
Kukan (G)	Documentary	Adventure Epics	June 24,'41	90.	July 5,'41
Law of the Wolf (G)	Rin Tin Tin, Jr.	Arthur Ziehm	May	55.	May 10,'41
Love on the Dole	*Clifford Evans*	*Anglo-Ameri.*	*Not Set*	100.	*Apr.* 19,'41
Mad Emperor, The (A)	Harry Baur	World	Mar. 8,'41	89.	Mar. 22,'41
Murder at the Baskervilles (G)	Arthur Wontner	Astor	Jan. 15,'41	68.	July 17,'37
(Reviewed under title, "Silver Blaze.")					
Neutrol Port (G)	*Will Fyffe*	*Gainsborough*	*Not Set*	92	*Jan.* 25,'41
No Greater Sin (A)	*Leon Ames*	*University Film*	*Not Set*	63.	June 21,'41
Pepe Le Moko (A)	Jean Gabin	Mayer-Bursytn	Mar. 3,'41	100.	Mar. 20,'37
Personal Column (A)	Maurice Chevalier	Pax	Feb. 1,'41	89.	Feb. 15,'41
Proud Valley, The (A)	Paul Robeson	Supreme	May 16,'41	77.	Jan. 27,'40
Quiet Wedding (A)	*Marg't Lockwood Soskin-Para.*		*Not Set*	89.	*Feb.* 15,'41
Spare a Copper (G)	*George Formby*	*ABFD*	*Not Set*	77.	*Apr.* 5,'41
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	82.	*Feb.* 1,'41
This England	*Documentary*	*Anglo-Amer.*	*Not Set*	85.	*Mar.* 8,'41
You Will Remember	*Robert Morley*	*British Lion*	*Not Set*		*Feb.* 1,'41

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Based on the comic strip created by CHIC YOUNG

with THE BUMSTEADS

PENNY SINGLETON · ARTHUR LAKE · LARRY SIMMS

as Blondie *as Dagwood* *as Baby Dumpling*

JONATHAN HALE · DANNY MUMMERT · WILLIAM FRAWLEY · EDGAR KENNEDY · CHICK CHANDLER

Screen play by Karen De Wolf · Directed by FRANK R. STRAYER

Produced by Robert Sparks · **A COLUMBIA PICTURE**

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MR. WILL HAYS.
28 W. 44TH ST..
NEW YORK.

MOTION PICTURE HERALD

REVIEWS:
Son of Davy Crockett
The Officer and the Lady
Dangerous Moonlight
Turned Out Nice Again
Raiders of the Desert
Ellery Queen and the Perfect Crime
Hurry, Charlie, Hurry
Professor Mamlock
Jungle Cavalcade

THIS WEEK—
Product Digest

NEXT WEEK—
Release Chart

PRESS

aid widely sought by exhibitors to promote institutional selling

ARBITRATION

curbs aggregate circuit clearance privileges over independent owners

'BIG 5'

push plans for showing and selling product under consent decree

CANADA

looks to U. S., British and French production in the Dominion

DUALS vs. SINGLES

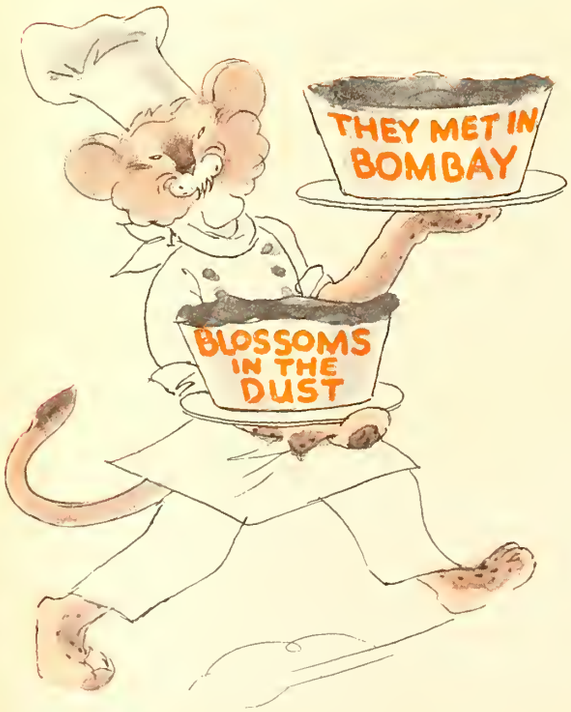
contests give singles an edge in Chicago, Spokane, Milwaukee, Columbus, et al.

VOL. 144, NO. 2

JULY 12, 1941



THE PROOF OF THE PUDDING IS AT THE BOX-OFFICE!

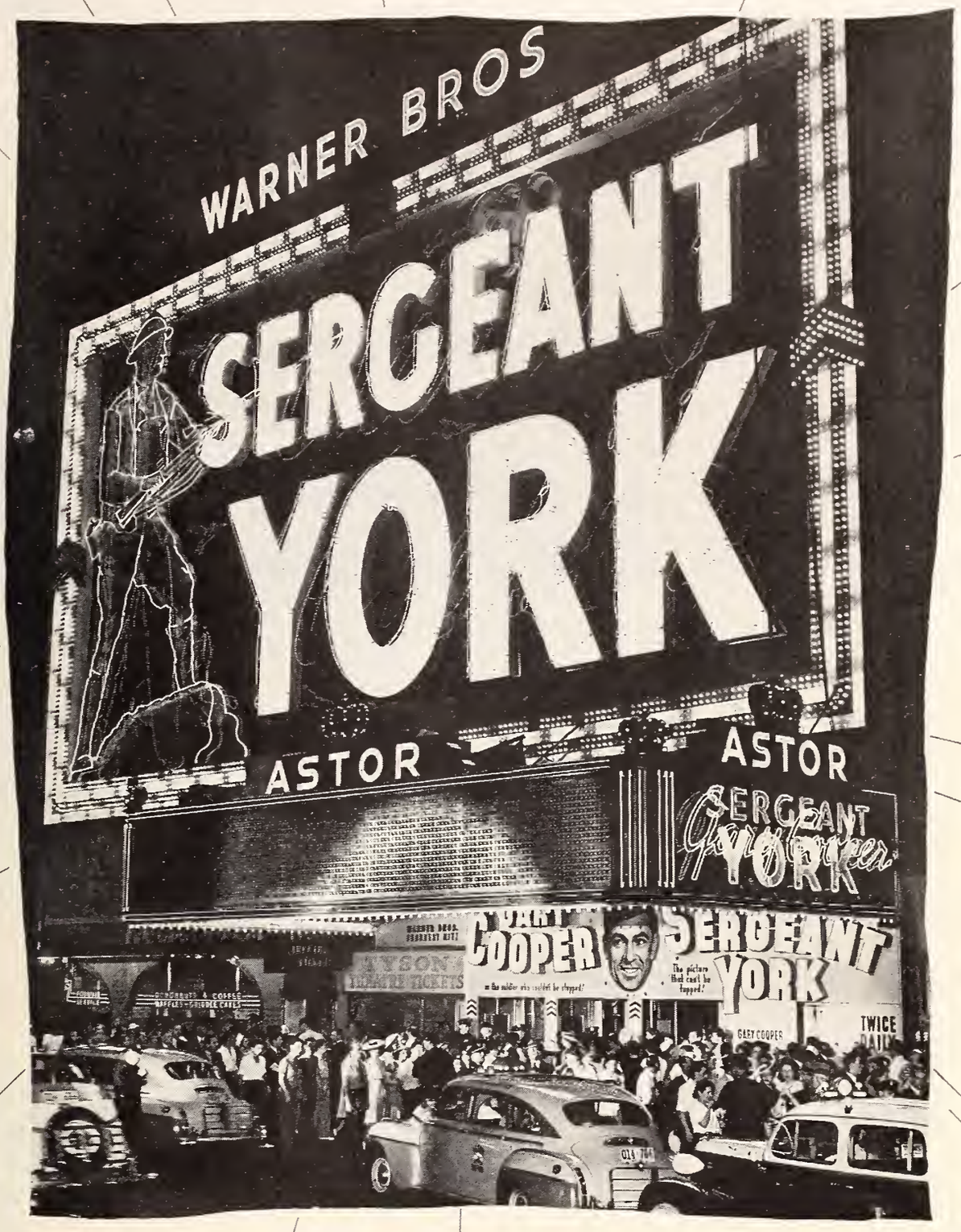


3rd week at Radio City Music Hall *in the summer* for M-G-M's Technicolor hit **"BLOSSOMS IN THE DUST"** (*Greer Garson, Walter Pidgeon*).

2nd week, Capitol, N.Y. and hold-overs everywhere for **"THEY MET IN BOMBAY"** (*Clark Gable, Rosalind Russell in Clarence Brown's production*).

Everybody's talking about M-G-M's policy: **"HOLDING BACK? *NO!* HOLDING OVER? *YES!*"**

These first two hold-over hits are just a sample of what The Friendly Company will serve you with all summer long!



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"GUARANTEED TO GIVE YOU D

"Truly a Hollywood achievement. New Yorkers loved every moment of it." *Walter Winchell, Daily Mirror*

"There's seldom been excitement to match this. As fine a picture as Hollywood has ever produced." *Eileen Creelman, N. Y. Sun*

"Betting in Hollywood is that Gary Cooper's portrait of Sergeant York will win an Academy Award." *Ed Sullivan, Daily News*

"'Sergeant York' is a credit to the industry and the U. S." *Jimmy Fidler, Daily Mirror*

"Not only one of the best pictures of this year, but one of the greatest ever made!" *Kate Cameron, Daily News*



GARY COOPER

with

WALTER BRENNAN · JOAN LESLIE · George To

Original Screen Play by Abem Finkel & Harry Chandlee & Howard Koch & John Huston • Based Upon the Diary of Sergeant York • Music by Max Ste

Produced by Jesse L. Lasky and Hal B. Wallis

BLE YOUR MONEY'S WORTH"

— ARCHER WINSTEN, N. Y. POST

"One of the finest pictures of any year. Its simplicity, uplifting message and story of one man's heroism is inspiring."

Louella Parsons, Journal-American

"*If Gary Cooper and Howard Hawks don't win all the prizes for the year, the whole prize-giving system should be abandoned.*"

Danton Walker, Daily News

"The only word that describes it accurately is 'great'. Go and see it for yourself. You won't regret it."

William Boehnel, World-Telegram

"*All the flavor of true Americana. Gary Cooper is magnificent.*"

Bosley Crowther, N. Y. Times

"One of the best pictures of this year or any year!"

Rose Pelswick, Journal-American

SERGEANT YORK"

tinley Ridges · A HOWARD HAWKS PRODUCTION

Presented by WARNER BROS.

MARK OF SHOWMANSHIP

HE'S THE NO. 1 BOXOFFICE GIRL OF THE YEAR!



The greatest comedian of our time in Brandon Thomas' immortal comedy!

JACK BENNY in CHARLEY'S AUNT

with

KAY FRANCIS · JAMES ELLISON

and **Edmund Gwenn · Anne Baxter**
Reginald Owen · Laird Cregar · Arleen Whelan · Ernest Cossart · Richard Haydn

Directed by Archie Mayo • Produced by William Perlberg • Screen Play by George Seaton

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 144, No. 2 July 12, 1941

POLICY NOTE

WHILE there are maybe several new problems ahead for this industry to solve, one vital issue, long debated, the issue of the basic function of the amusement screen, has been, for a while at least, settled. It is now more than just apparently agreed that the controlling policy of production and exhibition is to be the presentation of entertainment for the customers. This, you will recall, has been the vigorously advanced contention of Motion Picture Herald for the last several embattled years—while pressure, mainly from the Left, has contended for a screen of "social consciousness", the Left's particular order of social consciousness and political purpose.

Contemporary product and product announcements are slightly more than 99 per cent dedicated to the purpose of selling admissions at the box office.

This is progress.

The decision, if it is decision and not mere gravitation, comes after most everything else has been tried in some fashion, and at large expense both in dollars spent, in dollars the product did not draw, and in alienation of customers.

THERE would be no occasion to set all this down now if it were not that the motion picture collectively as an industry has an exceedingly short memory and in moments of affluence tends to revert to processes and practises already proved expensively invasive.

Just now those persons and organizations of the Left, who, before the Nazi-Stalin pact, were so laden with social consciousness and endless devices of pressure on the screen and forums of Hollywood, will be seeing the beckoning of opportunity again. This is an inevitable incidental effect of the Russo-German war. Stalin is now about to be "Comrade" again.

So recently as June 14, and only a short interval before the new phase of the war, the news columns of the Herald presented the declaration of the Fourth American Writers Congress of "an unlimited cultural emergency", with cheers for Stalin, boos for Roosevelt, condemnation of every American endeavour to resist invasions and imported issues. The League of American Writers claims a membership of 750. One-third of those members are in the Hollywood chapter.

Hollywood and the screen may expect to hear from this sector any day now.

There is ample confusion, and in high places, about the menace of the Red Left. For instance, Dr. James Bryant Conant, president of Harvard University, speaking before the National Education Association last week, as reported in the daily press, said Communism never had been the same kind of danger to the United States as Nazism had become with the fall of France, " . . . because the Communist ideology has never been combined with a military force which could threaten this hemisphere . . . "

While Dr. Conant was speaking, officers of the Bookniga Corporation, propaganda arm of Red Russia, engaged in the distribution of Communist literature, were on trial and being convicted in Federal Court in Washington for failure to register as alien agents.

Whether Dr. Conant knows it or not, the Russian Red invasion of the United States began before there were any Nazis, and has done perhaps quite as much damage in some directions as though it had been an invasion by force of arms. If there was any cognizance of that in the speech to the educators, it did not appear in the lengthy press reports.

AS for the motion picture position, it may be observed that Hollywood has most valiantly resisted Nazi pressures and devices, direct and indirect, and that probably there are few or no Nazis on the production payrolls. That has not always been the case with the Reds and the Left.

In any event, the motion picture has arrived at an all-entertainment policy, the service of the customers with what they are looking for in the marquee lights. It is even to be noted that "escape", which was first used from the Left as a term of opprobrium, has been appearing here and there in some executive expressions and speeches as a trade term for entertainment pictures.

Happily, too, the trade hears less about films to "teach democracy" and to educate the nation to "liberty". As has been remarked before, the best way to teach democracy is to operate it; the best way to teach liberty is to have it. Ducks do not have to learn to swim.

△ △ △

CANDY sales appear to be getting more attention than pictures in some of the theatres of the land, with the whimsical result reported that some managers, driven by quotas, have taken to eating the stock at their own expense.

△ △ △

THROBBING New York is below this cliffside window. Down there in the Garden of All Nations where the RCA building levels into a plateau, a caretaker is clipping a postage stamp lawn, a spear at a time, in the little place that spells England. Two Rockettes, with more grace than skill, think they are playing badminton on the Music Hall roof. ¶ Way out yonder, a thousand miles or so beyond the haze over the industrial New Jersey shore, the wheat harvest has begun. Roaring "combines", tanks of peace, are gathering the grain, and it perhaps means more than grain has ever meant before, this world being what it is not. The musing moment brings recollections of blessed memory: hot July in a Kansas hayfield, and at noon, in the shade, a swig of buttermilk from a stone jug, spring house cooled and rich with flecks of gold in it, and of an awakening in a sultry night on the great plains to feel cold air come in a wave and with it the patter and tinkle and drip of drought-breaking rain on a shingled roof. ¶ Very like a bat-out-of-hell, a pursuit plane rips the New York sky, demonstrating, searing our reverie with white-hot fact. The telephone rings and demands. ¶ This is 1941.

—Terry Ramsaye

This Week in the News

Booming Box-offices

A RAINY Fourth of July weekend proved a happy holiday for thousands of exhibitors in the U. S., sending millions of vacationers to theatres and smashing records at their boxoffices. The *Wall Street Journal* on Wednesday noted the boom weekend and estimated that receipts topped those of July 4th, 1940, by from 40 to 60 per cent. At New York, business was rated at 10 to 30 per cent over last year.

The *Wall Street Journal,* reporting that receipts since Memorial Day have been running on a weekly average five per cent ahead of 1940, observed that the figures might presage a substantial upturn in film business. An upturn in recent months was shown in a MOTION PICTURE HERALD graph published June 14th.

Last weekend's holiday peak was described as general throughout the country, with both first run and neighborhood theatres profiting. Only beach and resort proprietors and concessionaires appeared gloomy as they counted their weekend tills.

Many theatres halted performances in mid-afternoon on Independence Day to pick-up the broadcasts of the President's speech and the Pledge of Allegiance led by Chief Justice Harlan F. Stone. At the Criterion in New York F. H. LaGuardia, U. S. Director of Civilian Defense, and Mayor of the city, present with his wife and children, joined an audience of 2,000 in the salute to the flag.

Uniforms

GROWING exhibitor cooperation in cutting motion picture admission prices for soldiers and sailors in uniform (see page 25) received quick support in Washington Wednesday when Representative E. E. Cox, of Georgia, said he would press for consideration of a measure specifically exempting men of the service from federal ticket taxes. The Congressman introduced his bill last week when there was some doubt as to whether the new tax law would carry such an exemption. With the revenue bill still under debate, and possibly not due for passage until October, Cox said he would ask Congress to pass his bill immediately to relieve $21 a month trainees of the tax burden.

Meanwhile the House Ways and Means committee studied further changes in the admission tax which is part of the revenue bill. Last week the tax was scaled to begin at ten cents instead of 21 as at present. A plea for the elimination of exemptions which give competitive amusements tax—free status was heeded, it was understood.

PRODUCT LIST for '41-'42 grows; Fox, Paramount set trade shows on first blocks-of-five Pages 12, 13, 14, 16
AGGREGATE CLEARANCE by circuits over independents curbed by arbitration ruling Pages 17, 20
NATIONAL CAMPAIGN to enlist exhibitors in drive to sell the screen as an institution Pages 21, 22
THEATRES cut prices for soldiers, seek tax exemption on tickets Pages 25, 26
CANADA anticipates British, U. S., and French filming in Dominion Page 29
MULTIPLE BILL contests show trend to singles in five cities Page 42
TELEVISION will not attain industry status in war-time, Raibourn says Page 43
ANTI-TRUST case in Nashville to be Government model for field suits Page 44
PRODUCTION booms in Mexico; domestic pictures set new records Page 46
NON-COMMERCIAL radio broadcasts planned by Catchings-Warner-Muzak group Page 47
BRITISH exhibitors harried by Government confusion on draft Page 52

SERVICE DEPARTMENTS

Asides and Interludes Page 32
British Studios Page 52
Hollywood Scene Page 40
Managers' Round Table Page 55
Reviews Page 36
What the Picture Did for Me Page 50
PRODUCT DIGEST, the living catalogue of industry wares Page 65

Zanuck Would Cash In

WHETHER Twentieth Century Fox can "legally" hold its trade showings for exhibitors under the consent decree in theatres with paying audiences, although the company itself will not collect the receipts, was a question referred to the home office by the studio this week, after Darryl F. Zanuck, vice-president in charge of production, had proposed the method with the argument that presence of paying audiences would give exhibitor customers "audience reaction."

Meanwhile, even as the Zanuck proposal headed East, the New York home office announced, and detailed, its first five trade showings in 32 key cities, from July 21st to 26th—none of them in theatres, all of them in company screening rooms as reported on page 13.

Dark, Dark Checking

INDEPENDENT exhibitors in Philadelphia have expressed concern, and annoyance as well, over the fact that some distributors are "dark checking" their houses, that is, secret checking unknown to the exhibitor. The exhibitors threaten to bring a test suit to determine what rights, if any, distributors have to "dark check" theatres. It is felt that if any such legal action is taken, however, it would be instituted by an exhibitor organization rather than any individual exhibitor.

The talk along Philadelphia's film row is that certain distributors are "dark checking" theatres to gain information on possible "sleepers" among pictures bought outright. The exhibitors maintain that such a practice is unfair, giving the distributor a distorted picture of the theatre's earnings, and, more importantly, might lead to unfair adjustments on forthcoming deals. If such be the motives in the practice, the exhibitors ask that the distributors make adjustments when an outright buy or a big percentage show fails at the box-office.

Reds Send Pictures

RADIOPHOTOS from Moscow, the first ever transmitted from the USSR, were released to the press at New York on Tuesday by the Radio Corporation of America. Stills from newsreels and pictures of film people and events have frequently been flashed from abroad, but never from the Soviet. The three prints showed Red infantry, motorcycle troops and what was claimed to be a downed Nazi warplane. The prints were good, but not on a par, in photo drama or propaganda, with the extensive album of war views sent over the airwaves from Berlin.

RCA emphasized that the pictures were received in an experimental transmission from Moscow. Press services got copies gratis. RCA engineers indicated that if Tass, the Red news agency, or any other Soviet agency so requested, it could apply to the FCC for a permit to undertake the picture transmission on a commercial basis.

Warners ABT Buy

Confirmation of the cabled report from London of the purchase by Warner Brothers of 50 per cent of the control of the 400 Associated British Theatres from the widow of John Maxwell was heard everywhere, unofficially, in New York and London film circles this week, but Warner officials in New York refused to confirm, deny, or comment.

Inquiry at the Warner home office in New York brought word that Max Milder, WB British manager, and Harry Warner, both in California, were the only persons who could confirm the sale. At Hollywood both kept silence. From London it was reported that Warners had outbid British interests in heavy competition for the majority control of ABT. The British government is understood to have blocked acquisition of complete control by the Warners, limiting foreign holdings in theatres by requiring payment in dollar exchange rather than blocked credits. Sale price was reported to have reached $2.00 per share, well above the market price of ABT securities.

Films and Fashion

LONG a factor in contributing to the style and beauty consciousness of the American woman, the influence of motion picture exploitation continues currently as theatremen feature seasonal fashion shows and bathing beauty pageants as added program attractions.

Activities in these directions guided by enterprising showmen in such far removed situations as Fairbury, Nebr., Clarksville, Ark., and Belen, New Mex., are among the ticket-selling promotions set forth this week in Managers' Round Table, starting on page 55.

'Blacklist' Ready

EXPORTERS who returned from Washington conferences this week reveal that the U. S. is planning to give "limited publications" of its "blacklist" of Latin American companies and agents guilty of subversive activities with whom American exporters are transacting business. The list, existence of which has been consistently denied by Administration officials, will be sent to all exporters, importers and others who have an immediate interest in the subject. Motion picture companies and persons presumably are involved, with those in other lines. On May 24th, MOTION PICTURE HERALD pointed out, "Nearly 20 allegedly Nazi operatives now employed under various camouflages in offices and activities of the distribution offices for American films in the Latin Americas have had the attention of the assorted U. S. intelligence services. A list, with complete dossier attached, including names, real and assumed, nationalities, real and alleged, and detailed as to European and other backgrounds, has been compiled and delivered into the confidential custody of U. S. officials," the HERALD added.

"Presumably," the HERALD predicted, "New York home offices will be getting their separate installments of the documents shortly, when U. S. operatives have completed their observations on the scene. Interesting vacancies will be created, some by 'resignation.'"

Blocking Blocks-of-5

MID-WEEK Minnesota exhibitors, and the industry elsewhere still awaited the long expected filing of a "test suit" by the five majors in the consent decree, to prevent enforcement of that state's anti-decree law, and also to determine its constitutionality. The law forces distributors to sell their entire season's product, and so contravenes the decree's stipulation that films be sold in blocks of five.

The suit was to be filed in a state court, Minneapolis. It was expected to ask injunctive relief, so the majors might sell 1941-42 product *per decree;* and a ruling on the law's validity. United Artists, exponent of single picture selling, was expected to join the five decree-bound majors.

The office of the Minnesota Attorney General said last week it would contest the majors' suit.

Northwest Allied, proponent of the state law, also will resist efforts to upset it. Fred Strom, the unit's secretary, said last week after touring half the state, that sentiment was united.

"There is still need for the Neely Bill," the Motion Picture Research Council, prime supporter of that measure, said last week, in San Francisco. The Council said its Washington representatives were still functioning and would press for the bill "after the present emergency."

ADVERTISED THIS WEEK

Pictures advertised in the pages of Motion Picture Herald this week are:

"Sergeant York", Warner Brothers, Pages 3, 4, 5.
"Charley's Aunt", Twentieth Century-Fox, Page 6.
"Moon Over Miami", Twentieth Century-Fox, Page 15.
"The Bride Came C.O.D.", Warner Brothers, Page 23.
"The Shepherd of the Hills", Paramount, Pages 27, 28.
"Jungle Cavalcade", RKO, Pages 34, 35.
"Puddin' Head", Republic, Page 37.

Canadian Tax Troubles

CANADIAN theatre circles were reverberating this week with reports of the Canadian Government's change of heart concerning a reported exemption of the Federal amusement tax on spectator sports. Last winter, when the Dominion Government imposed a 20 per cent wartime amusement tax on gross theatre receipts, sports were not included until protests from exhibitors, who claimed they were carrying an unfair burden, forced officials to bring sports under the tax levy.

The present proposed exemption came about, it is said, due to losses in senior football and hockey club operations. If the exemption is granted, Canadian exhibitors are expected to again act to force tax levies on sports, on the ground that the 20 per cent levy on exhibitors alone is both unfair and burdensome.

George Blair Retires

GEORGE A. BLAIR, for some four decades sales and customers' relations executive of the Eastman Kodak Company, officially retired from active service Friday of this week. There was a function in his honor at the Rochester Club in Rochester, N. Y. Mr. Blair, who has for most of the years of the motion picture industry been a familiar figure in New York and Hollywood, was long the general sales manager and operated in intimate relation to George Eastman. Mr. Blair entered the photographic business with the American Aristotype Company of Jamestown, N. Y., which manufactured and sold photographic printing paper. When the Eastman company acquired Aristotype it also acquired Mr. Blair. Now that he has retired, it is understood that Mr. Blair, whose home is in Rochester, will be taking a trip to Hollywood to overlook the situation which he once had to so intensively look over. Mr. Blair is 70, and hearty.

Lawes Looks Filmwise

CULMINATING a career which he described in part in the 1933 Warner production of his book, "20,000 Years in Sing Sing," Lewis E. Lawes, one of the nation's leading penologists and Warden of Sing Sing for 21 years, announced Wednesday that he would resign on July 16th, to devote his time to "causes which have most interested" him. The 57-year-old prison official has written many articles and books dealing with prisoners. Last year he wrote "The Castle on the Hudson" which was also produced by Warners. It is now reported that among the offers he is considering are "one from a motion picture company, two from universities, others from radio and publishing companies to do some writing."

MOTION PICTURE HERALD, published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubca, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Watterson R. Rothacker, Vice-President; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywaad Bureau, Pastal Union Life Building. Leon Friedman, manager, William R. Weaver, editar; Toronta Bureau, Ste. B11, 21 Dunas Sq., Toronta, Ontaria, Canada. Alister Grasart, representative; Mantreal Bureau, Press Bureau, 224 Canada Cement Building, Montreal, Canada. C. A. Haworth, representative; London Bureau, 4, Golden Square, London W I, Hope Williams Burnup, manager; cable Quigpubca Landon; Paris Bureau, Pierre Autre, representative, c/a Mansieur Autre, chez Madame Erable, Les Mathes, Charante Inferieure, France; Melbourne Bureau, The Regent Theatre, 191 Callins St., Melbourne, Australia, Cliff Halt, representative; Sydney Bureau, 17 Archbald Rd., Raseville, Sydney, N.S.W., Australia. Lin Endean, representative. Mexico City Bureau, Apartada 269, Mexica City, Luis Becerra Celis, representative; Buenos Aires Bureau, Corrientes 2470, Buenos Aires, Argentina, Natalia Bruski, representative; Rio de Janeira Bureau, Caixa Pastal 335B, Rio de Janeira, Brazil, L. S. Marinho, representative; India Bureau, Past Office Box 147, Bunder Road, Karachi, India, G. A. Thakur, representative; Montevidea Bureau, P. O. Bax 664, Montevidea, Uruguay, Paul Bado, representative, cable Argus Mantevidea; Amsterdam Bureau, B7 Waalstraat, Amsterdam Z., Holland, Philip de Schaap, representative. Member Audit Bureau af Circulatians. All cantents copyright 1941 by Quigley Publishing Campany. Address all correspondence ta the New Yark Office. Other Quigley Publications: Better Theatres, Matian Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK IN PICTURES

DUTCH TREAT. In the Hotel des Indes, Batavia, the Bond van Film Importeurs in Nederlandsch-Indie gathers to honor Charles Mayer, managing director for 20th Century-Fox, before his departure for the United States. In the customary order: J. D. McElhinney, 20th Century-Fox; C. E. Siegertsz, 20th Century-Fox; S. J. Albright, United Artists; J. R. E. Lambert, Warner Brothers; S. Samuels, Columbia; M. Silverstein, MGM; R. G. Morin, Associated Press; the guest of honor, Mr. Mayer; J. H. L. Lebbe, Film Board of Trade, and E. E. Johannes of Metro-Goldwyn-Mayer.





JACK ROBINSON, above right, was assistant manager of the Capitol, Cardiff, Wales, before he joined the RAF. The Wellington bomber behind him, fresh from nocturnal trips to Hamburg, Bremen and Mannheim carries a Popeye symbol on its bow, a fact of which Paramount, Mr. Robinson's former employer, is very proud.



By Staff Photographer



By Cosmo-Sileo

SALES MANAGER AND EXHIBITOR. Gradwell Sears of Warner Brothers and Spyros Skouras, accompanied by his family, grin, but probably for different reasons, in the lobby of the New York Astor at the premiere of "Sergeant York."

DOOR-BELL RINGER, left. Barrett Kiesling, Metro-Goldwyn-Mayer's itinerant representative, leaves the home office this week in a practical demonstration of the "let's-start-ringing-doorbells-and-stop-wringing-our-hands" plea voiced to exhibitors by the company. Mr. Kiesling will represent Leo and the institution of the screen in talks with newspaper editors, exhibitors and the public. See page 21.



By Staff Photographer

BARNEY BALABAN explains that Paramount will not in the future announce a minimum number of pictures for a season but will make as many as bookings under the Decree sales order warrant. The Paramount president sees possible elimination of duals, better pictures, and better business, now and under the Decree operation.



LEAVING for active duty in the Air Corps, Major Peyton Gibson, secretary of Universal, is guest of honor, above, at a dinner in New York. Major Gibson is second from the left, flanked by Budd Rogers on the left, and by Charles D. Prutzman, William A. Scully and Dan Collins on the right.



MEMBERS of Theatre Employees Local B-96, Wilkes-Barre, Pa., with $700 in Defense Bonds, purchased by order of the membership. William Tosline, business agent; Ruth Martin, president, and Karl Thomas, treasurer.

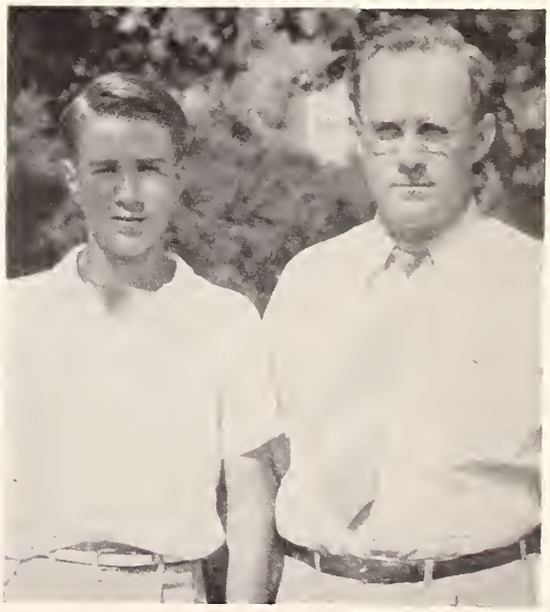


GEORGE A. BLAIR, sales and customers' relations executive of Eastman Kodak, was honored at a dinner this week at Rochester on his retirement after 40 years of service. Story on page 9.

JESSE W. DENMAN, below, with his 14 year old son Richard, has resigned his post as treasurer of Central States Theatres. He will remain personal representative for A. H. Blank, president of Central.



COORDINATOR of Civilian Defense Mayor Fiorello H. LaGuardia takes time out from his manifold duties to attend the movies and repeat, with the New York Criterion audience, the pledge of allegiance to the flag which was part of the Fourth of July ceremonies. In foreground: Commissioner Paul Moss.



PARAMOUNT, 20TH-FOX SET TRADE SHOWINGS FOR BLOCKS-OF-FIVE

Conventions Announced by Warners, Paramount; MGM Sets Three Additional Cities for Advance Screenings

The identities of the first blocks of features of four of the 'Big 5' consent decree signatories have now been established, those of MGM, RKO, Paramount and 20th-Fox—Warners still to be heard from. Also established are the dates for the first advance trade showings for exhibitors for the same four companies.

Designations of 1941 sales conventions this week by Warners and Paramount leaves all but MGM among the large distributors to dispose of policy-and-product conference with field staffs.

Titles, Dates Listed

Metro-Goldwyn-Mayer listed the titles and trade showing dates of its first block, of three, in MOTION PICTURE HERALD on June 28, pages 28 and 29, setting showings in 62 cities for "Lady Be Good," "Dr. Jekyll and Mr. Hyde" and "Down in San Diego," to run between July 14th to August 1st.

RKO listed the titles and trade showing dates of its first block of five, in MOTION PICTURE HERALD, on July 5, page 35, setting showing in 32 cities for "Parachute Battalion," "Father Takes a Wife," "The Devil and Daniel Webster" (tentative title), "Citizen Kane" and "Lady Scarface," to run between July 14th and 19th.

Paramount, on Tuesday, announced advance trade showing dates for "Nothing But the Truth," "Hold Back the Dawn," "Buy Me That Town," "Henry Aldrich for President" and "New York Town," to run between July 28 and 30, as listed this week in MOTION PICTURE HERALD, on pages 30 and 31.

Twentieth Century-Fox, likewise on Tuesday, announced advance trade showings for its first five: "Charley's Aunt," "Wild Geese Calling," "Sun Valley Serenade," "Dressed to Kill" and "Private Nurse," to run between July 22nd and 25th, as listed this week in MOTION PICTURE HERALD, on pages 18 and 19.

Policy on selling 1941-42 pictures singly as well as in full blocks-of-five is still undecided by the sales chiefs of at least four of the five consent decree signatories. A canvass of the sales departments indicated that, with the exception of RKO, a "wait and see" attitude prevails in this matter. Sales managers will endeavour to peddle their new season's product in the quintuple lots permitted by the decree. If special pictures come along, or if there is special demand for individual pictures, it is expected likely that most will license films singly, however.

As one major spokesman explained, "You will offer pictures to the operator in the best combination, or block, that you can contrive. If he wants to buy just one or two pictures from the group, he can. Sales are not often refused. But naturally prices, pro rata, for a single picture will be more expensive than if it was purchased in a group." This attitude also seemed to fit the unofficial expressions of other sales executives.

RKO, alone of the Big Five, has set a policy lumping sales into the blocks-of-five pattern. First of the consenting distributors to hold a convention and announce its new season product RKO will tender its pictures in 'well defined, balanced packages.' Salesmen are expected to close deals for the entire group rather than negotiate separate sales for pictures from one or more groups. Only RKO pictures to be offered individually in the new season, according to Andy Smith, sales manager, will be Walt Disney features and the Samuel Goldwyn productions scheduled for RKO distribution.

Warner Brothers, according to pre-convention comments by Gradwell Sears, sales head, and other executives, appears to favor a policy of unit sales. The company will peddle top pictures singly. Others will be grouped in small blocks of two, three or four pictures. The composition of blocks-of-five, it was indicated will be fairly flexible. The company is the last of the consenting distributors to announce the makeup of its first block-of-five. The first pictures to be packaged will not be named until the sales meeting at Chicago on July 28th.

Warners' "Sergeant York," now in pre-release run, will be offered alone for 1941-42 exhibition, it was indicated this week. It is likely also that "Navy Blues" and Captain of the Clouds" will also be sold singly, in the Fall. Other major Warner and First National releases are scheduled for similar individual treatment.

Paramount policy on single sales also pends the company's convocation of sales representatives. The first Paramount block-of-five was announced this week by Neil F. Agnew, general sales manager, but there was no indication as to whether he would permit single as well as group sales.

Twentieth Century-Fox's policy on single sales is also characterized as "fluid." Herman Wobber, general manager of distribution, indicated at Hollywood two weeks ago, adding that the company would offer single pictures, combinations, and block-of-five when selling gets under way following the Fox convention. The meeting takes place in Hollywood July 16th to July 19th. Mr. Wobber predicted that pictures will be blocked both for variety and balance,

"Big Five's" Procedure for Previewing Brings Storms from "Churchill Group"

"Big Five" features hereafter will be made available to the press for reviewing in the following order: (1) The trade press, (2) weekly magazines, (3) Hollywood's press-radio columnists, commentators, gossipers and bellringers.

This was decided in New York on Monday by sales, publicity and legal executives of the five companies, who explained, "New plans of procedure for the previewing of pictures were found necessary in order to fulfill the requirements of the consent decree".

Previewing of pictures, they decided, "is strictly a function for distribution". Heretofore, production and the Hollywood press pretty much dictated the manner and method of previewing, with Hollywood's writers the favorites.

The home office executives declared that the advance trade showings for exhibitors would be open to the trade press, "since the primary function of the trade press is the dissemination of information for the trade itself".

The Hollywood press and radio commentators will be shown pictures for review when the pictures open for public exhibition in local theatres, this practice being adopted, it was said, following discussions with syndicate heads and newspaper publishers.

It was the previous demand of Hollywood's columnists and commentators that they be given priority over all others in previewing that took the matter to home-office managements for settlement, following much controversy between studio press agents and the Hollywood writers, led by Douglas Churchill, Hollywood correspondent for the New York Times.

The new order of the "Big Five", intended to abolish the special privileges of Hollywood writers, brought anticipated expressions from "the Churchill group", reflected by Jimmy Fidler, radio's original bellringing reviewer, now writing for the McNaught Syndicate, who declared to his readership, "This means that major studio bosses, compelled by a new law [a consent decree] to let independent theatre owners book each picture on its individual merit, are moving to forestall advance criticism which might guide your neighborhood exhibitor in giving you an intelligent choice of entertainment." Mr. Fidler did not tell his readers that it was the independent exhibitor who complained loudly and long over premature previewings such as he gave over the radio.

Edwin Schallert, film critic of the Los Angeles Times, predicted "an early breakdown" of the new system when a member of the "Big Five" jumps the gun with a preview of a picture of which it is particularly proud.

Meanwhile, Hollywood's 300 columnists, critics, and commentators were reported all at sea as they watched their long-held special privileges vanishing.

20th-Fox's Advance Trade Showings Under Decree Order

EXCHANGE CITY	PLACE OF SHOWING	"CHARLEY'S AUNT" Day and date	Time	"DRESSED TO KILL" Day and date	Time	"WILD GEESE CALLING" Day and date	Time	"PRIVATE NURSE" Day and date	Time	"SUN VALLEY SERENADE" Day and date	Time
Albany	ALL SHOWINGS WILL BE HELD IN LOCAL 20TH-FOX EXCHANGE PROJECTION ROOMS, EXCEPT INDIANAPOLIS, WHERE ESQUIRE THEATRE, WILL BE USED, AND PORTLAND, ORE., WHERE STAR FILM EXCHANGE WILL BE UTILIZED	Wed. 7/23	10 A.M. 2 P.M.	Wed. 7/23	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.	Fri. 7/25	10 A.M. 2 P.M.
Atlanta		Wed. 7/23	9:30 A.M. 2 P.M.	Wed. 7/23	9:30 A.M. 2 P.M.	Thur. 7/24	9:30 A.M. 2 P.M.	Thur. 7/24	9:30 A.M. 2 P.M.	Fri. 7/25	11 A.M. 2 P.M.
Boston		Wed. 7/23	10 A.M. 2 P.M.	Wed. 7/23	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.	Fri. 7/25	10:30 A.M. 2:30 P.M.
Buffalo		Wed. 7/23	10:30A.M. 2:30 P.M.	Wed. 7/23	10:30 A.M. 2:30 P.M.	Thur. 7/24	10:30 A.M. 2:30 P.M.	Thur. 7/24	10:30 A.M. 2:30 P.M.	Fri. 7/25	10:30 A.M. 2:30 P.M.
Charlotte		Wed. 7/23	9:30 A.M. 2 P.M.	Wed. 7/23	9:30 A.M. 2 P.M.	Thur. 7/24	9:30 A.M. 2 P.M.	Thur. 7/24	9:30 A.M. 2 P.M.	Fri. 7/25	11 A.M. 2 P.M.
Chicago		Tues. 7/22	10 A.M. 2 P.M.	Tues. 7/22	10 A.M. 2 P.M.	Wed. 7/23	10 A.M. 2 P.M.	Wed. 7/23	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.
Cincinnati		Wed. 7/23	9:30 A.M. 1:30 P.M.	Wed. 7/23	9:30 A.M. 1:30 P.M.	Thur. 7/24	9:30 A.M. 1:30 P.M.	Thur. 7/24	9:30 A.M. 1:30 P.M.	Fri. 7/25	10 A.M. 2 P.M.
Cleveland		Wed. 7/23	10 A.M. 2:30 P.M.	Wed. 7/23	10 A.M. 2:30 P.M.	Thur. 7/24	10 A.M. 2:30 P.M.	Thur. 7/24	10 A.M. 2:30 P.M.	Fri. 7/25	10 A.M. 2:30 P.M.
Dallas		Tues. 7/22	9:30 A.M. 2 P.M.	Tues. 7/22	9:30 A.M. 2 P.M.	Wed. 7/23	9:30 A.M. 2 P.M.	Wed. 7/23	9:30 A.M. 2 P.M.	Thur. 7/24	9:30 A.M. 2 P.M.
Denver		Wed. 7/23	10 A.M. 2 P.M.	Wed. 7/23	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.	Fri. 7/25	10 A.M. 2 P.M.
Des Moines		Tues. 7/22	10 A.M. 2 P.M.	Tues. 7/22	10 A.M. 2 P.M.	Wed. 7/23	10 A.M. 2 P.M.	Wed. 7/23	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.
Detroit		Wed. 7/23	10:30 A.M. 1:30 P.M.	Wed. 7/23	10:30 A.M. 1:30 P.M.	Thur. 7/24	10:30 A.M. 1:30 P.M.	Thur. 7/24	10:30 A.M. 1:30 P.M.	Fri. 7/25	10:30A.M. 1:30 P.M.
Indianapolis		Wed. 7/23	1:30 P.M.	Wed. 7/23	1:30 P.M.	Thur. 7/24	1:30 P.M.	Thur. 7/24	1:30 P.M.	Fri. 7/25	1:30 P.M.
Kansas City		Wed. 7/23	10 A.M. 2 P.M.	Wed. 7/23	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.	Fri. 7/25	10 A.M. 2 P.M.
Los Angeles		Tues. 7/22	10:30 A.M. 2:30 P.M.	Tues. 7/22	10:30 A.M. 2:30 P.M.	Wed. 7/23	10:30 A.M. 2:30 P.M.	Wed. 7/23	10:30 A.M. 2:30 P.M.	Thur. 7/24	10:30 A.M. 2:30 P.M.
Memphis		Tues. 7/22	9:30 A.M. 2 P.M.	Tues. 7/22	9:30 A.M. 2 P.M.	Wed. 7/23	9:30 A.M. 2 P.M.	Wed. 7/23	9:30 A.M. 2 P.M.	Thur. 7/24	11 A.M. 2 P.M.
Milwaukee		Wed. 7/23	10 A.M. 2 P.M.	Wed. 7/23	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.	Fri. 7/25	10 A.M. 2 P.M.
Minneapolis		Wed. 7/23	11 A.M. 2:30 P.M.	Wed. 7/23	11 A.M. 2:30 P.M.	Thur. 7/24	11 A.M. 2:30 P.M.	Thur. 7/24	11 A.M. 2:30 P.M.	Fri. 7/25	11 A.M. 2:30 P.M.
New Haven		Wed. 7/23	11 A.M. 1 P.M.	Wed. 7/23	3 P.M.	Thur. 7/24	10 A.M. 1:30 P.M.	Thur. 7/24	10 A.M. 1:30 P.M.	Fri. 7/25	11 A.M. 2 P.M.
New Orleans		Tues. 7/22	9:30 A.M. 2 P.M.	Tues. 7/22	9:30 A.M. 2 P.M.	Wed. 7/23	9:30 A.M. 2 P.M.	Wed. 7/23	9:30 A.M. 2 P.M.	Thur. 7/24	11 A.M. 2 P.M.
New York		Wed. 7/23	10:30 A.M. 2:30 P.M.	Wed. 7/23	10:30 A.M. 2:30 P.M.	Thur. 7/24	10:30 A.M. 2:30 P.M.	Thur. 7/24	10:30 A.M. 2:30 P.M.	Fri. 7/25	10:30 A.M. 2:30 P.M.
Oklahoma City		Wed. 7/23	10 A.M. 2 P.M.	Wed. 7/23	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.	Fri. 7/25	10 A.M. 2 P.M.
Omaha		Tues. 7/22	10 A.M. 2 P.M.	Tues. 7/22	10 A.M. 2 P.M.	Wed. 7/23	10 A.M. 2 P.M.	Wed. 7/23	10 A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.
Philadelphia		Wed. 7/23	10.30 A.M. 2:30 P.M.	Wed. 7/23	10:30 A.M. 2:30 P.M.	Thur. 7/24	10:30 A.M. 2:30 P.M.	Thur. 7/24	10:30 A.M. 2:30 P.M.	Fri. 7/25	10:30 A.M. 2:30 P.M.
Pittsburgh		Wed. 7/23	10 A.M. 2 P.M.	Wed. 7/23	10 A.M. 2 P.M.	Thur. 7/24	10A.M. 2 P.M.	Thur. 7/24	10 A.M. 2 P.M.	Fri. 7/25	11 A.M. 2 P.M. 3:30 P.M.
Portland		Tues. 7/22	9:30 A.M. 2:15 P.M.	Tues. 7/22	9:30 A.M. 2:15 P.M.	Wed. 7/23	9:30 A.M. 2:15 P.M.	Wed. 7/23	9:30 A.M. 2:15 P.M.	Thur. 7/24	10 A.M. 2:15 P.M.
St. Louis		Wed. 7/23	9:30 A.M. 2 P.M.	Wed. 7/23	9:30 A.M. 2 P.M.	Thur. 7/24	10:30 A.M. 2 P.M.	Thur. 7/24	10:30 A.M. 2 P.M.	Fri. 7/25	11 A.M. 2 P.M.
Salt Lake City		Tues. 7/22	1 P.M.	Tues. 7/22	1 P.M.	Wed. 7/23	11 A.M.	Wed. 7/23	11 A.M.	Fri. 7/25	1 P.M.
San Francisco		Mon. 7/21	10 A.M. 2:30 P.M.	Mon. 7/21	10 A.M. 2:30 P.M.	Wed. 7/23	10 A.M. 2:30 P.M.	Wed. 7/23	10 A.M. 2:30 P.M.	Thur. 7/24	11 A.M. 2:30 P.M.
Seattle		Tues. 7/22	10.30 A.M. 2:15 P.M.	Tues. 7/22	10.30 A.M. 2:15 P.M.	Wed. 7/23	10:30 A.M. 2:15 P.M.	Wed. 7/23	10.30 A.M. 2:15 P.M.	Thur. 7/24	10:30 A.M. 2:15 P.M.
Washington		Wed. 7/23	10.30 A.M. 2 P.M.	Wed. 7/23	10:30 A.M. 2 P.M.	Thur. 7/24	10:30 A.M. 2 P.M.	Thur. 7/24	10.30 A.M. 2 P.M.	Fri. 7/25	11 A.M. 2 P.M.

and according to types. Thus westerns, and similar categories, may be combined in groups of three, four or five to meet their special type of demand.

Paramount's Five Will Be Shown July 28th-30th

In step in the parade of majors in the consent decree who are announcing the names of the pictures they will include for their first "block-of-five" films in the consent decree system of selling, effective September 1st, Paramount on Tuesday said the pictures would be "Nothing but the Truth," "Hold Back the Dawn," "Buy Me that Town," "Henry Aldrich for President," and "New York Town"—and that trade showings of these would be held from July 28th to July 30th, inclusive.

Beginning next Friday, the company will hold a series of regional sales meetings, to discuss new product and sales policies, according to Neil Agnew, in charge of distribution. Mr. Agnew is to address the meetings in New York and Boston. Charles Reagan, assistant sales manager, is to preside at the Chicago, Dallas and Kansas City meetings. George Smith, western sales manager, will supervise the Los Angeles and Denver meetings; and J. J. Unger, eastern divisional manager, will head the Boston, Philadelphia, New York, and Cleveland meetings.

Mr. Agnew commented, anent the five films chosen for the first decree "block," that "these pictures were selected as Paramount's initial group-of-five because the boxoffice returns show that comedy, drama, and action melodrama are the types of entertainment which the public is buying while the world is going through this critical period. We feel that this quintet of pictures offers the exhibitor the maximum in diversified entertainment."

Paramount's theatre partner-associates will meet at Shawnee-on-the-Delaware, Pennsylvania, next Tuesday and Wednesday, to discuss current problems. Among presiding executives will be Leonard Goldenson, theatre head.

MGM Adds Showings, Changes Field Staff

Metro-Goldwyn-Mayer has made arrangements for trade showings in three additional cities of pictures to be released after September 1, 1941, making a total of 65 where the company will screen for exhibitors. The added cities are Augusta, Maine; Pheonix, Ariz., and Spokane, Wash.

Following are the additional showings:

Capitol Theatre, Main Street, Augusta. "Lady Be Good," July 14; "Dr. Jekyll and Mr. Hyde," July 21; "Down in San Diego," July 28. Each of these showings will start at 11 A. M.

Strand Theatre, 110 West Washington St., Phoenix. "Lady Be Good," July 14; "Dr. Jekyll and Mr. Hyde," July 21; "Down in San Diego," July 28. Each of these showings will start at 10 A. M.

State Theatre, Sprague and Lincoln Streets, Spokane. "Lady Be Good," July 17; "Dr. Jekyll and Mr. Hyde," July 24; "Down in San Diego," July 31. Each of these showings will start at 9:30 A. M.

MGM effected a further streamlining of its field selling forces this week, following a trend established among the 'Big 5' for the new order of selling under the decree. The company announced 33 promotions.

Four office managers were advanced to salesmen: Fred Rippingale, Washington; Tom Lucy, Atlanta; "Tony" Philbin, Dallas, and Eldon Briwa, New Orleans.

Succeeding these as office managers are, re-

(Continued on following page)

Paramount's First Advance Trade Showings Under Decree Order

CITY	PLACE OF SHOWING	"BUY ME THAT TOWN" Day and Date	Time	"NOTHING BUT THE TRUTH" Day and Date	Time	"HENRY ALDRICH FOR PRESIDENT" Day and Date	Time	"NEW YORK TOWN" Day and Date	Time	"HOLD BACK THE DAWN" Day and Date	Time
Albany	Delaware	Mon. 7/28	2 P.M.	Mon. 7/28	3:30 P.M.	Tues. 7/29	2:00 P.M.	Tues. 7/29	3:30 P.M.	Wed. 7/30	2:00 P.M.
Atlanta	Para. Exchange	Mon. 7/28	1 P.M.	Mon. 7/28	2:30 P.M.	Tues. 7/29	10:30 A.M.	Tues. 7/29	12 Noon	Wed. 7/30	10:30 A.M.
Baltimore	Rialto	Mon. 7/28	9 A.M.	Mon. 7/28	10 A.M.	Tues. 7/29	9:00 A.M.	Tues. 7/29	10:30 P.M.	Wed. 7/30	10 A.M.
Boston	Para. Exchange	Mon. 7/28	2 P.M.	Mon. 7/28	3:30 P.M.	Tues. 7/29	11 A.M.	Tues. 7/29	2 P.M.	Wed. 7/30	2 P.M.
Buffalo	Niagara	Mon. 7/28	10:30 A.M.	Mon. 7/28	12 Noon	Tues. 7/29	2:00 P.M.	Tues. 7/29	3:30 P.M.	Wed. 7/30	2 P.M.
Charlotte	Para. Exchange	Mon. 7/28	1 P.M.	Mon. 7/28	2:30 P.M.	Tues. 7/29	10:30 A.M.	Tues. 7/29	12 Noon	Wed. 7/30	10:30 A.M.
Chicago	World Playhouse	Mon. 7/28	10:30 A.M.	Mon. 7/28	11:40 A.M.	Tues. 7/29	10:30 A.M.	Tues. 7/29	11:40 A.M.	Wed. 7/30	10:30 A.M.
Cincinnati	Forest	Mon. 7/28	2 P.M.	Mon. 7/28	3:30 P.M.	Tues. 7/29	2:00 P.M.	Tues. 7/29	3:30 P.M.	Wed. 7/30	2 P.M.
Cleveland	Lake	Mon. 7/28	1:30 P.M.	Mon. 7/28	3 P.M.	Tues. 7/29	10:30 A.M.	Tues. 7/29	12 Noon	Wed. 7/30	1:30 P.M.
Dallas	White	Mon. 7/28	10 A.M.	Mon. 7/28	11:30 A.M.	Tues. 7/29	10:00 A.M.	Tues. 7/29	2 P.M.	Wed. 7/30	10 A.M.
Denver	Para. Exchange	Mon. 7/28	10 A.M.	Mon. 7/28	2 P.M.	Wed. 7/30	10 A.M.	Wed. 7/30	2 P.M.	Tues. 7/29	10 A.M.
Des Moines	Ingersoll	Wed. 7/30	1 P.M.	Wed. 7/30	2:30 P.M.	Tues. 7/29	10 A.M.	Tues. 7/29	11:30 A.M.	Mon. 7/28	10:30 A.M.
Detroit	Vogue	Mon. 7/28	10:30 A.M.	Mon. 7/28	12 Noon	Tues. 7/29	1:30 P.M.	Tues. 7/29	3 P.M.	Wed. 7/30	1:30 P.M.
Indianapolis	Hamilton	Mon. 7/28	1:30 P.M.	Mon. 7/28	3 P.M.	Tues. 7/29	1.30 P.M.	Tues. 7/29	3 P.M.	Wed. 7/30	1:30 P.M.
Kansas City, Mo.	Vogue	Wed. 7/30	1 P.M.	Wed. 7/30	2:30 P.M.	Tues. 7/29	1 P.M.	Tues. 7/29	2:30 P.M.	Mon. 7/28	10:30 A.M.
Los Angeles	Victoria	Mon. 7/28	1:30 P.M.	Mon. 7/28	3 P.M.	Tues. 7/29	1:30 P.M.	Tues. 7/29	3 P.M.	Wed. 7/30	1:30 P.M.
Memphis	Para. Exchange	Mon. 7/28	2 P.M.	Mon. 7/28	3:30 P.M.	Tues. 7/29	10:00 A.M.	Tues. 7/29	2 P.M.	Wed. 7/30	10 A.M.
Milwaukee	Colonial	Mon. 7/28	1:30 P.M.	Mon. 7/28	2:40 P.M.	Tues. 7/29	1:30 P.M.	Tues. 7/29	2:40 P.M.	Wed. 7/30	1:30 P.M.
Minneapolis	Rialto	Mon. 7/28	1:30 P.M.	Mon. 7/28	2:40 P.M.	Tues. 7/29	10:30 A.M.	Tues. 7/29	11:40 A.M.	Wed. 7/30	2:30 P.M.
New Haven	Whitney	Mon. 7/28	10 A.M.	Mon. 7/28	11:30 A.M.	Tues. 7/29	10.00 A.M.	Tues. 7/29	11:30 A.M.	Wed. 7/30	10 A.M.
New Orleans	Para. Exchange	Mon. 7/28	1 P.M.	Mon. 7/28	2:30 P.M.	Tues. 7/29	10:30 A.M.	Tues. 7/29	12 Noon	Wed. 7/30	10:30 A.M.
New York	Normandie	Mon. 7/28	10 A.M.	Mon. 7/28	11:45 A.M.	Tues. 7/29	10 A.M.	Tues. 7/29	11:45 A.M.	Wed. 7/30	10 A.M.
Oklahoma City	Para. Exchange	Mon. 7/28	2 P.M.	Mon. 7/28	3:30 P.M.	Tues. 7/29	10 A.M.	Tues. 7/29	2 P.M.	Wed. 7/30	10 A.M.
Omaha	Dundee	Wed. 7/30	1:15 P.M.	Wed. 7/30	3:00 P.M.	Tues. 7/29	1:15 P.M.	Tues. 7/29	3 P.M.	Mon. 7/28	1:15 P.M.
Philadelphia	Aldine	Wed. 7/30	2 P.M.	Wed. 7/30	3:30 P.M.	Tues. 7/29	2 P.M.	Tues. 7/29	3:30 P.M.	Mon. 7/28	11 A.M.
Pittsburgh	Shadyside	Wed. 7/30	2 P.M.	Wed. 7/30	3:30 P.M.	Tues. 7/29	2 P.M.	Tues. 7/29	3:30 P.M.	Mon. 7/28	10:30 A.M.
Portland, Ore.	Esquire	Mon. 7/28	1:30 P.M.	Mon. 7/28	3 P.M.	Tues. 7/29	1:30 P.M.	Tues. 7/29	3 P.M.	Wed. 7/30	10 A.M.
Richmond, Va.	Capitol	Mon. 7/28	9:30 A.M.	Mon. 7/28	11:00 A.M.	Tues. 7/29	9:30 A.M.	Tues. 7/29	11 A.M.	Wed. 7/30	10 A.M.
St. Louis	S'Renco	Wed. 7/30	10:30 A.M.	Wed. 7/30	1:30 P.M.	Tues. 7/29	10:30 A.M.	Tues. 7/29	1:30 P.M.	Mon. 7/28	10:30 A.M.
Salt Lake	Para. Exchange	Mon. 7/28	1 P.M.	Mon. 7/28	2:30 P.M.	Tues. 7/29	1 P.M.	Tues. 7/29	2:30 P.M.	Wed. 7/30	1 P.M.
San Francisco	Para. Exchange	Mon. 7/28	1:30 P.M.	Mon. 7/28	3 P.M.	Tues. 7/29	1:30 P.M.	Tues. 7/29	3 P.M.	Wed. 7/30	1:30 P.M.
Seattle	Egyptian	Mon. 7/28	1:30 P.M.	Mon. 7/28	3 P.M.	Tues. 7/29	10:30 A.M.	Tues. 7/29	12 Noon	Wed. 7/30	1:30 P.M.
Sioux Falls	Orpheum	Mon. 7/28	10:30 A.M.	Mon. 7/28	11:40 P.M.	Tues. 7/29	12:30 P.M.	Tues. 7/29	1:40 P.M.	Wed. 7/30	10:30 A.M.
Washington	Sylvan	Mon. 7/28	9:30 A.M.	Mon. 7/28	11 A.M.	Tues. 7/29	9:30 A.M.	Tues. 7/29	11:00 A.M.	Wed. 7/30	10 A.M.
Wichita	Uptown	Thur. 7/31	12:30 P.M.	Thur. 7/31	2:30 P.M.	Wed. 7/30	12:30 P.M.	Wed. 7/30	2:30 P.M.	Tues. 7/29	10:30 A.M.

Distributors Set Dates and Plans For Decree Selling

(Continued from preceding page)

spectively, Joseph Kronman, formerly cashier; Ansley Padgett, formerly second booker; Wilton W. Spruce, formerly cashier, and H. A. Arata, formerly first booker.

Also promoted salesmen are three bookers and two checking supervisors. At Charlotte, Supervisor David H. Williams and former Washington booker Pete Prince were assigned to sales duties; at Atlanta, the new salesmen are Marvin Gaddis, formerly third booker, and Clarence Deaver, formerly fourth booker, and at Dallas, Vernon L. Smith, formerly checking supervisor.

L. R. Gilland, formerly chief booker at Charlotte, has been made office manager.

Other promotions follow:

At Washington: Paul Wall, fourth booker to third booker; Victor Wallace, student booker to fourth booker; Anna Ridgely, assistant cashier to cashier; Jack Hurwitz, clerk to bookkeeper.

At Charlotte: Max Holder, second booker to head booker; Vincent Thompson, student booker to second booker; Ashby Bell, assistant shipper to third booker.

At Atlanta: James Stanton, Jr., fifth booker to third booker; Harris B. Wynn, checking supervisor to fourth booker; Fred Hull, Jr., student booker to fifth booker.

At Dallas: Carl Swenson, fourth booker to cashier; Charles Kelley, fifth booker to fourth booker; John Porter, Jr., student booker to fifth booker.

At New Orleans: Herbert Schlesinger, second booker to chief booker; Samuel Wright, third booker to second booker; John G. Simpson, checking supervisor to third booker.

To fill the positions left open by promotion of checking supervisors, the following checkers were named: At Dallas, Sterling Lord; at Atlanta, James A. Tomlin; at New Orleans, H. F. Mosley.

Warners One of Last to Announce Convention

"Following completion of arrangements to give exhibitors full delivery and full service on the current season's program," Gradwell L. Sears, Warner general sales manager, announced Monday in New York that plans had been concluded to hold the Warner-First National-Vitaphone 1941-42 national sales convention July 28th, to August 1st, inclusive, at the Blackstone Hotel, Chicago. About 300 will attend.

He will precede the delegation to Chicago by a week, in order to supervise local arrangements and to consummate plans for the Chicago roadshowing of "Sergeant York."

For the Canadian territory, where selling under the consent decree does not apply, a regional meeting will be held July 15th and 16th, at the Mount Royal Hotel, Montreal. Wolfe Cohen, district manager, will preside at these sessions, with Mr. Sears, Carl Leserman, Roy Haines and Norman H. Moray attending from the home office.

Fox's Block-of-Five To Be Shown at Meeting

Twentieth Century-Fox's first five pictures to be sold under the consent decree were disclosed by title, at the company's New York office Monday, and it was also made known the trade showings, as provided by the decree, will be during the week of July 21st to 26th, with specific dates and locations to be announced.

These films and others are to be shown also to the company's annual sales convention, Wednesday through Saturday of next week, at Los Angeles. The five pictures are: "Dressed to Kill," "Charley's Aunt," "Private Nurse," Wild Geese Calling," and "Sun Valley Serenade."

More than 250 delegates representing every phase of company activities will gather at the Ambassador Hotel on July 16 to open the convention, to be presided over by General Manager of Distribution Herman Wobber.

Joseph M. Schenck and Darryl F. Zanuck, vice-president in charge of production, and other studios executives will be hosts to the delegates.

Executives who will attend are:

Sales Department: Mr. Wobber; William Sussman, eastern division manager; William Kupper, western division manager; William Gehring, central division manager; William Clark, Jack Sichelman, Martin Moskowitz, E. H. Collins, C. A. Hill, T. A. Shaw, Roger Ferri, Jack Bloom, Isadore Lincer, H. A. Mersey, Eugene McEvoy, S. J. Epstein, Percy Heiliger.

Advertising, Publicity and Promotion Department: Charles E. McCarthy, Maurice Bergman, Rodney Bush, Louis Shanfield, Earl W. Wingart, Christy Wilbert, Morris Kinzler, Edward Solomon, Gabe Yorke, George Gomperts, Joe Shea, Ward Farrar, Spence Pierce, Richard Owen, Thomas Thompson, Clifford Gill.

Ad Sales Department: Edward Hollander, Jerry Novat.

Foreign Department: W. J. Hutchinson, I. A. Maas, H. A. White, Benjamin Miggins, C. V. Hake, L. F. Whelan, Charles Mayer.

Movietonews: Truman H. Talley, Jack Darrock, Russell Muth, Tony Muto, Ed Thorgerson, Lowell Thomas.

Terrytoons: Paul Terry, Harvey Day, William Weiss.

Guests: Hermann Place, Spyros Skouras, Alan Freedman, Rick Ricketson, Frank Newman, Charles P. Skouras, Larry Kent, Cullen Espy, George Bowser, B. V. Sturdivant, Thornton Sargent, Spencer Love, Stan Meyer, William Thedford, John Caskey, F. W. Pride.

The company has organized a new field exploitation staff, under the immediate supervision

(Continued on page 16)

"MOON OVER MIAMI" HAS BEEN HELD OVER AT THE ROXY AFTER AN OPENING DAY THAT SMASHED EVERY HOUSE RECORD (Including "Alexander's Ragtime Band") AND THE BIGGEST 4TH OF JULY WEEKEND THE HOUSE EVER HAD!

And it's the same box office story all over the nation!

20th CENTURY FOX

Sales Personnel, Exchanges Set For Blocks-of-5

(Continued from page 14)

of Rodney Bush, director of exploitation. The men are: George Gomperts, Philadelphia, the Atlantic district; Joe Shea, Boston, the Northeast; Ward Farrar, Cleveland, the Mid-east; Tommy Thompson, Kansas City, the Midwest; Spencer Pierce, Atlanta, the Southeast; Richard Owen, Dallas, the Southwest; Gabe Yorke, Los Angeles, the West Coast; Eddie Solomon, Chicago, the Great Lakes area; Clifford Gill, Minneapolis, the "prairie district."

Columbia Reports No Exhibitor Holdbacks

Columbia, with 9,800 accounts last year, and more expected this year, has noted no "holding back" by exhibitor customers approached for new contracts, Abe Montague, the company's general sales manager, said Tuesday, at the New York home office.

Mr. Montague expects more accounts this year because of the present tempo of selling, he said. The decree, which some observers predicted would make exhibitors wait for product from the majors bound to the consent decree selling system, effective September 1st, has not harmed Columbia; it has benefited it, Mr. Montague thinks, remarking that exhibitors are being assured of a "steady" product supply by dealing with a major not bound by the decree.

The Columbia executive noted that, while the 9,800 accounts will be "topped" this year, a very large gain should not be expected, because, when a major company reaches that mark, it is nearing "saturation point."

Anent the publicized "streamlining"—i.e., decentralization—of the sales staffs of other companies, Mr. Montague remarked that Columbia is a pioneer in this practice.

Having begun several years ago, it has now decentralized its sales department about 75 per cent, he asserted, and predicted "a day" when 90 per cent control would be exercised by the district executives.

The trade-show practice enforced by the decree is a practice always observed by Columbia, he said, noting, however, that the exact form now being shaped, was not Columbia's.

Columbia's studio is farther ahead with product now than it ever has been, Mr. Montague said, noting the difficulty of speeding up a studio and planning pictures, and paying tribute to other companies whose studios have accelerated production—especially Paramount.

He said a product announcement would appear in the trade press shortly, listing a very large number of pictures the company will have ready by the start of the decree selling season.

Selling by Columbia will be as before—en masse—he said; however, it will also adhere to the practice of "pre-releasing" certain single pictures, he added.

This pre-releasing aids the company in determining advertising and marketing policy, he noted.

RKO Ready for Field Shows and Selling

RKO Radio will hold its national film spotlight the week of July 14th with the trade showings of the first complete block of five productions under the consent decree. The screenings will mark the first projection of a full complement of features under the new rulings. The trade showings will be held mostly in theatres.

Sales executives of the home office as well as the entire RKO Radio field selling force will be in the exchange cities to meet exhibitors during the trade-show week. Ned E. Depinet, sales manager Andy Smith, eastern sales manager Bob Mochrie and western sales manager Cresson E. Smith will visit the branch offices. District managers will attend at least one trade showing in each branch of their respective territories.

In commenting on the trade showings, Vice-president Depinet said, "Surely no one will dispute that the exhibitor is in a better position to sell his pictures to the public after they have been screeened and he has learned first-hand of their general merit and specific box-office angles."

Mr. Depinet said the RKO Radio sales organization would be ready immediately after the series of screenings to negotiate license agreements.

RKO Radio will soon trade show three of its Westerns which star Tim Holt for the second year. The Holt units will be sold following their special trade showings with the release of Holt number one set for October 10th.

SOME CUT, SOME RAISE ADMISSIONS

Throughout the United States and Canada theatres are tinkering with admissions to improve the receipts at the box office.

In Chicago, an increase of ten cents was instituted at the State-Lake, a Balaban & Katz theatre. The theatre has a policy of films and stage shows, booking film players and bands for headliners.

More than a score of exhibitors on the West Coast have reported that they will reduce their admission prices. Fox West Coast has cut the price at the Alto theatre from 30 cents to 20 cents. In some instances, among independents, two-for-one tickets and service-charge passes have been brought back. Informed exhibitors in that section feel, however, that fair trade practices will soon outlaw that policy.

Prices at four theatres in New Glasgow, N. S., which went up 20 per cent to meet the Dominion tax, have been reduced ten per cent. The theatres have agreed to absorb half the tax which was formerly taken care of by the public. Other theatres in suburban territories are reported to be following suit.

Breen Named Producer's Association Director

The Association of Motion Picture Producers at a scheduled meeting in Hollywood on Monday elected Joseph I. Breen, new head of production at RKO, to the post of director. Mr. Breen succeeds his predecessor at RKO, J. R. McDonough, on the producers' governing board. Will H. Hays reported to the producers on the international situation. His forecasts on the foreign exchange situation were reported to be pessimistic.

Two Theatres Acquired

Joseph Kingsley has taken over two theatres in Manhattan, formerly operated by Nat Harlbran, the Beverly at 823 Third Avenue, and the Clifton, 1034 Second Avenue. Ben Thanhauser was the agent in the negotiations.

Criterion Given Continuance in 'Goods' Action

Federal Judge Leon R. Yankwich of the Los Angeles district on Monday granted Criterion Pictures Corporation a 30 day continuance in which to file a new cause of action in its suit against the Motion Picture Producers and Distributors of America for refusing a Production Code Administration Seal in 1937 to "Damaged Goods."

Criterion, and its president, Phil Goldstone seek $1,500,000 triple damages and $25,000 legal costs from the MPPDA, the Association of Motion Picture Producers, Will H. Hays, Joseph I. Breen and other administrators of the PCA.

The defense counsel at the first hearing before Judge Yankwich on Monday argued that no cause of action had been cited in the original complaint and asked that the case be dismissed or a summary judgment entered in behalf of the defendants. It was also asserted that the action was excluded by the statute of limitations, the filing date having been more than three years after the date of the PCA's refusal of a code seal. The firm of Mitchell, Silberberg, Roth and Knupp appeared as counsel for the defendants.

Criterion was not a member of the MPPDA and had not subscribed to the Production Code. Joseph I. Breen, former director of the PCA submitted a deposition that "Damaged Goods" had been denied a seal on the ground that it discussed venereal disease in violation of Section II, Paragraph 7 of the Code.

Consolidated Acts To Buy Preferred

At a special meeting of its stockholders held in Wilmington, Delaware last Tuesday, Consolidated Film Industries, Inc. amended its charter authorizing the corporation to purchase its preferred stock. The amendment removed a requirement that the firm could not purchase its outstanding preferred stock if it is in default in payment of any fixed cumulative dividend on preferred stock or if the net current assets of the firm are less than $2,400,000. Arrearages on the preferred stock on April 1st, amounted to $9.25 a share for the company. According to officials of the corporation, no plan for purchase of its outstanding preferred stock has been set for the present.

$600,000 Libel Suit

Claiming $600,000 in damages against RKO, three Fall River residents have filed a libel suit in Massachusetts Federal court, this week, contending they were libeled in the picture "Primrose Path" which was taken from Victoria Lincoln's popular novel. The plaintiffs are Minna and Joel Wright and Vera Burdett, each of whom ask $200,000 in damages. They claim Miss Lincoln used them as the basis of her characters, depicting them unfavorably.

Omaha Critic Dies

Keene Abbott, motion picture critic for many years on the Omaha *World-Herald*, died July 8th following a series of heart attacks. He was 64 years old.

AGGREGATE CIRCUIT CLEARANCE OVER INDEPENDENT CURBED BY DECISION

Combined Total, Averaging 125 Days, Called "Unreasonable"; Four New Cases Filed; First Withdrawal in Philadelphia

Combined clearance of circuit houses over a competing independent averaging 125 days, is characterized as "unreasonable" and sharply reduced in a Boston arbitration decision rendered this week by Henry Channing. He upheld the complaint of Lucien Descoteaux, Manchester N. H. independent against the Big Five and the Shea Circuit's subsidiary State Operating Company. The award sets a maximum clearance of 30 days after first run and 7 days after each subsequent run among the five Shea theatres which compete with Mr. Descoteaux' houses. Costs were divided equally between complainant and defendants. The complaint, Boston's third, was filed April 5th.

The first multiple complaint in the Philadelphia area was filed on Tuesday when Abe M. Ellis, who operates an independent circuit in Philadelphia and Camden, N. J., entered three separate clearance complaints against distributors and the Warner theatre circuit. In Case No. 9, Mr. Ellis, as president of the Broad Amusement Co., Inc., operating the Broad theatre, Philadelphia, filed a complaint against RKO, Paramount and Vitagraph naming Warners' Logan, Grange and Bromley theatres, and William C. Hunt's Rockland.

Case No. 10 was filed by Mr. Ellis in the name of the Liberty-Parkside Theatres Co., Inc., of Camden, N. J., with Martin D. Ellis, A. J. Rovner, Lewis Rovner and Gertrude Handle as joint complainants for the Liberty theatre. Defendants, in addition to the Warner circuit, are Metro, Vitagraph, RKO and Paramount, and involves the Stanley, Grand and Lyric theatres, all Warner houses. Case No. 11 for the Parkside Theatre in Camden, lists the same complainants, and defendants as Case No. 10 and involves the same Warner theatres.

Chicago Circuit Files

The GCS circuit at Chicago on Wednesday demanded a clearance adjustment for its Portage theatre, naming the Big Five in what was said to be the first complaint on the grounds of prior construction and development in a suburban area. United Artists, Universal and Columbia were listed as interested parties along with the Balaban and Katz, Gateway Belpark and Will Rogers theatres.

In his decision, Mr. Channing pointed out that although there was an allegation that the distrubutors refused to license pictures except on the basis of runs subsequent to house controlled by the State Operating Company, Inc., the relief asked for was confined to a request for clearance.

"Obviously," the decision read, "it would be difficult to determine the reasonableness of existing cleaarnce, or to fix maxima beween the theatres involved," without considering the actual competitive situation in Manchester. The five Shea theatres constitute an actual administrative unit, it observed, and the three Descoteaux theatres are also operated as a unit; the theatres are fairly closely grouped, so that licenses would be naturally worked out by each of the two exhibitors, as to his own theatres, to avoid conflict in playing time and to give each the best possible income from his houses in this area, as a whole. The arbitrator considered such policy of management to be legitimate.

"The Shea houses have the only first and second and some third runs;" Mr. Channing wrote, "their 'State' theatre, with 2135 seats, is the largest and finest, usually running first of all, and having nearly twice as many seats as all the complainant's theatres put together. Descoteaux's Rex, seating 547, new and centrally located, usually runs fourth or fifth, while his Empire and Globe, primarily drawing from nearby sections in East and South Manchester, usually run fifth or subsequently."

The decision also pointed out that no mention had been made in the complaint of the Modern theatre, which might have some bearing on the complaint.

"In point of fact," the arbitrator continued, "(leaving out the Modern), the Shea theatres have, on the average, about 125 days in which to show pictures in any one or more of their five houses, before they are shown in any of the three Descoteaux theatres. Since lapse of time after a showing, before exhibition in a competing house, is the benefit an exhibitor derives from clearance, the total actual elapsed time is a material consideration. Therefore the practical effect of an award reducing clearance would be to cut this 125 days, by the number of days subtracted by the award from the clearance now predominating,—60 days after first, 14 after second and seven after third runs.

Thus if 44 days should be taken from the 81 days present aggregate clearance, the five Shea theatres, other things being equal, would still have an average of about 81 days of actual priority in playing time, instead of the present 125. The arbitrator has not been able, from any considerations presented, to justify clearance which would result in a period longer than 81 days during which the five Shea theatres should enjoy exclusive exhibition of the product. A reduction of clearance to a maximum of 30 days after first run and seven days after second run would be in line with arrangements in effect, until a few years ago, with some of the defendant distributors.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

Philadelphia—Three on Clearance
Chicago—One on Clearance

Previously Reported:

Clearance	61
Some Run	24
Withholding Prints	1
Total to July 9th	90

Hearings Held This Week:

Philadelphia—Cases No. 5 and 6

Settled This Week:

Boston—Case No. 3
Philadelphia—Case No. 3

"1.—The arbitrator finds that the clearance complained of is unreasonable.

"2.—The arbitrator hereby fixes the maximum number of days clearance between the theatres involved which may be granted in licenses hereafter entered into (whether or not under now-existing franchises) by the distributor defendants, or any one or more of them, parties defendant in this arbitration, with any and every exhibitor or other party, bound by this Decree, as follows:

"No consenting distributor defendant shall, in any arrangement for the use of its product with an exhibitor (in respect to any theatre in Manchester, N. H.,) a party to this proceeding, grant more than 30 days clearance, for any feature picture after a showing on first run, or more than seven days clearance on any feature picture after a showing on second run, prior to the commencement of a showing at any other of said theatres.

"Third or subsequent runs should not receive clearance over other theatres; but this award should not be construed to prevent any of said distributors from selling feature pictures for such runs in sequence."

Included in the maximum clearance fixed by the award, are clearance provisions under existing franchises or any licenses hereafter entered into pursuant to present franchises between any distributor defendant and any exhibitor a party to the proceeding. Hearings on the case were held on May 19, 20, and 21st and final arguments were presented June 4th. It is the second Boston decision.

End Philadelphia Hearing

Hearing on Philadelphia Case No. 5, clearance complaint of Morris and Samuel Romerson, operators of the Palm Theatre, filed May 15th, ended July 3rd after three days of testimony. H. Evans Rhell, arbitrator, instructed attorneys to file briefs by July 14th. The complaint, directed against Paramount, Metro and 20th Century-Fox was of unusual interest to the Philadelphia industry because it was the first to involve the Warner circuit.

From its out-set, the hearing involved much discussion on the issue of whether it was a request for a better run, as argued by the defendants, or for clearance. Motion to dismiss the complaint because it was one of better run, was denied and the arbitrator ruled that it involved clearance alone.

Experts on Stand

While the original complaint concerned the clearance of 18-21 days enjoyed by Warners' Kent Theatre, objecting to the 14 days held by Warners' Wishart and Richmond theatres and asking that it be removed since the houses allegedly are not competition to the Palm Theatre, thus leaving the Kent with seven days over the Palm, testimony covered clearance in the entire Kensington section of the city.

Ulrik F. Smith, Paramount branch manager; S. E. Applegate, MGM sales manager; and Samuel Gross, 20th Century-Fox sales manager, testified as experts on clearance. They characterized clearance in the Kensington section was fair and reasonable.

The defense based its arguments on the physical condition of houses in the area, correlated with the drawing power of the houses to justify the present clearance.

Theatre operators also took the stand for the complainant to show that film rentals, admissions or physical condition of a house is no criterion for clearance in Phjladelphia. The experts included Sidney E. Samuelson, business manager of Eastern Pennsylvania Allied; David Milgrim,

(Continued on page 20)

20th Century-Fox notice of

TRADE SHOWINGS

in Exchange Centers for the benefit of Exhibitors generally

Picture	Place	Date	Time	
	ALBANY, N. Y.			
CHARLEY'S AUNT & DRESSED TO KILL	20th Century-Fax Exchange, 1052 Braadway	July 23	10 A.M.	2 P.M.
WILD GEESE CALLING & PRIVATE NURSE	20th Century-Fax Exchange, 1052 Braadway	July 24	10 A.M.	2 P.M.
SUN VALLEY SERENADE	20th Century-Fax Exchange, 1052 Braadway	July 25	10 A.M.	2 P.M.
	ATLANTA, GA.			
CHARLEY'S AUNT & DRESSED TO KILL	20th Century-Fax Exchange, 197 Waltan Street, N. W.	July 23	9:30 A.M.	2 P.M.
WILD GEESE CALLING & PRIVATE NURSE	20th Century-Fax Exchange, 197 Waltan Street, N. W.	July 24	9:30 A.M.	2 P.M.
SUN VALLEY SERENADE	20th Century-Fax Exchange, 197 Waltan Street, N. W.	July 25	11 A.M.	2 P.M.
	BOSTON, MASS.			
CHARLEY'S AUNT & DRESSED TO KILL	20th Century-Fax Exchange, 115 Braadway	July 23	10 A.M.	2 P.M.
WILD GEESE CALLING & PRIVATE NURSE	20th Century-Fax Exchange, 115 Braadway	July 24	10 A.M.	2 P.M.
SUN VALLEY SERENADE	20th Century-Fax Exchange, 115 Braadway	July 25	10:30 A.M.	2:30 P.M.
	BUFFALO, N. Y.			
CHARLEY'S AUNT & DRESSED TO KILL	20th Century-Fax Exchange, 290 Franklin Street	July 23	10:30 A.M.	2:30 P.M.
WILD GEESE CALLING & PRIVATE NURSE	20th Century-Fax Exchange, 290 Franklin Street	July 24	10:30 A.M.	2:30 P.M.
SUN VALLEY SERENADE	20th Century-Fax Exchange, 290 Franklin Street	July 25	10:30 A.M.	2:30 P.M.
	CHARLOTTE, N. C.			
CHARLEY'S AUNT & DRESSED TO KILL	20th Century-Fax Exchange, 308 So. Church Street	July 23	9:30 A.M.	2 P.M.
WILD GEESE CALLING & PRIVATE NURSE	20th Century-Fax Exchange, 308 So. Church Street	July 24	9:30 A.M.	2 P.M.
SUN VALLEY SERENADE	20th Century-Fax Exchange, 308 So. Church Street	July 25	11 A.M.	2 P.M.
	CHICAGO, ILL.			
CHARLEY'S AUNT & DRESSED TO KILL	20th Century-Fax Exchange, 1260 So. Wabash Avenue	July 22	10 A.M.	2 P.M.
WILD GEESE CALLING & PRIVATE NURSE	20th Century-Fax Exchange, 1260 So. Wabash Avenue	July 23	10 A.M.	2 P.M.
SUN VALLEY SERENADE	20th Century-Fax Exchange, 1260 So. Wabash Avenue	July 24	10 A.M.	2 P.M.
	CINCINNATI, OHIO			
CHARLEY'S AUNT & DRESSED TO KILL	20th Century-Fax Exchange, 1632-38 Central Parkway	July 23	9:30 A.M.	1:30 P.M.
WILD GEESE CALLING & PRIVATE NURSE	20th Century-Fax Exchange, 1632-38 Central Parkway	July 24	9:30 A.M.	1:30 P.M.
SUN VALLEY SERENADE	20th Century-Fax Exchange, 1632-38 Central Parkway	July 25	10 A.M.	2 P.M.
	CLEVELAND, OHIO			
CHARLEY'S AUNT & DRESSED TO KILL	20th Century-Fax Exchange, 2219 Payne Avenue	July 23	10 A.M.	2:30 P.M.
WILD GEESE CALLING & PRIVATE NURSE	20th Century-Fax Exchange, 2219 Payne Avenue	July 24	10 A.M.	2:30 P.M.
SUN VALLEY SERENADE	20th Century-Fax Exchange, 2219 Payne Avenue	July 25	10 A.M.	2:30 P.M.
	DALLAS, TEXAS			
CHARLEY'S AUNT & DRESSED TO KILL	20th Century-Fax Carp. af Texas, 1801 Waad Street	July 22	9:30 A.M.	2 P.M.
WILD GEESE CALLING & PRIVATE NURSE	20th Century-Fax Carp. af Texas, 1801 Waad Street	July 23	9:30 A.M.	2 P.M.
SUN VALLEY SERENADE	20th Century-Fax Carp. af Texas, 1801 Waad Street	July 24	9:30 A.M.	2 P.M.
	DENVER, COLO.			
CHARLEY'S AUNT & DRESSED TO KILL	20th Century-Fax Exchange, 2101 Champa Street	July 23	10 A.M.	2 P.M.
WILD GEESE CALLING & PRIVATE NURSE	20th Century-Fax Exchange, 2101 Champa Street	July 24	10 A.M.	2 P.M.
SUN VALLEY SERENADE	20th Century-Fax Exchange, 2101 Champa Street	July 25	10 A.M.	2 P.M.
	DES MOINES, IA.			
CHARLEY'S AUNT & DRESSED TO KILL	20th Century-Fax Exchange, 1300 High Street	July 22	10 A.M.	2 P.M.
WILD GEESE CALLING & PRIVATE NURSE	20th Century-Fax Exchange, 1300 High Street	July 23	10 A.M.	2 P.M.
SUN VALLEY SERENADE	20th Century-Fax Exchange, 1300 High Street	July 24	10 A.M.	2 P.M.
	DETROIT, MICH.			
CHARLEY'S AUNT & DRESSED TO KILL	20th Century-Fax Exchange, 2211 Cass Avenue	July 23	10:30 A.M.	1:30 P.M.
WILD GEESE CALLING & PRIVATE NURSE	20th Century-Fax Exchange, 2211 Cass Avenue	July 24	10:30 A.M.	1:30 P.M.
SUN VALLEY SERENADE	20th Century-Fax Exchange, 2211 Cass Avenue	July 25	10:30 A.M.	1:30 P.M.
	INDIANAPOLIS, IND.			
CHARLEY'S AUNT & DRESSED TO KILL	Esquire Theatre, 30th and Illinais	July 23		1:30 P.M.
WILD GEESE CALLING & PRIVATE NURSE	Esquire Theatre, 30th and Illinais	July 24		1:30 P.M.
SUN VALLEY SERENADE	Esquire Theatre, 30th and Illinais	July 25		1:30 P.M.
	KANSAS CITY, MO.			
CHARLEY'S AUNT & DRESSED TO KILL	20th Century-Fax Exchange, 1720 Wyandatte Street	July 23	10 A.M.	2 P.M.
WILD GEESE CALLING & PRIVATE NURSE	20th Century-Fax Exchange, 1720 Wyandatte Street	July 24	10 A.M.	2 P.M.
SUN VALLEY SERENADE	20th Century-Fax Exchange, 1720 Wyandatte Street	July 25	10 A.M.	2 P.M.

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Picture	Place	Date	Time	
	LOS ANGELES, CAL.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 2019 So. Vermont Avenue	July 22	10:30 A.M.	2:30 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 2019 So. Vermont Avenue	July 23	10:30 A.M.	2:30 P.M.
JN VALLEY SERENADE	20th Century-Fox Exchonge, 2019 So. Vermont Avenue	July 24	10:30 A.M.	2:30 P.M.
	MEMPHIS, TENN.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 151 Vonce Avenue	July 22	9:30 A.M.	2 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 151 Vonce Avenue	July 23	9:30 A.M.	2 P.M.
JN VALLEY SERENADE	20th Century-Fox Exchonge, 151 Vonce Avenue	July 24	11 A.M.	2 P.M.
	MILWAUKEE, WISC.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 1016 North 8th Street	July 23	10 A.M.	2 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 1016 North 8th Street	July 24	10 A.M.	2 P.M.
JN VALLEY SERENADE	20th Century-Fox Exchonge, 1016 North 8th Street	July 25	10 A.M.	2 P.M.
	MINNEAPOLIS, MINN.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 1015 Currie Avenue, North	July 23	11 A.M.	2:30 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 1015 Currie Avenue, North	July 24	11 A.M.	2:30 P.M.
JN VALLEY SERENADE	20th Century-Fox Exchonge, 1015 Currie Avenue, North	July 25	11 A.M.	2:30 P.M.
	NEW HAVEN, CONN.			
HARLEY'S AUNT	20th Century-Fox Exchonge, 40 Whiting Street	July 23	11 A.M.	1 P.M.
RESSED TO KILL	20th Century-Fox Exchonge, 40 Whiting Street	July 23		3 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 40 Whiting Street	July 24	10 A.M.	1:30 P.M.
JN VALLEY SERENADE	20th Century-Fox Exchonge, 40 Whiting Street	July 25	11 A.M.	2 P.M.
	NEW ORLEANS, LA.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Distributing Corp., 200 So. Liberty Street	July 22	9:30 A.M.	2 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Distributing Corp., 200 So. Liberty Street	July 23	9:30 A.M.	2 P.M.
JN VALLEY SERENADE	20th Century-Fox Distributing Corp., 200 So. Liberty Street	July 24	11 A.M.	2 P.M.
	NEW YORK, N. Y.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 345 W. 44th Street	July 23	10:30 A.M.	2:30 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 345 W. 44th Street	July 24	10:30 A.M.	2:30 P.M.
JN VALLEY SERENADE	20th Century-Fox Exchonge, 345 W. 44th Street	July 25	10:30 A.M.	2:30 P.M.
	OKLAHOMA CITY, OKLA.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 10 North Lee Avenue	July 23	10 A.M.	2 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 10 North Lee Avenue	July 24	10 A.M.	2 P.M.
JN VALLEY SERENADE	20th Century-Fox Exchonge, 10 North Lee Avenue	July 25	10 A.M.	2 P.M.
	OMAHA, NEBR.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 1502 Dovenport Street	July 22	10 A.M.	2 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 1502 Dovenport Street	July 23	10 A.M.	2 P.M.
JN VALLEY SERENADE	20th Century-Fox Exchonge, 1502 Dovenport Street	July 24	10 A.M.	2 P.M.
	PHILADELPHIA, PA.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 302 No. 13th Street	July 23	10:30 A.M.	2:30 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 302 No. 13th Street	July 24	10:30 A.M.	2:30 P.M.
JN VALLEY SERENADE	20th Century-Fox Exchonge, 302 No. 13th Street	July 25	10:30 A.M.	2:30 P.M.
	PITTSBURGH, PA.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 1715 Boulevord of the Allies	July 23	10 A.M.	2 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 1715 Boulevord of the Allies	July 24	10 A.M.	2 P.M.
JN VALLEY SERENADE	20th Century-Fox Exchonge, 1715 Boulevord of the Allies	July 25	11 A.M. 2 P.M.	3:30 P.M.
	PORTLAND, ORE.			
HARLEY'S AUNT & DRESSED TO KILL	Stor Film Exchonge, 925 N. W. 19th Street	July 22	9:30 A.M.	2:15 P.M.
ILD GEESE CALLING & PRIVATE NURSE	Stor Film Exchonge, 925 N. W. 19th Street	July 23	9:30 A.M.	2:15 P.M.
UN VALLEY SERENADE	Stor Film Exchonge, 925 N. W. 19th Street	July 24	10 A.M.	2:15 P.M.
	ST. LOUIS, MO.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 3330 Olive Street	July 23	9:30 A.M.	2 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 3330 Olive Street	July 24	10:30 A.M.	2 P.M.
UN VALLEY SERENADE	20th Century-Fox Exchonge, 3330 Olive Street	July 25	11 A.M.	2 P.M.
	SALT LAKE CITY, UTAH			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 216 E. 1st South Street	July 22		1 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 216 E. 1st South Street	July 23	11 A.M.	
UN VALLEY SERENADE	20th Century-Fox Exchonge, 216 E. 1st South Street	July 25		1 P.M.
	SAN FRANCISCO, CAL.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 245 Hyde Street	July 21	10 A.M.	2:30 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 245 Hyde Street	July 23	10 A.M.	2:30 P.M.
UN VALLEY SERENADE	20th Century-Fox Exchonge, 245 Hyde Street	July 24	11 A.M.	2:30 P.M.
	SEATTLE, WASH.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 2421 Second Avenue	July 22	10:30 A.M.	2:15 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 2421 Second Avenue	July 23	10:30 A.M.	2:15 P.M.
UN VALLEY SERENADE	20th Century-Fox Exchonge, 2421 Second Avenue	July 24	10:30 A.M.	2:15 P.M.
	WASHINGTON, D. C.			
HARLEY'S AUNT & DRESSED TO KILL	20th Century-Fox Exchonge, 932 New Jersey Avenue, N. W.	July 23	10:30 A.M.	2 P.M.
ILD GEESE CALLING & PRIVATE NURSE	20th Century-Fox Exchonge, 932 New Jersey Avenue, N. W.	July 24	10:30 A.M.	2 P.M.
UN VALLEY SERENADE	20th Century-Fox Exchonge, 932 New Jersey Avenue, N. W.	July 25	11 A.M.	2 P.M.

PHILADELPHIA AAA CASE SETTLED

(Continued from page 17)

head of the independent Affiliated Theatres circuit; Morris Wax, independent circuit operator; Harry Fried and Joseph Conway, suburban theatre operators.

Heated objection was raised to the examination of books. Although subpeonaed the first day by Stuart Aarons, Warner theatres attorney, to produce his books, Mr. Morris Romerson refused. He contended that it would be detrimental to his interests. However, he finally agreed to produce his books for the arbitrator only. In like manner, attorneys for the defendants would not allow public examination of film contracts with the theatres in the Kensington section, finally agreeing to allow Mr. Fogel, counsel for the complainant, to examine the contracts in their presence with the understanding that the information contained would be confidential and not disclosed to any theatre operator.

Philadelphia Case Settled

A last minute conference on Wednesday led to the settlement of Philadelphia's third case. The clearance complaint of Rose Hexter, operator of the Breeze theatre, was withdrawn as it came to a frequently postponed hearing before Calvin H. Rankin. The settlement was characterized as a compromise, with 20th Century-Fox, Paramount, and Warner Brothers, defendants, agreeing that after August 1st the Breeze could have pictures seven days after the Warner circuit's Earle.

It was also agreed that clearance after the Warner circuit's Savoia and Broadway theatres in South Philadelphia will not exceed 28 days. Formerly the Breeze was 35 days after the first run neighborhood houses. The complaint asked a cut to seven days. George P. Aarons, United Motion Picture Theatre Owners of Pennsylvania negotiated for the Breeze. Stuart Aarons represented Warner interests and Irving Cohen appeared for Paramount. Fox was not represented at the hearing but later agreed to terms of the settlement through Samuel Gross, branch manager.

The case is the first Philadelphia settlement. While proceedings up to the hearing will appear in the AAA record the defendants insisted that the settlement not be registered as an arbitrator's award against the distributors.

Case Hearings End

Hearing on Philadelphia's Case No. 6, clearance complaint of Edward I. Singer, operator of the Hill theatre, ended on Monday after an all morning debate on whether the complaint was one of clearance or of better run. W. A. Wiedersheim, arbitrator ruled it was a clearance action. Albert M. Cohen, attorney for the Hill, argued that the theatre was not in competition with the Rialto Theatre, an interested party, which is considered as a second run in the Germantown area while the Hill is a third run house. However, Stuart Aarons, counsel for Vitagraph, argued that both houses were in competition and that the Hill already enjoys the relief it seeks.

Mr. Aarons said that the Sedgewick theatre, a Warner circuit house, for which the complainant asks the arbitrator to set maximum clearance as a first run in the Germantown section, has not intervened in the action and is not involved. Irving Cohen, counsel for Paramount, pointed out that his company now gives the Hill seven days after the Sedgewick, as asked for in the complaint. RKO a third defendant in the complaint, was not represented by counsel, nor was the Warner Sedgewick. Morris Stern represented the Rialto, an Affiliated Theatres circuit house.

Mrs. Josephine Wolf, booker and part-owner of the Hill, testified that availability as stated in film contracts works out differently in practice than it is worded. She also justified the single day double-feature policy of her house by stating that the policy was not designed to increase patronage, but to "get rid of pay-or-play contracts." Edward Singer, Hill house manager, also testified.

Arguments for the defense were carried mostly by Mr. Aarons, who said that while Section 17 of the consent decree justified howsoever Vitagraph sells to its affiliated circuit's Sedgewick, he was prepared to justify the clearance for the Hill and the Rialto. Interpreting fair clearance and competition, testimony for the defense was entered by Charles Zagrans, RKO branch manager; William G. Mansell, Vitagraph branch manager; and Ulrik F. Smith, Paramount branch manager. Also appearing for the defense were David Milgrim, head of the Affiliated Theatres circuit and owner of the Rialto, and Sam Cohen, manager of the house. Attorneys were requested to file briefs by July 17th.

Philadelphia's seventh case, clearance complaint of N. Herman Bornstein, operator of the suburban Hatboro Theatre against all five consenting distributors, will be heard July 30th. S. Eugene Kuen was selected as arbitrator. The case also involves Warner theatres, asking for immediate run after Warners' Grove Theatre at suburban Willow Grove which now enjoys seven days over the Hatboro.

Cincinnati

Anthony B. Dunlap, Cincinnati attorney, has been appointed arbitrator in the complaint filed in Cincinnati by Fred W. Rowlands, Columbus, Ohio, circuit operator, against the five consenting companies. He seeks adjustment of the seven-day clearance which Neth's Markham holds over his Parsons. Hearing has been set for August 4th. Mr. Rowlands second clearance complaint, also against the Big Five, involving his Main and Neth's Eastern, will be heard July 10th. Fred W. Koch, Cincinnati attorney, is arbitrator.

HIT LOS ANGELES PRINT SHORTAGE

The shortage of prints in the Los Angeles exchange district has become "flagrant" Fox West Coast circuit spokesmen charged this week. They demanded additional prints from distributors immediately, declaring that the circuit would "neither tag nor bicycle in any situation."

Last month the limited supply of prints available to exhibitors in the area was the subject of extensive testimony and argument during hearings of the first Los Angeles arbitration complaint. O. W. Lewis, operator of the Mission Playhouse, San Gabriel, in the course of his clearance action charged that print shortage was partly responsible for excessive clearances. Spokesmen for interested circuits also cited the relative lack of prints. Distributors are reported to have ordered an increase in the Los Angeles exchanges' quota.

Chicago

In Chicago's third case, clearance complaint of James Steininger, operator of the Lawn theatre, against the Big Five an intervention has been filed with the tribunal clerk by Joseph Stern, operator of the Marquette, Colony and Highway theatres. Parties have not yet agreed on an arbitrator. Hearings are not likely to start until the end of July.

Pittsburgh

Horace F. Baker, arbitrator of the clearance complaint filed at Pittsburgh by the Biordi Brothers of Ellwood City, Pa., has adjourned hearings until July 21st. Two and a half days of testimony have already been completed.

Century Circuit Signs Ten-Year Union Pact

The Empire State Operators Union and the Century Circuit, operator of 35 Brooklyn and Long Island houses, signed a ten year labor pact at New York on Tuesday. The new agreement, under discussion for almost a year will supercede the present contract between union and circuit. The latter has 14 months to run.

The new agreement raises wages for booth men on an average of 22 percent with individual increases running from 18 to 35 per cent, according to the union. An average of $50 for a 35 hour week, and a closed shop are provided. Two week vacations are included and a clause permits upward revision of wage scales if living costs rise. A television clause, one of the first reported, specifies that Empire operators will be engaged to handle television equipment if it is installed in Century houses.

Allan Goodwin, attorney and Abraham Kindler negotiated for the union with Joseph Springer, Century general manager, and Mitchell Klaupt attorney.

N. Y. Regents Reject Appeal on "He" Film

The New York State Board of Regents has rejected the appeal by distributors of "He" from a ban on the film by Irwin Esmond, motion picture division (censors) director.

The film once held a seal; but the permit was revoked some time ago.

The board was to review, next Wednesday, "The Sunset Murder Case." The censors have rejected the latest version of the film originally released by Grand National. Sally Rand is the star.

Eves Heads Theatres

Under the new Famous Players Canadian regime in Toronto, Bob Eves, manager of the Eglinton, neighborhood theatre and the closest Toronto has to an art theatre, has been promoted to supervisor of the chain's 14 theatres. In his new job, Mr. Eves moves into the head office with special instructions to keep watch on the Eglinton. The managerial position of the theatre, however, will pass into the hands of his present assistant, J. Rollins.

CAMPAIGN BEGINS TO HAVE EVERY OWNER IN U. S. SEEK NEWSPAPER AID

Columbia's Montague Tests Reactions of Nation's Exhibitors to Institutional Ad Drive; Newspapers Cooperating

Mounting exhibitor enthusiasm for more and better selling of the motion picture as an institution was indicated this week as Columbia Pictures announced it had begun an intensive test of exhibitor reaction to the series of advertisements run by the Philadelphia *Evening Bulletin* and that it was conducting a nationwide mail campaign urging exhibitors to follow the lead set in that series. The campaign, published without charge by the *Bulletin,* was detailed in MOTION PICTURE HERALD last week.

It was indicated by Abe Montague, Columbia sales chief, that the exhibitor letter campaign might be continued throughout the year.

Copies of Ads Sent

Columbia's first letter was sent to exhibitors June 18th, over Mr. Montague's signature. It carried with it copies of four of the *Bulletin's* advertisements, and asked the exhibitors to "stop, read and think," adding:

"Make haste to your nearest newspaper. Don't walk. Run! Show them the constructive campaign of this Philadelphia newspaper making a direct effort to improve movie attendance, and doing it with a free-hand gesture that not only helps the entertainment of the community, but immeasurably helps its morale."

Mr. Montague on Tuesday explained his advancement of the Philadelphia newspaper's promotional idea was from a long rooted conviction that too much derogatory comment has been current anent the film industry and that the newspapers could supply the needed correctional. He added the company did not intend to approach newspapers directly.

"If the exhibitors can't sell the idea to the local newspapers, we don't believe we can," he said.

Commendatory Replies

An immediate, largely commendatory response from exhibitors was quoted by Mr. Montague; not merely from "the big ones," from whom Mr. Montague said he expected such, but also from the smaller, rural exhibitor. Mr. Montague asserted some 50 replies had been received, only a few asking for "better pictures, greater pictures."

The copy in the *Bulletin* advertisements stressed the "movie vacation" idea; the films and the theatre as a relaxation, always handy and never demanding. Representative copy follows:

"A movie vacation will rest you in body—and more important still—in mind. You'll come out of your favorite theatre with a completely changed point of view. Work and problems that seemed difficult will become much easier. All because, for a cost reckoned only in pennies, you've seen interesting places, watched different people, heard interesting talk. . . .

"Send your children on short movie vacations often. Not far away from you, their favorite stars and the theatre managers are waiting to take care of them well—to give you time for rest and other things. And when you can, go off on movie vacations yourself. You can sandwich them into the busiest days."

In a second exhibitor letter sent out July 1st, Mr. Montague noted an "enthusiastic response" to his first letter and its suggestions,



ABE MONTAGUE, general sales manager of Columbia Pictures, Inc.

and enclosed a second series of advertisements.

Mr. Montague on Tuesday displayed a letter from George T. Eager, sales executive of the *Bulletin,* in reply to Columbia's first request for information about the newspaper's advertisements. The letter said, in part:

"That the public is looking for ways to do away with 'that tired feeling' is proven by the appeals of scores of food products and drug products whose headlines always contain the words, pep, vim, vigor, etc.

"The way it seems to us is that persuasion is not necessary to get children to go to the movies and most women are ready to go any time their husbands will take them. The chief stumbling block seems to be the husband who claims that he is too tired. So if we can put a new idea into the husband's mind and also provide a ready argument for the wife and children that will induce him to go to the movies, we will have done something. We also figure that there is no time in the year during which the average person is adverse to taking a vacation and that at this particular time a vacation is uppermost in most minds, so that if we can convince people that they can have the effect of a short vacation right in their own city, we may contribute a little toward increasing motion picture attendance."

Cooperation from other companies in the promotion would be welcomed by Columbia, Mr. Montague said Tuesday, adding, however, that he had not conferred with sales managers or other executives of other majors.

Mr. Montague stressed the local facet; that the exhibitor was in the proper position to sell his theatre as an institution, if not through newspapers, then in his program; if not with the copy sent and suggested, then with emphasis on community service. Such emphasis pays, he said, and noted one exhibitor who is offering refunds to any patron to whom the exhibitor's cashier does not say, "Thank You."

Particularly the Columbia sales manager asked cooperation from the trade press.

Following are quotations from some of the exhibitors' letters received by Mr. Montague:

Ned Greene, Manager, Legion Theatre Company, Mayfield Ky.: "Please accept my sincere appreciation for you letter explaining the 'Movie Vacation' newspaper campaign. You have no idea how much it helps to know that at least some of our leaders are leaders. I hope that out of your efforts will come a Public Relations Department and a Central Advertising Bureau to formulate and co-ordinate all industry advertising. I have become convinced that our loss of business is strictly our own fault. The whole industry is in a rut on advertising and it is my opinion that with the proper cooperation on institutional advertising, we can turn our present twenty per cent loss into a twenty per cent gain. Again thanking you for your efforts and assuring you of our whole hearted cooperation."

Rodney A. Pantages, Hollywood Pantages Theatre Corp., Hollywood, Cal.: "I sincerely appreciate your letter of June 18 and the enclosures on the motion picture vacation idea. That is one of the finest theatre promotion ideas we have ever had presented to us, and we will do our level best to institute a similar and possibly enlarged campaign here in Los Angeles. If the theatre men of the country act upon your fine suggestion, you will have done the industry a real service."

H. E. Jameyson, District Manager, Fox Midwest Amusement Corp., Kansas City, Mo.: "Please permit me to thank you for sending me the advertising from the Philadelphia *Bulletin.* I think the whole industry owes you a vote of thanks for the initiative you have shown in presenting this excellent campaign to the exhibitors of America. I, for one, am grateful. This morning I showed it to the Advertising Manager of one of our papers here in Wichita and I am quite sure this paper is going to take it on. Is it your plan to continue sending us proofs of other ads? I would like to be put on the list."

E. D. Dorrel, Fox Midwest Amusement Corporation, Kansas City, Mo.: "Thanks very much for your letter and tear sheets concerning the promotional copy being used by one of the Philadelphia papers. Our local newspaper, the Emporia *Gazette,* has agreed to use this series of ads and to use editorial comment along the same line.

Benjamin M. Berinstein, Wm. Berinstein Theatres, Elmira, N. Y.: "I wish to thank you for your letter of June 18 with its enclosures on the Philadelphia *Evening Bulletin* and Movie Vacation Idea. I am going to follow this matter up personally. I agree with you that it is one of the finest opportunities that we have had in some time. I think you are doing the industry a great service in calling this idea to their attention."

E. E. Bair, Defiance Theatres, Defiance, O.: "When sales managers, teachers, executives begin to show people how to help themselves they will have accomplished the essence of all learning. Your letter about the "Movie Vacation" prompts this letter and it causes wonderment why there is not more of this kind of common sense 'salesmanship'—a little of the go give instead of the 'go get.' No doubt you and I have been identified in this industry for a long time—don't you concur that there is way too little of the 'go and give'? Your letter convinces me you are most sincere in your efforts to put this idea over, and I am sure you will accomplish something?"

L. F. Eick, Secretary-Treasurer & Manager, The Fenray Photoplay Co., Martins Fery, O.: "Your letter of June 18th in connection with the 'Ever Try a Movie Vacation'? campaign was heartily welcomed by us. We have been attempting to work out some plan of advertising to stimulate theatre going but have been unable to devise any that would be within the limits of our advertising budget and at the same time would be sufficiently consistent in its duration to bring about the desired results. The plan which you so generously offer through your letter just fills the bill. We have taken

(Continued on following page)

Exhibitors Urged To Push National Exploitation Plan

(Continued from preceding page)

immediate steps with the newspapers to put it across and through them are endeavoring to obtain from the *Evening Bulletin* the future advertisements which will be a follow-up of those which you enclosed. This to us seems the best thing that has yet been devised to stimulate business on a sound basis and we hope that enough theatres will see the possibilities in it to bring back to the theatres of the country much of the patronage that has slipped away. We want to thank you for bringing this matter to our attention and as a consistent user of Columbia product you can rest assured that whatever benefit may accrue to us will reflect itself in increased revenue to your company."

William N. Skirball, Skirball Brothers, Cleveland, O.: "Obviously the idea outlined in your letter of June 18th appealed to the manager of our Rivoli Theatre. You will note from the enclosed ad of the current week's show that the idea has already been put into effect at this theatre."

A. F. Sams, Jr., Statesville Theatre Corp., Statesville, N. C.: "Thanks kindly for your letter of June 18th and the enclosures that were attached. We appreciate very much this help from you and think it is most kind of you to pass on the idea in one of the Philadelphia newspapers. We are putting these ideas to work in our several towns right away. We need all the help that we can get just now as it is mighty hard to compete with the European situation and their free publicity over the radio and through newspapers."

A. C. Hayman, New Lafayette Theatre, Buffalo, N. Y.: "Your letter of June 18th reached me yesterday and it impressed me greatly. I think you have a marvelous idea. We immediately contacted the editor of the Buffalo *Courier-Express* and sold him the idea. He has written to the Philadelphia *Evening Bulletin* for permission to use this series of ads. I think this is fine work on your part and if the exhibitors generally will take this matter up, they can make a nationwide issue of it and it may help to bring us out of this terrible slump we are now experiencing. I personally want to thank you for sending this idea to me and I will try to sell it to the newspaper at Niagara Falls. I hope your idea is a success nationally. You deserve a great amount of credit for bringing it to the attention of the exhibitor."

Oscar Doob, Loew's Inc., 1540 Broadway, N. Y. C.: "I have had reproductions made and am supplying them to all our theatres with instructions to try to plant them in local papers. I also have our advertising agency trying to sell one of the New York dailies on the idea to run a similar series."

Alvin Sloan, St. Cloud Amuse. Corp., Washington, N. J.: "We read with great interest your recent letter and the proofs from the Philadelphia *Bulletin* editions. Thanks a lot for passing these along. The front page of the enclosed paper (which we publish) is an adaptation of the same idea."

Harry L. Nace, Publix-Rickards-Nace, Inc., Phoenix, Ariz.: "This will acknowledge with thanks your letter of June 18th wherein you outline campaign on 'it's a Movie Vacation.' I am taking this up with our boys at our meeting Monday and I feel sure that this should prove a great stimulant for us."

R. S. Hess, Groton Theatre, Groton, Conn.: "We have just received and read with much interest your letter of the 18th along with the enclosures. We feel that we can make good use of this 'Movie Vacation' idea."

T. V. Killeen, Comerford-Publix Theatres Corp., Wilkes-Barre, Pa.: "Read your letter of June 18th with much interest. Like you, I feel the *Evening Bulletin* idea an excellent one and have taken your advice to run to the nearest paper. I am quite certain we can count on the wholehearted cooperation of the Wilkes-Barre *Record,* as our meeting with representatives of the paper was most satisfactory."

Ward Kreag, Community Theatre, Catskill, N. Y.: "Thank you for your letter of the 18th received today. The 'Movie Vacation' idea is mighty good and I expect to be able to do something about it in Catskill."

Chas. R. Gilmour, Gibraltar Enterprises, Inc., Denver, Col.: "I appreciate and thank you sincerely for your letter of June 18th to which you attached the letter from George T. Eager of the *Evening Bulletin,* and also some of the ads that are being run by that paper. The idea is excellent. We are going to follow through with it in every situation we have. I shall always appreciate having you pass along any such constructive ideas. Thank you again."

James Edwards, Jr., Edwards' Theatres Circuit, Los Angeles, California: "Thank you for your letter and your idea in regard the Movie Vacation. I am happy to report that the Alhambra *Post--Advocate,* the largest daily in the San Gabriel Valley, will have an eight-day campaign on the Movie Vacation idea, starting today and will run at least a two by six each day. We will also have a month's campaign with a two by six each week in the following weekly newspapers: The Alhambra Herald, The Carvey Advertisers, The Alhambra Shopper, The Red Arrow Publications (Consisting of separate newspapers in Alhambra, Monterey Park, Carvey, El Monte, and Five Points.) Fourteen of our theatres are in the San Gabriel Valley, served by these newspapers, and I feel sure that your idea will be of inestimable value to not only our theatres, but to the competitive theatres in the Valley as well."

Albert Sottile, The Pastime Amusement Co., Charleston, S. C.: "I wish to commend you highly for the trouble and expense that you have gone into, in acquainting your accounts with the good-will advertising campaign that was initiated by the *Evening Bulletin* of Philadelphia. We are thoroughly sold on the idea and immediately contacted our local morning paper and beginning with last Sunday's issue, (June 29th), we are going to insert a copy each Sunday, for as long as they last. Through our representative at the North and South Carolina Theatre Owners convention at

(Continued on page 24)

MGM Launches Institutional 'Door-Bell' Promotion for Localized Selling

Metro-Goldwyn-Mayer's "doorbell ringing" campaign—by which it hopes to ascertain what film fare the public wants, through contact with the nation's newspapers and key exhibitors—began officially Monday, in New York City, with the arrival there of Barrett Keisling, from the company's studio publicity department. He is one of three men detailed by MGM to interview managing and news editors, film critics, and amusement page chiefs of leading newspapers, to obtain opinions from leading exhibitors, and to confer with MGM's exchange chiefs and field exploitation men. The other two are Andy Hervey and Don McIlwain whose tours in different territories were to begin also this week.

The MGM approach via studio representatives is paralleled by its instructions to exchange executives and staffs, related in these pages previously, to join local civic and social organizations so that they may obtain opinions about the film industry's fare from these vital community sources and defend the film industry in discussions which may be inimical to local theatre trade and to the industry at large.

Mr. Kiesling expects to visit about 30 cities, Mr. Hervey about 20. Mr. Kiesling asserted Mr. McIlwain probably would be sent by the studio to about six Pacific Coast cities.

Monday, in MGM's New York home office, Mr. Kiesling said his trip would have many facets. He will check, from files locally, newspaper use of studio and home office publicity. He will also check newspaper use of syndicated material, and syndicate use of publicity. He then will ask top executives and amusement page editors of local newspapers what they desire from MGM, what they think the public wants.

Mr. Kiesling will be carrying with him certain advance information on the company's new product. He will also visit local exhibitors from whom he expects to gain valuable information on further service the studio and home office publicity and exploitation departments may afford exhibition, and what changes are necessary.

The opinions of the exchange and local exploitation men are also to be taken into account in what is, primarily, an attempt by MGM's chief publicists to ascertain whether they are doing a "job" properly.

It is Mr. Keisling's seventh such trip since 1935 but, he reminded a reporter Monday, a much more "intensive" and important one, inasmuch as the trip will take only about two months instead of the usual leisurely six, and is intended to be applied to selling and marketing under the consent decree, operative September 1st.

Mr. Keisling will travel all through the East, through part of the South, and the Middle West, and will visit his last city, St. Paul, September 5th. Mr. Hervey began his tour Tuesday in Denver, was to swing through the Middle West, Southwest and deep South, and end up in San Antonio August 12th.

JIMMY CAGNEY
BETTE DAVIS

"THE BRIDE CAME C. O. D."

Cash on delivery



JAMES CAGNEY
BETTE DAVIS
in
"THE BRIDE CAME C. O. D."
with
STUART ERWIN • EUGENE PALLETTE • JACK CARSON
GEORGE TOBIAS • HARRY DAVENPORT
Directed by WILLIAM KEIGHLEY
Screen Play by Julius J and Philip G. Epstein
From the Story by Kenneth Earl and M. M. Musselman
Music by Max Steiner

DELIVERY THIS WEEK FROM WARNERS!

MARK OF SHOWMANSHIP

Columbia Backs Institutional Ads

(Continued from page 22)

Myrtle Beach, this unselfish effort on your part was brought to the attention of the membership, and needless to say, it met with unanimous approbation."

C. K. Mason, Commonwealth Amusement Corporation, Kansas City, Missouri: "Many thanks for your letter of the 18th, in which you outline the Movie Vacation ad recently used in Philadelphia. I think this is a very clever stunt, and I am going to pass it on to all of our managers immediately. Just a few moments ago, I discovered that you evidently have given this considerable publicity, for one of our small town managers advises me of the fact that he had already made the tie up with his local paper."

Earle Hendren, Secretary-Treasurer, Cherokee Amusements, Inc., Erwin, Tennessee: "Thank you very much for your letter of June 8 in regards to series of newspaper advertising 'It's a Movie Vacation' and we are so impressed with the data that you enclosed with your letter that we are not only using this idea at our theatre here in Erwin, Tennessee but would like to use it in our various other theatres and will appreciate your sending a copy of your letter of June 8 together with copy of letter from Mr. T. Eager of Philadelphia Evening Bulletin and copy of series of ads to the following theatres of Cherokee Amusements, Inc.: Hollywood Theatre, Madisonville, Tenn.; Carolina Theatre, Spruce Pine, N. C.; Cherokee Theatre, LaFollette, Tenn.; Gay Theatre, Sweetwater, Tenn.; Grand Theatre, Lenoir City, Tenn.; Gay Theatre, Jellico, Tenn.; State Theatre, Marshall, N. C.; Capitol Theatre, Oneida, Tenn.; Yancey Theatre, Burnsville, N. C.

H. E. Weiner, Columbia Philadelphia Branch Manager: "Mr. I. Epstein, the general manager for Ben Amsterdam's Atlantic Theatre Circuit, Philadelphia, Pa., was very highly enthused over this idea. It is Mr. Epstein's intention to try to promote the use of this type of material in all of the towns where Atlantic operates theatres, and as soon as anything is accomplished along these lines, will forward the result to you."

E. P. Burrows, Landsdale Theatre, Landsdale, Calif., said he used the Movie Vacation ad on the back page of his program.

G. R. Carter, Manager, E. M. Loews, Winchester, Mass., used the front page of his program "Reel News," to present the Movie Vacation idea, under the heading "Renew the Movie Habit."

E. C. Grainger, Shea-Chain, Inc., 1540 Broadway, New York:
"I recommend this for our theatres. Another piece of showmanship is the publication of reports taken from polls of theatre patrons, that newspaper ads are the greatest factor in attracting patrons to the theatres. I know this is true in New York and other big cities and the same fact may not prevail in other towns, but from time to time instead of using stereotyped Hollywood mat ads you might pick out an unusually good newspaper review and quote it in your ad—with a comment like this "No recommendation of the Management could be greater than the review of..... Read it—and attend the .....theatre and see for yourself how good a picture.....is."

New RKO Boston Home

RKO's new exchange in Boston was opened Tuesday. It is at 122 Arlington Street. Ross Cropper is manager. Home office officials, led by vice-president Ned Depinet, attended opening ceremonies.

'DOORBELL RINGING' URGED IN ST. LOUIS

Reprints of a statement made by H. M. Richey, MGM executive, at the Carolina exhibitor convention, last week, urging theatre exhibitors to "stop wringing your hands and start ringing doorbells and to quit shouting business is bad," are being distributed this week to all managers of Fanchon & Marco theatres in St. Louis.

Hopeful that Mr. Richey's call to arms will stimulate the managers to greater effort, F & M officials are asking the managers to see that the personnel of the theatres are also acquainted with the statement.

Sam Scribner, Theatre Operator, Dead

Sam A. Scribner, old-time theatrical manager and operator at one time of forty burlesque houses, died of heart disease at his Bronxville home July 8th. The 82-year old theatre man who devoted the last twenty-five years of his life to theatrical philanthropy, was treasurer of the Actors Fund of America and worked with the late Daniel Frohman and Walter Vincent, present president of the Fund, to help his needy colleagues.

Born in Brookville, Pa., Mr. Scribner entered the show business via medicine shows, minstrel and circus companies and Wild West shows. Later he joined the late Harry Williams, owner and manager of the Williams Academy of Music in Pittsburgh, in presenting traveling all-star vaudeville shows. For a time he was a partner of the late Sam H. Harris, when together they offered Terry McGovern, the boxer, as their first star attraction, who was managed in the prize ring by Mr. Harris.

Among the theatres built during Mr. Scribner's operations was the Columbia, now the Mayfair, in New York. Many stars and comedians got their start in his theatres, including Fred Stone, Al Jolson, Leon Errol, Belle Baker, Sam Bernard, Billy B. Van, Clark and McCullough, Alexander Carr, Sophie Tucker and Jack Benny.

Shapiro Resigns from World Pictures

Irvin Shapiro, general manager of World Picture Corporation, has resigned and will leave the company to devote his efforts towards the creation of unusual motion picture productions.

Mr. Shapiro feels that the situation at present is opportune for the creation of these films heretofore obtained from Europe, South American and occasionally from Hollywood. A successor will be named in a few days.

Tempest in Toronto

Toronto theatres were forced to refund admissions to their patrons last Tuesday, as the result of a prolonged breakdown in power service which was caused by a severe electrical storm. The theatres also went dark for a brief period. The storm also disturbed radio reception, closing down communication with Europe and cancelling British programs on the Canadian network for a time.

Rehearing Asked On Chance Games

Attorneys for Tri-States Theatres, the Ralph D. Goldberg circuit and other theatre interests filed a brief with the Omaha supreme court urging a rehearing on the court's recent decision outlawing "Prosperity Club" at the Omaha houses.

The brief claims the United States "permits lotteries and gift enterprises on the radio stations" and this fact has diminished theatre attendance in Nebraska. They claim Omaha exhibitors, prohibited from operating similarly, are denied equal protection of the law.

The brief was in support of a motion of rehearing of a case in which the defendants were found to have violated the court's 1937 Bank Night injunctions and were fined in contempt of court.

RKO Accused of Libel In Its "Primrose Path"

Claiming they were libeled in the film, "Primrose Path," three Fall River residents have filed suits totalling $600,000 against RKO Pictures, Inc., in Boston Federal Court.

The plaintiffs also allege they were libeled in the book, "February Hill," from which the film was made.

The picture starred Joel McCrea and Ginger Rogers.

Plaintiffs are Minna and Joel Wright, and Vera Burdett. Each seeks $200,000 damages.

The complaint states "February Hill" was written by Victoria Lincoln, who lived in Fall River in 1934, and who drew plaintiffs as characters, unfavorably.

Lefko Named RKO Manager

Ned E. Depinet on Monday at the RKO Radio convention in New York announced the promotion of Morris Lefko, Pittsburgh salesman, to the vacancy of branch manager in Indianapolis, replacing Roy Churchill, who resigned a few weeks ago.

New Detroit Theatre

A new 500-seat Telenews theatre, to be erected by the Michigan News Reel Co., in Detroit, will be started September 1st, according to Cyril Schley, architect. It will be the first new theatre to be erected in the downtown district of the city in 15 years.

Panoram Moves to Chicago

The Panoram division, sound movie machines, of the Mills Novelty Company has been moved from Hollywood to the Chicago plant. Gordon Mills continues as general sales manager with James Hudson as his assistant.

Gamble on Censor Board

Ted Gamble, manager of the Capitol theatre in Portland, Ore., has been elected vice-chairman of the Portland Board of Motion Picture Censors.

Windemere Joins Libert Films

Fred Windemere has joined the executive staff of Liberty National Pictures, and is currently in charge of the company's Hollywood office.

THEATRES CUT FOR SOLDIERS, WANT EXEMPTION FROM TAX FOR THEM

Mobile Stage Shows Play to 650,000 Soldiers Throughout the Country; Many Film Stars Make Personal Appearances

An all-out industry effort, led by Loew's, Paramount, RKO, Warner Brothers and independent circuits, is in motion to effect legislation in Washington which will remove the existing federal tax from cut-price tickets sold to servicemen in uniform. If this proposed action fails, industry men will aim for permission to allow the selectees to pay a tax on the cut-price of the ticket, not the full price, as is the prevailing custom. The concerted move seeks either elimination of the tax or its reduction to two cents on such cut-price admissions. The pending House tax bill in Congress would exempt armed forces from movie ticket tax payments.

Nicholas M. Schenck, president of Loew's, in commenting on complete elimination of the tax on cut-price tickets, said: "It seems illogical to offer a cut-rate ticket to a man —because his $21 per month wage hardly includes much margin for entertainment—and then tax him on the full price of the ticket." Other executives point out that if the government considers motion pictures as important for morale maintenance, foregoing the tax would be a trifling investment in morale.

Cut-Rate Move Spreads

This action follows simultaneous efforts on the part of industry leaders to extend cut-rate admission tickets for uniformed Army men to all theatres through the country. Loew's Warners, RKO and Fox West Coast theatres officially have adopted the policy and a number of independent circuits have joined them. National Theatres are considering adoption of the plan and Paramount circuit has decided to deal with the subject on the basis of individual operators in separate localities. It is reported that the Motion Picture Committee Cooperating for National Defense, headed by Warner's Joseph Bernhard, who is chairman of the theatre division, is backing the industry-wide expansion of this policy.

Representatives of circuit operated and independent houses met at the Congress Hotel, Chicago last week, to discuss the policy to be pursued by Chicago theatres regarding special admission prices for uniformed men in service.

It was decided that, effective July 8, first run houses charging regular admissions of 35c, 50c and 68c would reduce their prices to 25c, 30c and 35c to men in uniform. Class "A" houses charging 30c and 50c would make a reduction to 20c and 30c, "B" houses from 25c and 40c to 20c and 25c, "C" houses from 20c and 30c to 15c and 20c, all plus the prevailing tax rate of the regularly priced ticket. Balance of subsequent run houses will have a 15c minimum for uniformed men.

The Warner Bros. Theatre circuit, which decided on a national policy of price reductions for men in the service, varies slightly from the above. Their reductions are as follows: on all tickets 40c or under the price will be 20c: on admissions over 40c, it will be 25c, plus prevailing tax.

Those in attendance at the meeting were Jack Kirsch, president Illinois-Allied Theatres; John Balaban and Walter Immerman, Balaban & Katz; Harry and Elmer Balaban, H. & E. Circuit; James Booth, Essaness Theatres Corporation; Charles H. Ryan, Warner theatres, and Frank Smith, RKO Palace Theatre. Representatives of various film exchanges also listened in and it is believed that the distributors will go along on the policy adopted.

Following the lead of the Warner theatre circuit, Oscar Forman became the first independent operator in Philadelphia to announce reduced admissions for uniformed service men, as of July 3rd.

Special Rates in Reading

Operators of the downtown first run houses in Reading, Pa., devised this week special rates applying to admission charges over 20 cents. In addition to that charge, men in uniform will be required to pay the government taxes on the established price of the ticket, depending on the time of the day. Theatres making the announcement included the Embassy, Loew's, Warner, Astor, Strand, Park, Ritz, Rajah and Strand and includes both circuit houses operated by Warners Loew's and Wilmer & Vincent, and the independent houses of Dr. H. J. Schad and Jay Emanuel.

As of July 4th, all Century Circuit Theatres lowered admission prices for the boys now in military service, to ten cents for matinees and fifteen cents for evening admissions.

650,000 See Army Shows

Reporting on the activities to date of its mobile vaudeville-variety shows which have circuited 60 army and navy posts throughout the country and have reached 650,000 soldiers and sailors, the Citizens Committee for the Army and Navy, Inc., of which Thomas J. Watson, is president, revealed this week that the "entertainment tastes of the khaki and blue audiences have not been dulled by the ardors of military training," and that their experiences have shown "that only professional entertainment acceptable to Broadway is acceptable to the men in camps."

Describing the five acting units which were circuited on red, white and blue large caravan trucks loaned to the Committee by General Motors, as "speed-shows" similar to the "revival of the one night stand, the report said that audience reaction for this type of entertainment has "so far fulfilled the expectations of the Committee and the Morale Division experts of the War and Navy Departments."

It was estimated that before the army begins its mid-summer manoeuvres, an additional 200,000 men stationed at 15 other cantonments will have seen the shows. Each of the five touring units has a master of ceremonies, a cast of singers, dancers, variety artists and vaudeville specialists.

Stars Head Camp Show

Among the stars who have already appeared with the Motor Camp Shows, according to the report, are: Milton Berle, Bill Robinson, Jane Frohman, Allen Jones, Billy Rose, Chico Marx, and Phil Regan.

Performers are compensated by the Committee at prevailing rates, except for the screen, stage and radio stars who have appeared with various units as "volunteer performers." Each unit also has its own company manager and musical director, and much of the musical accompaniment for the shows is provided by musical ensembles of the men in uniform themselves.

The Committee predicts that approximately 1,000,000 men in the service will have been entertained by the travelling shows upon conclusion of the currently five unit speed-show tours. Lawrence Phillips, executive director of the Citizens Committee, issued the report which further said that in "every way possible every effort is made to preserve the atmosphere of a real professional theatrical venture although the presentations are given, of course, without charge to the soldiers and sailors."

More than a dozen prominent Hollywood stars took part in a gigantic entertainment for men of the 250th Coast Artillery, in training at Camp McQuaide in northern California, near Watsonville last week. It was another of the large-scale entertainments planned for Army camps by the motion picture industry. Stars of the program included Joe E. Brown, Marlene Dietrich, Eleanor Powell, George Burns, Gracie Allen, Carole Landis, Charles Boyer, Rosalind Russell, Kay Kyser and his orchestra, Ginny Simms, and Ish Kabbible. Invited from nearby camps to share the show were the 116th and 82nd observation squadrons from Salinas Airport, and the 91st observation squadron from Watsonville.

Industry USO Drive Launched

Last Monday marked the opening gun of the New York film industry committee's drive to help raise the $10,765,000 objective of the United Service Organization. Joseph Hazen of Warner Brothers, who is chairman of the committee, hopes to top the industry quota, set for a ten-day period, within a week. Mr. Hazen made public a letter he received from Thomas E. Dewey, national chairman of the USO campaign, in which Mr. Dewey said, "The motion picture industry has always contributed gener-

(Continued on following page)

THEATRES HEAR PRESIDENT'S SPEECH

Observing the Fourth of July last Friday, many theatres throughout the country as well as other places of public congregation halted their activities while President Roosevelt urged the nation to work for human freedom.

New York's Mayor LaGuardia, who arranged the nation-wide program for pledging allegiance as director of the Office of Civilian Defense, led the audience of the Criterion theatre on Broadway in repeating the pledge as it came over the radio and in singing the national anthem. An usher with an American flag was stationed in the center of the stage during the exercises.

The Moscow short-wave radio devoted an entire hour to an English-language program celebrating the Fourth. The program included a message to Americans with "ardent greetings" on the occasion of their "glorious national holiday." N. Ilyen, the Russian writer and Sergei Eisenstein, Russian motion picture director, took part in the Soviet program.

INDUSTRY AIDS USO CAMPAIGN

(Continued from preceding page)

ously of its talent, time and funds for worthy causes. Here is the opportunity again for it to demonstrate its fine patriotic spirit. I am sure the industry will speedily raise its quota for the USO—the army behind the army. Won't you please convey my thanks," the letter said, 'to the members of your Committee and the employees in the motion picture industry for their efforts in behalf of the USO."

B. S. Moss, chairman of the Exhibitors and Accessories Committee for the campaign, reported a ready response from those in the independent exhibition and in affiliated industries. Mr. Hazen said, and further explained that: "Each of the film companies has named a representative in the home offices, which group makes up the committee. Collections are being made within the companies. Some 5,000 or more donations can be handed to committeemen without the donors leaving their own buildings." He urged New York film industry workers to "just hand your check or cash to a member of the USO committee."

Pledges of substantial amounts, it is reported, have already been made by home offices of the major companies, but concentration will continue during the ten-day drive for individual contributions from company employees.

During the first days of the drive, the Committee ran full page ads in industry trade journals addressed "to every man and woman in the New York film industry," urging immediate cooperation in the USO campaign. Other stunts to spurt the drive will be announced by Mr. Hazen later.

Committee members in New York include: W. C. Michel, 20th Century-Fox Richard Patterson, RKO; Oscar A. Doob, Loew's; Harry Buckley, U. A.; Abe Schneider, Columbia; Austin C. Keough, Paramount; Matty Fox, Universal; B. S. Moss, Si Fabian, George Skouras, Harry Brandt, Samuel Rinzler and Herman Robbins.

Coast USO Plans

Southern California and independent exhibitors unanimously pledged support for the USO campaign at a meeting held last Monday in Los Angeles, at which Charles A. Buckley, FWC vice president presided. The West Coast drive to raise funds for the organization begins July 17th and will end on the 24th. Dr. A. H. Giannini, chairman of the Southern California division for the USO was the guest speaker at the meeting and declared that the forthcoming drive "will cover theatres from Pasorobles to San Diego."

Branch managers of all major company exchanges also pledged support of the drive which hits at a $100,000 quota objective, as announced by Albert A. Galston, independent operator of Hawaill and Marcal theatres. Mr. Galston cited the $87,000 raised by the Southern California theatres for the Greek War Relief campaign and the $60,000 collected for the Will Rogers Memorial fund.

A committee to head up USO activities for the drive was appointed, and includes: Chairman Robert W. Whitson, Hunley Theatres, Hollywood; Clayton T. Lynch, Metro resident manager; Mrs. Jenne Dodge, Mission and Mayfair theatres, Ventura; Marco Wolfe, head of Paramount and Southside theatres; Rodney Pantages; of Pantages, Hollywood; and Ben Wallerstein, Warner Brothers' theatres.

Ted R. Gamble, Portland, Oregon, exhibitor, has been appointed by the Treasury Department as state administrator for Oregon in the National Defense Savings campaign now under way for the sale of defense bonds and stamps.

Mr. Gamble, who will serve without compensation, will cooperate with the defense savings staff of the Treasury in stimulating the sale of bonds and stamps through the establishment of representative, non-partisan state and local committees to develop community interest in the savings program.

Mr. Gamble was for some years past manager of the J. J. Parker group of theatres, and last year took over management of the Portland Capitol Theatre. Subsequently he added the Bagdad, Rialto and Cascadian theatres to his "string." Mr. Gamble has served on the Portland Board of Review since 1937, and in 1939, he was chosen by the Junior Chamber of Commerce in that city as its "first citizen."

Stars Feature Treasury Show

Following its debut on the air last week, the Treasury Department's "Millions for Defense" program, broadcast over 88 CBS coast-to-coast stations, scored another hit show last Wednesday, featuring Bob Hope, Bing Crosby, Dorothy Lamour, Dorothy Maynor, Raymond Massey, and Lowell Thomas as the star performers for the second in the 13-week Texaco series to boost defense savings bonds and stamps.

Raymond Massey appeared in a specially written play for the program contributed by Arch Oboler, and Lowell Thomas was the master of ceremonies. Al Goodman's orchestra and the Ray Block choir provided additional musical entertainment.

Howard Dietz, MGM's advertising and publicity director, and Secretary Morgenthau's appointee as co-ordinator and chairman of the programs, worked with Paul Munroe, of the Buchanan advertising agency, and Herman Wouk, chief script writer for the shows, on this second program. All the broadcasts will be directed by Earle McGill, CBS's casting chief.

Halt Aluminum Admission Shows

Exhibitors throughout the country have been requested to hold up "Aluminum Admission Performances" until after the national scrap aluminum collection campaign begins on July 21st, Robert W. Horton, director of the Information Office for Emergency Management in Washington, notified the Motion Picture Committee Cooperating for National Defense this week.

Mr. Horton said he would appreciate "aluminum admission performances" after the July 21st campaign and expressed the belief that active participation by exhibitors then would be a major factor in the Government's effort to conserve aluminum.

On July 21st, local collection committees will conduct door-to-door canvasses and these activities will be under the direction of the highest local elected public official, Mr. Horton revealed. OEM has suggested to governors and mayors that exhibitors be given places of responsibility on such local committees as are organized.

Meanwhile, plans were afoot in Philadelphia, by circuit and independent exhibitors, as a single unit, to hold an aluminum defense matinee this month as a token of the industry's participation in the national defense drive to conserve this vital metal. The idea originated with Charles Goldfine, operator of the Alden Theatre, who collected more than 500 pots and pans for an aluminum defense matinee. Horlacher's film delivery service has volunteered to collect all the utensils which represent admission to the theatres.

In Chicago, the Balaban and Katz circuit announced that morning "aluminum shows" will be held in neighborhood and suburban theatres on July 21st. Children presenting any article made of the essential defense material will be admitted free, and it is expected that thousands of pounds of scrap aluminum will be coralled in this manner.

Southeast Blackout Ends with Rains

Theatre managers in Atlanta know the meaning of "The Rains Came," for during the nine-months' drought in the Southeast, which had caused power shortage in Georgia, Alabama and Tennessee, managers had cooperated with authorities in conserving power by "black-outs" of marquee and other theatre front lights. Heavy rains during the past week will restore the lights to Atlanta theatres which had reduced their kilowatt consumption by one-third of that used during the last week in May.

The lifting of the ban will continue through this week and if at the end of the seven-day period, the lakes and reservoirs have stored up enough reserve power, the "black-out" will be permanently lifted. There was no compulsion in the power reduction method, but purely as a voluntary measure, theatre managers eliminated all lights not needed for safety and confined their marquee lighting only to the name of the feature attraction.

From Hendersonville, North Carolina, reports of a four-day rain ended the power rationing for theatres in that area this week. Industrial users, however, were still being requested to abide by precautionary measures.

Heavy rain-fall in New Orleans brought good news to theatre managers there during the Independence Day week-end, who were heartened by the partial lifting of the "black-out" ban of marquee lights necessitated during the many weeks of the drought. Influx of 13,000 soldiers from nearby Army camps to the city and the Mississippi Gulf Coast resorts during the holiday, brought a sharp increase in theatre patronage for that area.

More Hollywood War Films

Further indication of Hollywood's efforts to cooperate with the Government in dramatizing for the public "defense consciousness," is revealed in West Coast reports this week of continued planning to plan war film production.

Darryl F. Zanuck, Twentieth Century-Fox chief, who is chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, announced that Sol Lesser will start another war department training film, this one on anti-aircraft machine guns, which will be made by the Research Council at the Bicycle Lake Anti-aircraft Firing Range near Barstow, California.

Metro is making a one-reeler called "The Battle," narrated by Carey Wilson, which will give the first complete picture of all phases of a naval engagement, and which will show naval preparations which have been made in case an enemy fleet ever approaches these shores.

Samuel Goldwyn is pushing his schedule of the long-planned picture "Seventh Cavalry," which he announced will be filmed at Fort Bliss, the Texas headquarters of the regiment. Mr. Goldwyn now contemplates using Technicolor for the film. This will be the third picture on Gary Cooper's schedule when he returns for sudio work from New York. Mr. Goldwyn and Lieut. Col. Thoburn K. Brown, commanding officer at Fort Bliss, have been working quietly to complete production plans for the picture which, it is reported, Government officials hope will be completed soon.


THE PUBLIC BEGGED FOR IT!
YOU DEMANDED IT!
NOW HERE IT IS!
...AND HOW!
PLEASE TURN PAGE

Paramount's

"THE SHEPHERD OF THE HILLS"

In Glorious TECHNICOLOR!

despite 100° weather brings St. Louis, Mo. Ambassador Theatre its BIGGEST OPENING IN THE PAST YEAR topping "Virginia" by 50%



starring **JOHN WAYNE · BETTY FIELD · HARRY CAREY**

with **Beulah Bondi**

James Barton · Samuel S. Hinds · Marjorie Main · Marc Lawrence

Screen Play by Grover Jones and Stuart Anthony · Based on the Novel by Harold Bell Wright

Paramount Pictures

Paramount Pictures

CANADA LOOKS TO U. S., BRITISH AND FRENCH FILMING IN DOMINION

Pascal, Warner Brothers Set Plans for Production in Dominion; See Influx of Talent from Occupied France

by PAT DONOVAN
in Montreal

Canada is looking to some sizeable theatrical feature production by British and French, with at least a spattering of filming by U. S. interests, this latter activity prompted by the arrival at Ottawa, last week, of Hal Wallis from Warner Brothers' studios at Burbank, California, to complete arrangements for the filming of "Captains of the Clouds" there. This one, based on the Royal Canadian Air Force, is to be directed by Michael Curtiz. The RCAF is cooperating.

French Seek Exiles

The fall of France and the consequent collapse of its film industry has sorely affected the prospects of film amusements for French Canada.

Ambitious French theatrical circles in Quebec would have all the exiled Parisian film artists and technicians come here and give birth to a new Canadian cinema industry, and while the idea of rebirth of French films in Canada's 'New France' listens well, funds for promotion are not likely to be forthcoming from a Quebec government already burdened with financial worries of a domestic nature, plus war requisitions by England for the war with the Axis powers.

Apart from this, and warned by the fact that 'real' French-film supplies are but enough to last a short while, French Canadian amusement heads are preparing for a time when their film houses will either have to close their doors, or proffer some alternate type of entertainment. The fact is they are currently engaged in preparing that alternate amusement device,—the stock company for stage shows.

Montreal, until a decade or more ago, was a prosperous stopping-off place for both English and French stock companies. With the advent of talking pictures, however, stage entertainment declined rapidly, more so here than in other Quebec centers.

French companies, however, with 'big-name' casts, still flourished, and it is felt today that a spirited revival of French stock with star casts will, when the stock of French films is exhausted, be ready and sufficiently popular to supplant and absorb the revenue of the French film.

First step in the direction of the revived French stage was the production of Dans L'Ombre du Harem" ("In the Shadow of the Harem") by La Comedie de Montreal, French stock company which alone has survived the onslaught of lean days and the talking film. This group will, in the near future, present their production at the Monument National, large French theatre, with Ramon Novarro in the lead.

On the success of this first experiment rests the larger plan to engage French stage and screen luminaries presently in voluntary exile in Hollywood, New York and London.

Larger number of these personalities have little or no experience in the American or English stage or screen scene, and the proposition which New France offers, with its potential audience of some 4,000,000 is described as an attractive one. Even if its prospects of success were dull, the experiment will give them opportunity to keep their hand in until the hoped for eventual liberation of France, its peoples and its cinema.

Pascal Plans Secret

Although arrangements are reported to have been completed between Gabriel Pascal, British film producer, and Associated Screen News, Montreal, for the production of feature-length films in Montreal, little definite information is permitted to circulate regarding the new project.

In the beginning negotiations between Mr Pascal, Ben Norrish of Montreal, and the Dominion government were shrouded in secrecy, and gave rise to a wealth of rumour and speculation. Reports then were that the producer was to make government short features with the aid of the Dominion's propaganda department and the British Ministry of Information. Reports varied as exhibitors and theatre men stabbed blindly at Mr. Pascal's motive in coming to Montreal.

Later reports were that two "million dollar productions" were under consideration by the interested parties, and at least one of these had been given a name.

It has been said authoritatively here that the initial Canadian film production on Mr. Pascal's production program will be "The Snow Goose" a story by Paul Gallico. Possessing all production rights to the Shavian stories, it is expected that the producer will follow up with a choice from George Bernard Shaw's "The Millionaire," "Captain Brasshound's Conversion" or "Arms and the Man." After that will come "Saint Joan."

From the same authoritative source it is reported that a name cast will be brought to Montreal or to location, for the film work. A famed character actor from Hollywood has reportedly been tested for the leading role. In view of the fact that Paul Muni, one of Hollywood's most distinguished character actors has just recently completed work in "Hudson's Bay," and considering that Mr. Gallico's story has part of its locale in the Hudson's Bay Territory, there may be some reason for suspecting that Mr. Muni will be approached with the role. The balance of the cast has apparently not been decided upon.

First rumor that the British Ministry of Information was sharing some responsibility for the project, a rumor later spiked, is recurrent again. An analysis of the Gallico story demonstrates that action in "The Snow Goose" centres first in Canada, in the north territory, and shifts to the channel shores of England and France during the evacuation of Dunkirk.

Some collaboration with the Ministry of Information is seen necessary if the story of Dunkirk is to be told. When it is told it will doubtless be fashioned with an eye to lauding the British courage in face of disaster—Dunkirk might easily have been a disaster.

If it follows this pattern it becomes propaganda, and as such must come from the British Ministry of Information. Therefore, although accurate information on the Pascal-Associated Screen News Co. plans is carefully guarded, there is fertile ground for guess-work.

It has been reported that Mr. Pascal is to fly, or has flown to London via Lisbon to confer with the Ministry of Information and secure what co-operation he can from that body. Possibilities are that the waters run a little deeper than that.

THEATRE MANAGERS HAVE FILM HOBBIES

Three theatre managers in Halifax, N. S., enjoy the same hobbies. T. J. Courtney, manager of the Casino, P. J. Dwyer, manager of the Family, and I. L. Haley, manager of the Dundas and Mayfair theatres are amatuer photographers, both still and motion, and all are also amatuer projectionists Whenever anything of news importance occurs in their neighborhood, they photograph the event then screen it in their theatres, as a special attraction.

Mr. Courtney has long been active as an amatuer cameraman. He has won a number of prizes in both Canada and the United States.

Permanent Exhibitor Group

The joint committee of the Edmonton Exhibitors' Association, Calgary Exhibitors' Association and Independent Exhibitors' Association in Alberta, which was organized for the purpose of opposing a recent measure to prevent exhibitors in that province from giving away prizes, has been formed into a permanent group and probably will operate in the future in protecting theatre managers' problems. The Committee also acted in persuading the government to hold up a tax on 15-cent tickets for children, and now is considering a proposal to place one operator in a booth rather than two. Committee members include: Walter Wilson and J. J. Leiberman, for Edmonton; Roy Chown and J. Peacock, for Calgary, and H. G. Stevenson and Nat Park for Independent.

US-Canadian Defense Film

Canadian and United States authorities are joining forces in production of a film based on hemisphere defense, Ottawa officials of the National Film Board announced last week. Film Commissioner John Grierson, said the film was being made for the Department of Public Information. Approximately half of the footage is being shot in America. The picturely probably will be completed in November.

Wolfberg Made Booker

John Wolfberg, formerly manager of Schine's Strand theatre in Lexington, Ky., has been appointed Cincinnati booker for the circuit. He replaces Joel Golden, who recently resigned to become Universal salesman in West Virginia in place of Jerry Marks, who has been transferred to the Columbus, Ohio, territory.

Hoss Named Branch Manager

Lon Hoss, Universal city salesman in Los Angeles for the past six years, has been promoted to San Francisco branch manager by the company. Barney Rose, former San Francisco branch manager, has been transferred to the same position in Chicago.

PARAMOUNT

(PARAMOUNT PICTURES INC.)

BRANCH	CITY	PLACE OF SCREENING	BUY ME THAT TOWN	NOTHING BUT THE TRUTH	HENRY ALDRICH FOR PRESIDENT	NEW YORK TOWN	HOLD BA THE DAV
ALBANY	ALBANY, N. Y.	DELAWARE THEATRE 290 Delaware Ave.	MON. JULY 28 2 P.M.	MON. JULY 28 3:30 P.M.	TUE. JULY 29 2 P.M.	TUE. JULY 29 3:30 P.M.	WED. JULY 2 P.M.
ATLANTA	ATLANTA, GA.	PARAMOUNT EX. 154 Walton St., N.W.	MON. JULY 28 1 P.M.	MON. JULY 28 2:30 P.M.	TUE. JULY 29 10:30 A.M.	TUE. JULY 29 12 NOON	WED. JULY 10:30 A.M
BOSTON	BOSTON, MASS.	PARAMOUNT EX. 58–62 Berkeley St.	MON. JULY 28 2 P.M.	MON. JULY 28 3:30 P.M.	TUE. JULY 29 11 A.M.	TUE. JULY 29 2 P.M.	WED. JULY 2 P.M.
BUFFALO	BUFFALO, N. Y.	NIAGARA THEATRE 426 Niagara St.	MON. JULY 28 10:30 A.M.	MON. JULY 28 12 NOON	TUE. JULY 29 2 P.M.	TUE. JULY 29 3:30 P.M.	WED. JULY 2 P.M.
CHARLOTTE	CHARLOTTE, N. C.	PARAMOUNT EX. 305-307 S. Church St.	MON. JULY 28 1 P.M.	MON. JULY 28 2:30 P.M.	TUE. JULY 29 10:30 A.M.	TUE. JULY 29 12 NOON	WED. JULY 10:30 A.M
CHICAGO	CHICAGO, ILL.	WORLD PLAYHOUSE 410 S. Michigan Ave.	MON. JULY 28 10:30 A.M.	MON. JULY 28 11:40 A.M.	TUE. JULY 29 10:30 A.M.	TUE. JULY 29 11:40 A.M.	WED. JULY 10:30 A.M
CINCINNATI	CINCINNATI, OHIO	FOREST THEATRE 671 Forest Ave.	MON. JULY 28 2 P.M.	MON. JULY 28 3:30 P.M.	TUE. JULY 29 2 P.M.	TUE. JULY 29 3:30 P.M.	WED. JULY 2 P.M.
CLEVELAND	CLEVELAND, OHIO	LAKE THEATRE 1630 Euclid Ave.	MON. JULY 28 1:30 P.M.	MON. JULY 28 3 P.M.	TUE. JULY 29 10:30 A.M.	TUE. JULY 29 12 NOON	WED. JULY 1:30 P.M.
DALLAS	DALLAS, TEXAS	WHITE THEATRE 2720 Forest Ave.	MON. JULY 28 10 A.M.	MON. JULY 28 11:30 A.M.	TUE. JULY 29 10 A.M.	TUE. JULY 29 2 P.M.	WED. JULY 10 A.M.
DENVER	DENVER, COLO.	PARAMOUNT EX. 2100 Stout St.	MON. JULY 28 10 A.M.	MON. JULY 28 2 P.M.	WED. JULY 30 10 A.M.	WED. JULY 30 2 P.M.	TUE. JULY 10 A.M.
DES MOINES	DES MOINES, IOWA	INGERSOLL THEATRE 37 & Ingersoll Ave.	WED. JULY 30 1 P.M.	WED. JULY 30 2:30 P.M.	TUE. JULY 29 10 A.M.	TUE. JULY 29 11:30 A.M.	MON. JULY 10:30 A.M
DETROIT	DETROIT, MICH.	VOGUE THEATRE 16926 Harper Ave.	MON. JULY 28 10:30 A.M.	MON. JULY 28 12 NOON	TUE. JULY 29 1:30 P.M.	TUE. JULY 29 3 P.M.	WED. JULY 1:30 P.M
INDIANAPOLIS	INDIANAPOLIS, IND.	HAMILTON THEATRE 2116 E. 10th St.	MON. JULY 28 1:30 P.M.	MON. JULY 28 3 P.M.	TUE. JULY 29 1:30 P.M.	TUE. JULY 29 3 P.M.	WED. JULY 1:30 P.M
KANSAS CITY	KANSAS CITY, MO.	VOGUE THEATRE 3444 Broadway	WED. JULY 30 1 P.M.	WED. JULY 30 2:30 P.M.	TUE. JULY 29 1 P.M.	TUE. JULY 29 2:30 P.M.	MON. JULY 10:30 A.M
	WICHITA, KAN.	UPTOWN THEATRE 3209 Douglas St.	THU. JULY 31 12:30 P.M.	THU. JULY 31 2:30 P.M.	WED. JULY 30 12:30 P.M.	WED. JULY 30 2:30 P.M.	TUE. JULY 10:30 A.M
LOS ANGELES	LOS ANGELES, CAL.	VICTORIA THEATRE 2570 W. Pico Blvd.	MON. JULY 28 1:30 P.M.	MON. JULY 28 3 P.M.	TUE. JULY 29 1:30 P.M.	TUE. JULY 29 3 P.M.	WED. JULY. 1:30 P.M.
MEMPHIS	MEMPHIS, TENN.	PARAMOUNT EX. 362 S. Second St.	MON. JULY 28 2 P.M.	MON. JULY 28 3:30 P.M.	TUE. JULY 29 10 A.M.	TUE. JULY 29 2 P.M.	WED. JULY 10 A.M
MILWAUKEE	MILWAUKEE, WISC.	COLONIAL THEATRE 1516 W. Vliet St.	MON. JULY 28 1:30 P.M.	MON. JULY 28 2:40 P.M.	TUE. JULY 29 1:30 P.M.	TUE. JULY 29 2:40 P.M.	WED. JULY 1:30 P.M.

THESE ATTRACTIONS WILL BE

TRADE SHOWINGS

BRANCH	CITY	PLACE OF SCREENING	BUY ME THAT TOWN	NOTHING BUT THE TRUTH	HENRY ALDRICH FOR PRESIDENT	NEW YORK TOWN	HOLD BACK THE DAWN
INNEAPOLIS	MINNEAPOLIS, MINN.	RIALTO THEATRE 735 E. Lake St.	MON. JULY 28 1:30 P.M.	MON. JULY 28 2:40 P.M.	TUE. JULY 29 10:30 A.M.	TUE. JULY 29 11:40 A.M.	WED. JULY 30 2:30 P.M.
	SIOUX FALLS, S. DAK.	ORPHEUM THEATRE 311 N. Phillips Ave.	MON. JULY 28 10:30 A.M.	MON. JULY 28 11:40 A.M.	TUE. JULY 29 12:30 P.M.	TUE. JULY 29 1:40 P.M.	WED. JULY 30 10:30 A.M.
EW HAVEN	NEW HAVEN, CONN.	WHITNEY THEATRE 1220 Whitney Ave.	MON. JULY 28 10 A.M.	MON. JULY 28 11:30 A.M.	TUE JULY 29 10 A.M.	TUE. JULY 29 11:30 A.M.	WED. JULY 30 10 A.M.
EW ORLEANS	NEW ORLEANS, LA.	PARAMOUNT EX. 215 S. Liberty St.	MON. JULY 28 1 P.M.	MON. JULY 28 2:30 P.M.	TUE. JULY 29 10:30 A.M.	TUE. JULY 29 12 NOON	WED. JULY 30 10:30 A.M.
EW YORK	NEW YORK, N. Y.	NORMANDIE THEATRE 51 E. 53rd St.	MON. JULY 28 10 A.M.	MON. JULY 28 11:45 A.M.	TUE. JULY 29 10 A.M.	TUE. JULY 29 11:45 A.M.	WED. JULY 30 10 A.M.
KLAHOMA CITY	OKLA. CITY, OKLA.	PARAMOUNT EX. 701 W. Grand Ave.	MON. JULY 28 2 P.M.	MON. JULY 28 3:30 P.M.	TUE. JULY 29 10 A.M.	TUE. JULY 29 2 P.M.	WED. JULY 30 10 A.M.
MAHA	OMAHA, NEBR.	DUNDEE THEATRE 4952 Dodge St.	WED. JULY 30 1:15 P.M.	WED. JULY 30 3 P.M.	TUE. JULY 29 1:15 P.M.	TUE. JULY 29 3 P.M.	MON. JULY 28 1:15 P.M.
HILADELPHIA	PHILADELPHIA, PA.	ALDINE THEATRE 19th & Chestnut Sts.	WED. JULY 30 2 P.M.	WED. JULY 30 3:30 P.M.	TUE. JULY 29 2 P.M.	TUE. JULY 29 3:30 P.M.	MON. JULY 28 11 A.M.
TTSBURGH	PITTSBURGH, PA.	SHADYSIDE THEATRE 5518 Walnut St.	WED. JULY 30 2 P.M.	WED. JULY 30 3:30 P.M.	TUE. JULY 29 2 P.M.	TUE. JULY 29 3:30 P.M.	MON. JULY 28 10:30 A.M.
ORTLAND	PORTLAND, ORE.	ESQUIRE THEATRE 23 & Kearney Sts.	MON. JULY 28 1:30 P.M.	MON. JULY 28 3 P.M.	TUE. JULY 29 1:30 P.M.	TUE. JULY 29 3 P.M.	WED. JULY 30 10 A.M.
T. LOUIS	ST. LOUIS, MO.	S' RENCO (Scr'ng Rm) 3143 Olive St.	WED. JULY 30 10:30 A.M.	WED. JULY 30 1:30 P.M.	TUE. JULY 29 10:30 A.M.	TUE. JULY 29 1:30 P.M.	MON. JULY 28 10:30 A.M.
ALT LAKE CITY	SALT LAKE CITY, U.	PARAMOUNT EX. 270 E. First So. St.	MON. JULY 28 1 P.M.	MON. JULY 28 2:30 P.M.	TUE. JULY 29 1 P.M.	TUE. JULY 29 2:30 P.M.	WED. JULY 30 1 P.M.
AN FRANCISCO	SAN FRANCISCO, CAL.	PARAMOUNT EX. 205 Golden Gate Ave.	MON. JULY 28 1:30 P.M.	MON. JULY 28 3 P.M.	TUE. JULY 29 1:30 P.M.	TUE. JULY 29 3 P.M.	WED. JULY 30 1:30 P.M.
EATTLE	SEATTLE, WASH.	EGYPTIAN THEATRE (University District)	MON. JULY 28 1:30 P.M.	MON. JULY 28 3 P.M.	TUE. JULY 29 10:30 A.M.	TUE. JULY 29 12 NOON	WED. JULY 30 1:30 P.M.
ASHINGTON	WASHINGTON, D. C.	SYLVAN THEATRE 104 Rhode Is. Av., N.W.	MON. JULY 28 9:30 A.M.	MON. JULY 28 11 A.M.	TUE. JULY 29 9:30 A.M.	TUE. JULY 29 11 A.M.	WED. JULY 30 10 A.M.
	BALTIMORE, MD.	RIALTO THEATRE 846 W. North Ave.	MON. JULY 28 9 A.M.	MON. JULY 28 10:30 A.M.	TUE. JULY 29 9 A.M.	TUE. JULY 29 10:30 A.M.	WED. JULY 30 10 A.M.
	RICHMOND, VA.	CAPITOL THEATRE 2525 W. Broad St.	MON. JULY 28 9:30 A.M.	MON. JULY 28 11 A.M.	TUE. JULY 29 9:30 A.M.	TUE. JULY 29 11 A.M.	WED. JULY 30 10 A.M.

RELEASED AFTER AUG. 31, 1941

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

EXTRA-CURRICULAR activities are at an all-time high in Hollywood, with almost everyone and his brother in the movie colony practicing a little outside business activity on the side, or else giving expression to hobbies with funds and special fancy.

Most New Yorkers in movies, radio and theatricals don't seem to have the time or inclination for other lines. Hardly a handful of stars in the East go in for that sort of thing. One finds only a spattering on selling sidelines, such as Lowell Thomas, who, the other day, sold a flock of fox pelts, from his fox farm up the Hudson, to Garfinkel's department store in Washington, D. C., and Colonel Stoopnagle, who is opening a bowling alley up in the New Canaan, Connecticut, countryside, and Jack Cohn, Abe Montague, Dave O'Malley and others at Columbia Pictures, who just opened a new bowling alley, called the Roxy, at 50th Street and 7th Avenue, where one finds automatic tele-scores, photo-electric foul lines, a 90 foot circular bar, private ladies' powder rooms, showers, lockers, 22 Brunswick alleys and whatnot, all operating 24 hours a day.

But in Hollywood filming, things are different. Everybody's in another business, from food and fish to raising Afghan hounds, with horses, horses, horses being the favorite line. Here are some typical extra-curricular activities of some Hollywoodites:

BING CROSBY—Horses, DelMar Race Track, Radio Station KMPC.

LOUIS B. MAYER—Horses, Real Estate.

RAOUL WALSH—Horses.

SMILEY BURNETTE—Fan Club Magazine, Song Publishing.

JOE PASTERNAK—Reported Silent Partner in Ciro's.

EDGAR BERGEN—Charlie McCarthy Dolls, Toys, etc.

DAVE BUTLER—Horses.

VICTOR SCHERTZINGER—Song Writing.

TED LOEFF—Horses.

MARY PICKFORD—Cosmetics.

SONJA HENIE—Ice Carnivals, Appearances, Shows.

PRESTON STURGES—Drive-In Restaurant.

MICKEY ROONEY—Writing Songs.

CONRAD NAGEL—Real Estate, Including Beverly Hills Market.

CLARENCE BROWN—Real Estate, Restaurants.

BARBARA STANWYCK, ROBERT TAYLOR—Ranching.

NOAH AND WALLACE BEERY—Trout Farm.

CONSTANCE BENNETT—Cosmetic Business.

JOAN BLONDELL—Cosmetic Business.

BOB HOPE, BING CROSBY, JIMMY FIDLER, RUDY VALLEE, KEN MURRAY, FRED MACMURRAY, TONY MARTIN, JOHNNY WEISSMULLER—All Partners in Pirate's Den, Hollywood Night Club.

RICHARD HIMBER—Magic and Trick Store, Inventing Own Effects.

REGINALD DENNY—National Business of Model Airplanes.

RONALD COLMAN—Santa Barbara Restaurant.

MERVYN LEROY—Horses.

HARRY WARNER—Horses.

ALAN HALE—Theatre Seat Business.

HOWARD HUGHES—Oil and Machine Tool Business, Airplane Factory and Experimental Laboratory.

RALPH AND FRANK MORGAN—Angostura Bitters (Wupperman family).

ROY ROGERS—Western Outfit Store, The Hitching Post

GENE AUTRY—Song Writing, with Many Published.

ERROL FLYNN—Backing Howard Hill, archery expert, in Making Shorts for Vitagraph Release.

EDWARD G. ROBINSON—Has one of America's outstanding collections of Modern French Paintings, Other Art Works.

MAXIE ROSENBLOOM—Restaurant.

MYRON SELZNICK—Horses.

NAN GREY—Horses (Husband is Jackie Westrope, jockey).

SAM BRISKIN—Horses.

CHARLEY FOY—Supper Club.

LEO GORCEY—Tropical aquarium.

BILLY HALOP—N. Y. Ham Canning Factory.

ARTHUR LUBIN—Dude Ranch at Victorville.

ALICE FAYE, PHIL HARRIS, CHARLEY FOY—Own Boxer, Donnie Maes, Featherweight.

ROBERT YOUNG, ALLEN JONES—Riding Academy in Bel-Air.

JACK OAKIE—Raising Afghan Hounds.

EDDIE NORRIS—Air School.

RICHARD ARLEN—Air School, Flying Field.

CHARLES RUGGLES—Kennels.

FRANK AND RENA BORZAGE—Rena Cosmetics, Beverly Hills.

MISCHA AUER—Owns Night Club, The Scheherazade.

SYBIL BOWAN—Creates Hat and Dress Designs for Bowan Enterprises, Ltd., N. Y., which runs a Store.

SANDRA SHAW (Mrs. Gary Cooper)—Dress Shop.

CHARLIE FARRELL—Proprietor of The Racquet Club, Palm Springs.

▽

Harry Botwick, at the State Theatre, in Portland, Maine, put on a big air-minded promotion for Paramount's production of "I Wanted Wings." One of the many stunts was a Model Airplane Contest, for which a special trophy was awarded. They called it the 'Veronica Lake Trophy,' a shapely thing.

Etc., etc., etc.

▽

The Government's trust-busters are certainly getting strong. They've been pushing the picture business around for years; now they're going after Wisconsin cheese makers for a monopoly in limburger.

▽

As receptionist in the New York offices of Broadcast Music, Inc., the broadcasters' anti-ASCAP music publishing firm, Miss Marguerite Cromwell meets many a queer duck, many an aspiring and perspiring would-be song-writer.

One gent stormed the office the other day from Niagara Falls, N. Y., and shouted the complaint that his wife had left their home several weeks ago, headed for BMI in New York with two songs. She had not been heard from, and the complainant demanded that BMI produce the corpus delecti.

Another fellow walked in the other day with a song entitled "Hip, Hip Hooray for the NRA." When the would-be composer was told that the NRA and its Blue Eagle died years ago, he didn't believe it.

Ralph Budd, personnel manager for Warner Brothers' New York home office, formerly also the mayor of Wyckoff, New Jersey, and now the coordinator of local defense activities there—this week extended his organizing talents for defense of his company's building and surrounding area, near Times Square in New York.

Mr. Budd on Monday was registering applicants for a 24-hour per day air warden service, to operate from atop the Warner building. There are, in present plans, to be 12 men, all Warner employees, all volunteers, serving in three eight-hour shifts. On Monday, they were being sent to police headquarters for further registration, questioning, instruction, etc. Shortly, Mr. Budd expects posts to be assigned, duties also; and perhaps uniforms, helmets, and other pertinent air warden equipment.

With each shift of four air wardens, one building maintenance man will be stationed. He will tell the air wardens what valves, trap doors, switches, etc., to operate.

▽

To those many prospective army selectees in this business we pass along the story about the Southern Negro who, upon receiving his draft questionnaire, struggled desperately with the long list of questions. He looked it over for a long time, scratching his head and sweating profusely. Finally he gave up in despair and returning the blank to the draft board made this notation on the last page, "I'se reddy when you is."

▽

Fanchon and Marco circuit operator Harry Arthur has three sons: Tom, Dick and Harry.

▽

Paramount could make a swell tieup with those departing German consular officers for "Kiss the Boys Goodbye."

▽

This one is reported by E. H. Mayer from Owensboro, Ky., a situation in the Cincinnati film exchange territory. The town adopted daylight saving time, but after a one-week trial went back to central standard time. The reason assigned to reinstatement of the original time was women's complaints that the grass and flowers were literally burning up because of "too much daylight."

▽

For the seventh successive year, Rockefeller Plaza, in the heart of the homes of large radio, television and motion picture interests in New York, will be designated as a private thoroughfare and closed to traffic on Sunday, July 13th, for the twelve hours between 6 A. M. and 6 P. M., in compliance with an agreement between Rockefeller Center and Columbia University.

Ropes will bar entrance to the three-block street, situated between Fifth and Sixth avenues and running from 48th to 51st street.

A clause in the rental agreement between the university and the Rockefeller group specifies the closing of the street for the twelve-hour period, in order to protect Columbia's ownership of the thoroughfare, which is part of almost three blocks of land owned by the university and leased to the Center. A Sunday in July is picked because traffic in the area reaches a low at that time.

Baltimore, Buffalo, Kansas City, Columbus Variety Outings

The Baltimore Variety Club is contacting newspapers, business firms and other sources which donated trophies to its golf tournament last year in an effort to have them repeat the courtesy this season. The Fourth Annual Golf Tournament is scheduled to take place July 18th at the Woodholme Country Club.

Rodney Collier and Joseph C. Grant are co-chairmen, respectively, of a committee in charge. The Prizes Committee consists of Edward Jacobs, J. Louis Rome, William K. Saxton, Fred Schmuff, Richard Anderson, Claude Hellman, Paul Vincent, H. C. Dusman, Louis Wallman and Louis Gaertner.

H. J. Griffith and Jay Means have been appointed co-chairmen of the Kansas City Variety Club outing and turtle derby to be held in that city July 28th.

Committee members are: R. R. Biechele, chairman, turtle race committee, with Jack Gregory and Griffith assisting; turtle sales, Clinton Jones, Sam Abend, Earl Jameson; publicity, W. J. McKinney, William Lansburg, Roy Alexander; golf, William Benjamin; entertainment, Jerry Zigmond, Ollie Williamson.

The Columbus, Ohio, Variety Club will stage its second annual roundup at Beulah Park, July 30th, with the attendance limited to 1,000. A midway, a western spectacle, a fiesta and frolic will be among the features.

The Buffalo, N. Y., Variety Club will hold its annual golf tournament and dinner-dance on August 4th at the Wilmont Country Club.

The day will be known as District Managers Day, and all district managers whose territory includes Buffalo will be guests of the club. Phil Fox is chairman of the arrangements committee.

Pathe-Du Pont Contracts Require Special Master

Federal Judge John C. Knox in New York Wednesday ruled that a special master would be required to pass upon disputed accounts in the suit of Pathe Laboratories, Inc., against DuPont Film Manufacturing Corporation for $210,000 damages. If the parties cannot agree upon a special master the court will appoint one. Pathe alleges breach of a contract made in 1935 under which it purchased 77,000,000 feet of positive nitro-cellulose film from DuPont at 30 per cent over cost. The suit claims that the defendant overcharged.

Two Firms Incorporate

Articles of organization have been filed for two Pouzzner corporations, with Daniel Pouzzner of New Haven, Conn., as agent, in Hartford. The corporations, Central Properties, Inc., and The Connecticut River Realty Corporation last week purchased the Middlesex theatre, Middletown, Conn. The officers are Morris Pouzzner, president and Dora G. Pouzzner, secretary, both of Newton, Mass., and Daniel Pouzzner, of New Haven, assistant-treasurer.

Appoint USO Heads

Jack Kirsch, president of the Illinois Allied, and John Balaban have been named co-chairmen of the amusement division of the United Service Organizations in Detroit.

CONSTRUCTING AND LIGHTING THE THEATRE PARKING LOT

will be described in photographs, special drawings and text by

C. C. BURTON
theatre architect and engineer . . . and

H. J. CHANON
R. T. DORSEY
lighting engineers of GE, Nela Park

IN THE NEXT
Better Theatres
ISSUE OF JULY 26



BURTON



CHANON and DORSEY



B'WAY'S SUPER-SENSA
OF THE SUMMER! . . .



Playing to terrific business at th
PALACE THEATRE...Crowds lining
up long before the 9 A. M. opening
and filling house to capacity until
2 A. M. closing...Played up like
a circus with paper and in ad
and lobby—and pulling like one!..

BEAT THE HEAT WITH THE SHOW
THAT'S PULLING THE PALACE TO
THE BIGGEST FIGURES ROLLED UP
IN MONTHS AT POPULAR PRICES

FRANK
JUNGLE C

from "BRING 'EM BACK ALIVE" "WILD CARG


ION
DANGER AHEAD—Thursday!
The Top Thrills of a Danger-Filled Lifetime
Jammed Into One Supercharged Action Show!
FRANK BUCK'S JUNGLE CAVALCADE
from 'BRING 'EM BACK ALIVE,' 'WILD CARGO' and 'FANG AND CLAW'
Starts Thurs. Morn., July
RKO RADIO
RKO PALACE
47th ST. & B'WAY · AIR-CONDITIONED
Continuous 9 A.M. to
Popular Prices 25¢ (PLUS TAX)
A few of the newspaper ads that helped do the job . . .
[See your pressbook]
RELLED TOMORROW
AS YOU'VE NEVER BEEN BEFORE!
Starting 9 A. M.—Continuous to 2 A. M.—Popular Prices
SUPER-SENSATION OF ALL SCREEN Sensations!
11 FEROCIOUS FIGHTS
Absolutely unparalleled in Primitive Power & Fury! Including:
Tiger vs. Python
Crocodile vs. Tiger
Python vs. Leopard
Buck vs. Python
Leopard vs. Tiger
Crocodile vs. Python
Plus Scores of Other Amazing Action Scenes, Combined for the First Time in One Continuous Astounding Human Experience!
FRANK BUCK'S JUNGLE CAVALCADE
ALL THE THRILLS OF ALL HIS GREAT HITS 'Bring 'Em Back Alive,' 'Wild Cargo,' 'Fang and Claw,' Streamlined into ONE Mighty Entertainment!
RKO PALACE
47th ST. & B'WAY · AIR-CONDITIONED
25¢ to 1 P.M.
RKO RADIO PICTURES
FRANK BUCK'S JUNGLE CAVALCADE
IT'S COOL INSIDE
A DEFENSE FILM WITH EVERY PROGRAM
BUCK'S
AVALCADE
ANG AND CLAW"
Sequences from "Bring 'Em Back Alive" directed by Clyde Elliott
Sequences from "Wild Cargo" directed by Armand Denis

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Officer and the Lady

(Columbia)

Cops and Robbers

For this picture, Columbia has taken the old tale of cops and robbers, given it a few new twists, and made a film which, considering the type and the budget, is good entertainment, calculated to please audiences that like action romances.

Bruce Bennett gives a good performance as the young policeman that wins the girl, who is going with one of the gangsters without knowing his identity; and also is chiefly responsible for the capture of the whole gang. Rochelle Hudson plays the daughter of a retired police lieutenant who does not wish to marry the young policeman because she is afraid that he, like her father, will be permanently disabled or killed in the line of duty.

There are several thrilling chase scenes, with police squad cars pursuing the gangsters. The policeman and the member of the gang that is going around with the girl he wishes to marry, also have an old-fashioned rough-and-tumble fight. A bit of humor is supplied by the policeman driver of the hero's squad car. The standard of acting is high, even for players who have only a small part. The direction of Sam White maintained the action character of the film, without neglecting to give some emphasis to the romantic side. Good editing in the chase sequences heightened interest by showing the coordination between officers in the police cars and officials at headquarters, through the use of two-way radio.

Production by Leon Barsha capitalizes fully on the material.

Previewed at the studio before a small press audience which appeared entertained.—MARTIN QUIGLEY, JR.

Produced and distributed by Columbia. Director, Sam White. Assistant director, Rex Bailey. Photography, George Meehan. Film editor, Richard Fantl. Sound engineer, Lodge Cunningham. P.C.A. Certificate No. 7349. Running time, when seen in Hollywood 59 minutes. Release date, July 24, 1941. General audience classification.

CAST

Helen ..... Rochelle Hudson
Johnny ..... Roger Pryor
Bumps ..... Tom Kennedy
Bob ..... Bruce Bennett
Regan ..... Oscar O'Shea
Standish ..... Sidney Blackmer
Ace ..... Dick Fiske
Lieutenant of Police ..... Ed Cobb
Young Man ..... Ed Laughton
Car Thief ..... Ernie Adams

Son of Davy Crockett

(Columbia)

Western Melodrama

Big Bill Elliott here continues his career of delineating sons of American frontiersmen and supplies, in the doing, an hour of entertainment well above average for the production cost. Like many a film fabricated without need for mortgaging the studio, this one follows a straight story line to better result than many an all-out display of expensive trappings.

Dated in the administration of President Grant, the film depicts Elliott, as son of David Crockett, engaged in the business of guaranteeing to residents in a strip of land which a surveyor's error has left outside the United States but in no other dominion save that of a self-appointed "king" whose hired thugs have terrorized the settlers. How Crockett bests the outlaws and manages to conduct a plebiscite in which they can vote freely for entry into the Union is a straight story containing plenty of fighting and suspense.

Produced by Leon Barsha and directed by Lambert Hillyer, the picture is sound in all departments and a satisfying entertainment within its budgetary limits.

Previewed in studio projection room for a small press audience which enjoyed it.—WILLIAM R. WEAVER.

Produced and distributed by Columbia. Producer, Leon Barsha. Production directed by Lambert Hillyer. Photographed by Benjamin Kline. Edited by Mel Thorsen. P. C. A. Certificate No. 7024. Release date, July 30, 1941. Running time, when seen at studio, 59 minutes. General audience classification.

CAST

Dave Crockett ..... Bill Elliott
Doris Mathews ..... Iris Meredith
Cannonball ..... Dub Taylor
King Canfield ..... Kenneth MacDonald
Jesse Gordon ..... Richard Fiske
Grandpa Mathews ..... Eddy Waller
Jack Ringe ..... Don Curtis
Zeke ..... Paul Scardon
Lance ..... Edmund Cobb
President Grant ..... Harrison Grecne

Jungle Cavalcade

(RKO Radio)

Adventure Galore

Frank Buck's "Jungle Cavalcade" is a composite feature of all the thrilling scenes taken from other jungle pictures, "Bring 'Em Back Alive," "Wild Cargo" and "Fang and Claw." Breaking down the three previous films and recompiling the highlights of each into this one production has resulted in a picture that progresses with rapidity from adventure to adventure, remaining at all times engrossing.

Such scenes as jungle beasts and reptiles, including a python, a crocodile, a tiger and a panther, battling for self-preservation and supremacy in their domain, time and again are flashed on the screen and each time the audience slides forward in anticipation awaiting the outcome. Between these scenes of drama in the jungle a lighter tone of humor has been inserted such as monkeys at play who, as Mr. Buck says, "have more fun than a barrel full of people." The camp's various pets continually at odds with each other and other scenes draw more than an occasional chuckle.

In presenting "Jungle Cavalcade" exhibitors have at hand a picture of content that has not been seen in a number of years. Exploitation of such a film, however, still remains the same as demonstrated by the Palace theatre on Broadway when it drew crowds by the lobby display of huge papier-mache elephants, gorillas, etc., while ushers and usherettes wore the traditional costume of jungle hunters.

Reviewed at the Palace where a noon-time audience filled the theatre, although there was only one feature and no stage attraction. Applause was frequent and the laughs numerous. —GEORGE SPIRES.

Produced by Frank Buck and currently being distributed by RKO Radio. Sequences from "Bring 'Em Back Alive" directed by Clyde Elliot, "Wild Cargo," directed by Armand Denis, and "Fang and Claw." Running time, 77 minutes. Release date, June 27th, 1941. P.C.A. No. 03139. General audience classification.

Raiders of the Desert

(Universal)

Action Comedy

Much action and many situations planned for laughs have been packed into the one hour length of this picture which has Richard Arlen and Andy Devine coming to the rescue of George Carleton, founder of a modern and progressive city in the Arabian Desert, and Linda Hayes, his American secretary.

The villains are a native Arab leader and his men who wish to drive out the foreigners and take away the rights and liberties of the Arab citizens of the democratic town, restoring them to virtual slavery. The plotters are aided by a fifth columnist working within the city and trusted by the officials.

With the fist and gun fights for action, and Andy Devine given many opportunities for comedy, this picture is a satisfactory supporting feature. Richard Arlen fans may be assured of plenty of action; a bit of romantic interest is supplied by Arlen and Linda Hayes.

Direction by John Rawlins aimed at providing action and yet avoiding a melodramatic effect by putting the emphasis on humorous scenes in which Andy Devine plays his familiar role. Ben Pivar was associate producer.

Previewed at the studio before a small press audience which received the picture without noticeable reaction.—M. Q., JR.

Produced and distributed by Universal. Director, John Rawlins. Associate producer, Ben Pivar. Cameraman, John Boyle. Art director, Jack Otterson. Sound supervisor, Bernard B. Brown. Sound technician, Hal Bumbaugh. Film editor, Maurice Wright. Assistant director, Seward Webb. P.C.A. Certificate No. 7513. Running time, when seen in Hollywood, 66 minutes. Release date, July 16, 1941. General audience classification.

CAST

Dick Manning ..... Richard Arlen
Andy McCoy ..... Andy Devine
Alice Evans ..... Linda Hayes
Abdullah ..... Lewis Howard
Zuleika ..... Maria Montez
Jones ..... George Carleton
Ahmed ..... John Harmon
Hassen ..... Turhan Bey
Talifah ..... Ralf Harolde
The Mate ..... Harry Cording
Zeid ..... Neyle Marx

Turned Out Nice Again

(Ealing Studios - United Artists)

Comedy

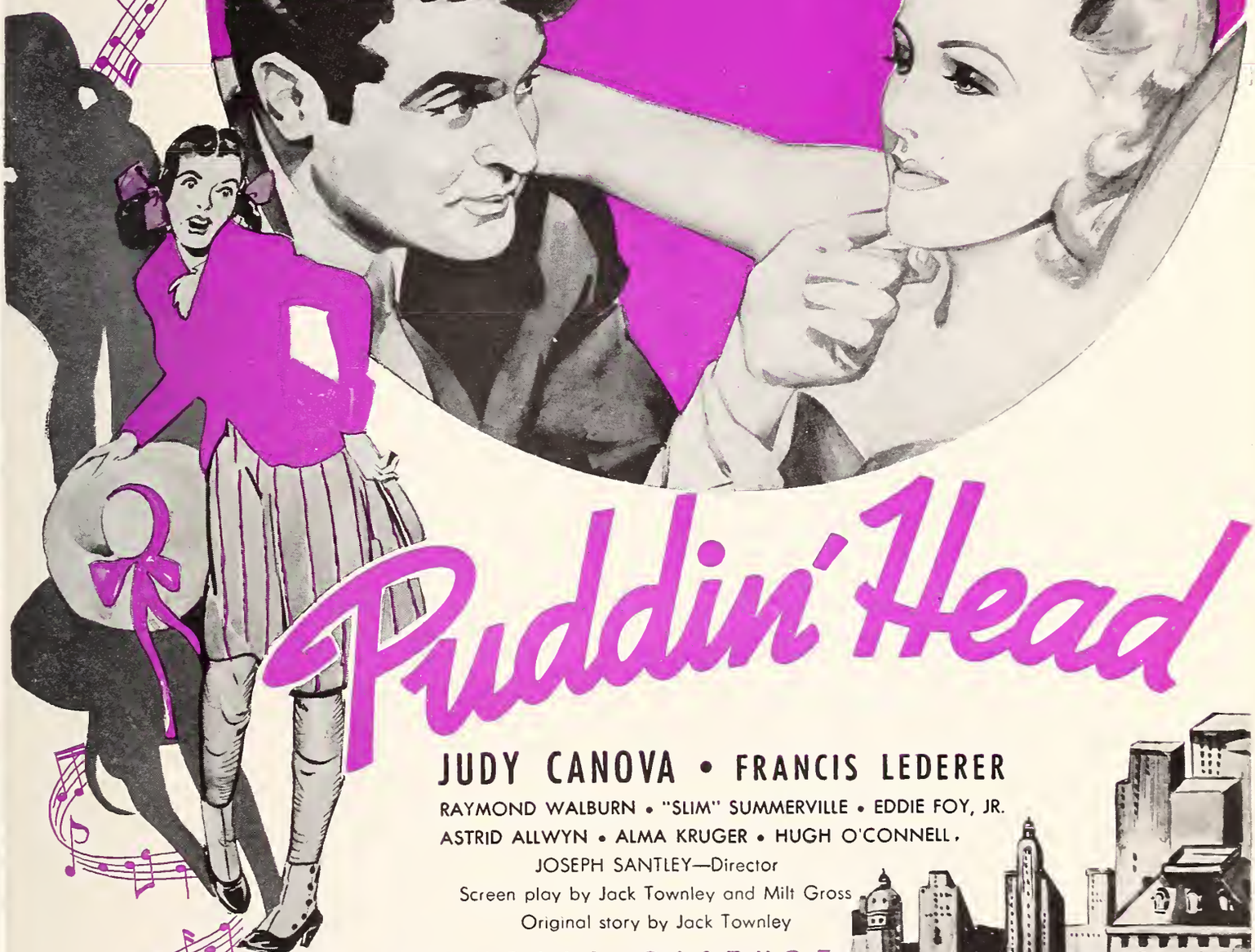
This, the last comedy to be made by George Formby, Britain's Box Office Champion as somebody else's foster child—he has now formed his own company for the production of world market films to be distributed by Columbia—already reveals a change of policy. Instead of the slapstick which has marked his earlier films, and which has undoubtedly helped to amass his terrific appeal at the box office, a quieter brand of comedy, with more reliance on character is essayed. Formby's personality is obviously liked by the popular section of British patronage, but it remains to be seen whether the latter will adjust itself to a less physical brand of comedy.

Formby's role is that of employee in an outdated underwear manufactory, with unscrupulous rivals, an anachronistic boss and a terma-

(Continued on page 38)

REPUBLIC'S SUMMER FUN-SHOW!

Hollywood's top comics in a whirlwind of hilarious gaiety . . . set to the rhythm of the swellest hit tunes of the season!



Puddin' Head

JUDY CANOVA • FRANCIS LEDERER

RAYMOND WALBURN • "SLIM" SUMMERVILLE • EDDIE FOY, JR.
ASTRID ALLWYN • ALMA KRUGER • HUGH O'CONNELL

JOSEPH SANTLEY—Director

Screen play by Jack Townley and Milt Gross

Original story by Jack Townley

A REPUBLIC PICTURE

REVIEWS OF FEATURE PRODUCT

(Continued from page 36)

gant mother-in-law. Between the three he has a difficult time, but eventually cashes in on a new type of yarn and gets an executive position in his firm. The role of the chivvied and chased John Dokes suits Formby, who, of course, dresses it out with a bevy of songs—some without the accustomed ukelele—and some entanglement with ladies undergarments. The note of negligee is indeed struck hard and often, and not only are there mannequin displays of feminine underwear, but a personal investigation of the leading lady's more intimate equipment and an academic discussion on who is wearing which and what they are called! More than once some double entendres, probably above the heads of the gentlemen of the B.B.F.C., caused both sniggers and gasps from the trade show audience.

Formby's foil in this last Ealing comedy is a cute little lady, Peggy Bryan, who has vivacity and charm. Edward Chapman strolls in and out of the action as a Lancashire pigeon fancier. Mackenzie Ward delivers a well-groomed performance as the boss's son, and O. B. Clarence, veteran character actor, shows that veterans can be depended upon to deliver the goods.

The film is technically polished with notably good camera work.

A semi-press, semi-public London audience provincial equivalent.—AUBREY FLANAGAN.

An Ealing Studios picture. Distributed by United Artists. Produced by Michael Balcon. Directed by Marcel Varnel. Associate producer, Basil Dearden. Production manager, John Croydon. Assistant director, Hal Mason. Cameraman, Gordon Dines. Art director, Wilfrid Shingleton. Editor, Robert Hamer. Screen play by Austin Melford. Running time, 81 minutes. General audience classification.

CAST

George Pearson.....George Formby
Jess Lydia.....Peggy Bryan
Uncle Arnold.....Edward Chapman
Mrs. Pearson.....Elliot Mason
Gerald Dawson.....Mackenzie Ward
Mr. Dawson.....O. B. Clarence
Nelson.....Ronald Ward

Hurry, Charlie, Hurry

(RKO Radio)

Leon Errol At Work

A comedy in the gag tradition, with every sequence designed to stand on its own power to produce laughter, this is strictly a film for the Leon Errol trade. The comedian has a monopoly on the footage, the dialogue, the falls, the bumps, and bounces, with no competition, and only incidental support from the remainder of the personnel. As Errol goes in your community, it may be said with unusual finality in this case, so goes the picture. The tale with which the comedian is identified is synopsized on page 135 of your Product Digest. It is not by story, however, but by gag and situation that the film stands or falls. In the case of the preview screening witnessed, it fell more often than it stood.

The early portion of the picture centers about a banker's fishing expedition and some Indians he meets, who later visit him at his home, embarrassing him in a variety of ways. Later on, the film goes back to the mistaken identity formula of years agone, with several players masquerading as a vice-president of the United States who complicates everybody's plans by appearing unexpectedly upon the scene. There's an elopement idea in the background for romantic interest.

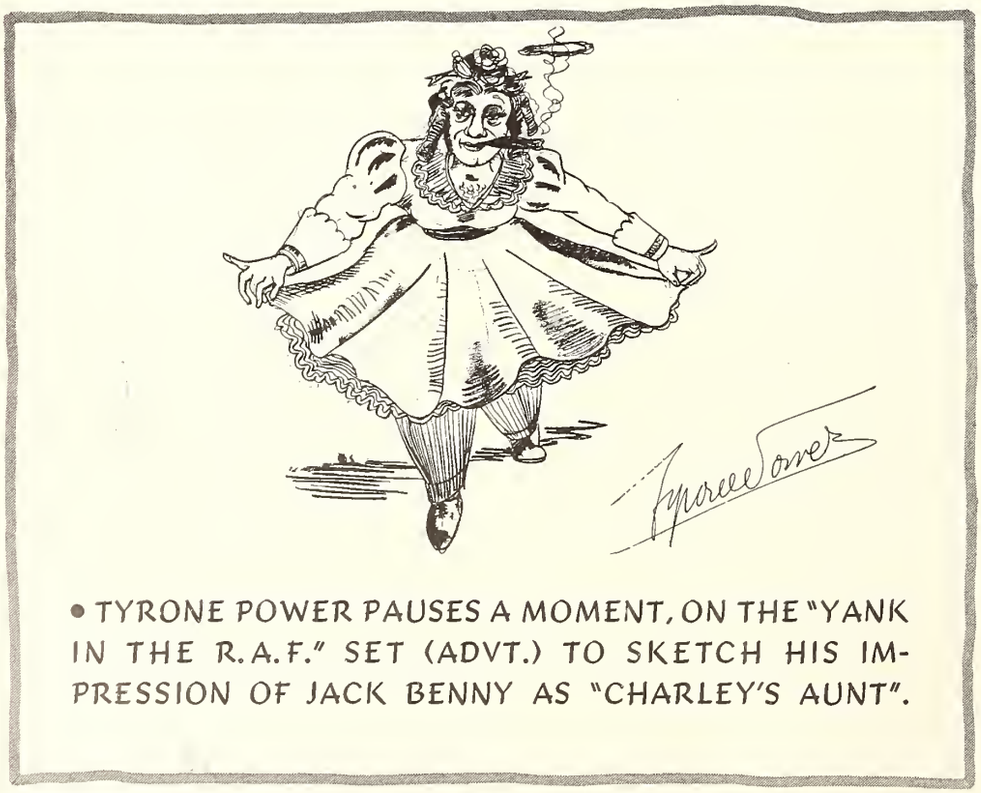
Howard Benedict is down as producer, and direction is credited to Charles E. Roberts, both craftsmen having proceeded, it would appear, on the theory that Leon Errol is unto and by himself sufficient.

Preview at the Studio City Theatre, near Hollywood, to a Monday night audience which contained a few Errol fans, whose haw-haws stood out in the silence; and quite a number of other people, some of whom left before the picture ended.—W.R.W.

Produced and distributed by RKO. Producer, Howard Benedict. Director, Charles Roberts. Director of photography, Nicholas Musuraca, A.S.C. Special effects, Vernon L. Walker, A.S.C. Art director, Van Nest Polglase. Associate, Albert D'Agostino. Recorded by Howell McDowell, Jr. Edited by George Hively. P.C.A. Certificate No. 7179. Running time, when seen in Hollywood, 65 minutes. Release date, July 11, 1941. General audience classifications.

CAST

Daniel Boone.....Leon Errol
Jerry Grant.....Kenneth Howell
Beatrice Boone.....Mildred Coles
Mrs. Boone.....Cecil Cunningham
Horace Morris.....George Watts
Cardwell.....Chester Clute
Pain-in-the-Neck.....Janette Fern
Poison Arrow.....Noble Johnson
Frozen Foot.....Lalo Encinas
Wagon Track.....Eddie Conrad
Michael Prescott.....G. P. Huntley, Jr.



• TYRONE POWER PAUSES A MOMENT, ON THE "YANK IN THE R.A.F." SET (ADVT.) TO SKETCH HIS IMPRESSION OF JACK BENNY AS "CHARLEY'S AUNT".

Professor Mamlock

(Artkino)

Propaganda Melodrama

"Professor Mamlock" is a Soviet-made melodrama of a Jewish doctor in a German clinic and the persecutions and hardships he, his family and his race suffer following Adolph Hitler's rise to power in 1933. The picture was originally released in this country in November, 1938, but was withdrawn when the Russo-German alliance was signed. Daily newspaper headlines explain the reason for the film's reappearance.

It concerns a Jewish doctor free of political beliefs who works only for the betterment of humanity, while his son is the leader of a Communist movement in Germany. The rise of Naziism with the subsequent persecution of the Jews and Communists, and the underground activities of the Soviet group who sacrifice all so that their propaganda messages may reach the people, are a few of the elements stressed to condemn any other form of government while glorifying Communism.

For other than Soviet sympathizers the picture is a biased and propaganda-filled production with little appeal since its revelation of Nazi activities, its one major asset, is completely overshadowed by extolling the virtues of Communism.

Production technique and acting are on a par with other Russian-made films exhibited at various times in this country.

Reviewed at the Miami theatre on Sixth Avenue, New York, where an audience of Soviet supporters grasped every opportunity to applaud.—GEORGE SPIRES.

Produced by Lenfilm in Leningrad and being distributed in the United States by Artkino. P.C.A. No. 02430. Running time, 95 minutes. Release date, July 7th, 1941. General audience classification.

Dangerous Moonlight

(RKO Radio in England)

Emotional War Drama

There are two schools of thought about the salability of war subjects in a belligerent country. Producer Sistrom belongs apparently to that school which believes the exhibitor can sell war films. He has, however, fortified his film with compensatory factors—a strong emotional quality and a certain topicality. "Dangerous Moonlight" thus is likely to go over where many another subject inspired by the war might turn them away. For all its over generous footage and pedestrian pace it has a certain poignancy, and the ultimate air fights smell like the real thing. It is not too English in its accent, and this, with the glimpse it affords of the Battle of Britain, suggests an angle of exploitation to the American exhibitor.

The "Dangerous Moonlight" is the bomb-

(Continued from opposite page)

laden Warsaw night which brings together a Polish pianist and an American girl. Far from the horrors of Warsaw they marry, and he pursues his musical career, only to go back to England, when France gives in, and pilot a fighter against the Nazis, to lose his memory and the musical genius which has made him famous. . . . But only for a time, for he recovers in his mind, his music, and the wife he left in order to fight for his beloved Poland. There is the essence of the story which develops emotionally the conflict between love and duty, arraying it all with music and virtuosity, touches it off as well with a few strokes in the vein of the eternal triangle.

Anton Walbrook is the pianist, and his portrayal is characteristic, poised, sombre and impulsive. As his wife Sally Gray puts a deal of sympathy into her role. Derrick de Marney as the other man, and despite the hindrance of an unconvincing "Irish" accent, is likely to warm the feminine hearts no less.

The musical passages, with solos, and concerti with orchestra add the full flavor of the concert hall and are agreeable, and the scenes in the fighter station, and the air battles between Spitfires and Heinkels seem to have been aided in treatment by some authentic camera-gun shots.

Brian Desmond Hurst's direction is both sympathetic and efficient and George Perinal's camera work and Allan Jaggs' cutting are distinctive assets.

A London trade audience responded to the film's emotional passages and seemed to warm to de Marney's personality particularly. The slowness and length, however, seemed to take toll of critical stamina.—AUBREY FLANAGAN.

Produced and distributed by RKO Radio. Produced by William Sistrom. Directed by Brian Desmond Hurst. Original story and screen play by Shaun Terence Young. Cameraman, Georges Perinal. Editor, Allan Jaggs. Running time. 101 minutes. General audience classification.

CAST

Stefan Radetzky.....Anton Walbrook
Carole Peters.....Sally Gray
Mike Carroll.....Derrick de Marney
De Guise.....Keneth Kent
Bill Peters.....Percy Parsons
Resident Physician.....J. H. Roberts
Specialist.....Cecil Parker
Shorty.....Guy Middleton
British Commander.....John Laurie
Polish Bomber Commander.....Frederick Valk

Ellery Queen and the Perfect Crime

(Columbia-Darmour)

Murder Mystery

Producer Larry Darmour's third murder mystery based on the exploits of Ellery Queen is tops for the series in point of name values for marquee display, but below the average as to entertainment effectiveness, due to weakness in story development, and a shifting of emphasis away from the principal character. The combination of circumstances suggests concentration on cast billing. the exclusion of promises or predictions, as proper showmanly procedure.

The crime at core of this item in the series is the killing of a financier whose stock dealings have impoverished family friends as well as customers. The picture goes to such extreme lengths to mislead audiences into suspecting all the innocent members of the cast, that it fails to establish a sufficient motive for the guilty one or to clear up, at the conclusion, the suspisions directed toward the others. It also distributes camera attention so widely as to neglect the principal character, whom audiences expect to have more to do with solving the mystery than he does have.

Direction by James Hogan is a deal less effective than most of his past work, the pace slowing and spurting by turn; and the humor particularly bogging down.

Previewed in studio projection room to a small audience, which gave evidence of having expected a better picture from the array of talent presented.—W.R.W.

Produced and distributed by Columbia. Directed by James Hogan. Assistant director, Carl Hiecke. Sound engineer, Tom Lambert. Music by Lee Zahler. Film editor, Dwight Caldwell. Director of photography James S. Brown, Jr. P.C.A. Certificate No. 7415. Running time, when seen in Hollywood, 66 minutes. Release date, not set. General audience classification.

CAST

Ellery Queen.....Ralph Bellamy
Nikki Porter.....Margaret Lindsay
Inspector Queen.....Charley Grapewin
Carlotta Emerson.....Spring Byington
Ray Jardin.....H. B. Warner
Sergeant Velie.....James Burke
John Mathews.....Douglas Dumbrille
Walter Mathews.....John Beal
Marian Jardin.....Linda Hayes
Anthony Rhodes.....Sidney Blackmer
Henry.....Walter Kingsford
Lee.....Honorable Wu
Prouty.....Charles Lane

National Decency Legion Classifies Eleven Films

Of the 11 motion pictures classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, five were found unobjectionable for adult patronage and one was classified as objectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage; "Barnacle Bill," "Cracked Nuts," "The Eternal Gift," "Jungle Cavalcade" and "Rawhide Ranger." Class A-2, Unobjectionable for Adults; "Bachelor Daddy," and "Billy the Kid in Santa Fe," "I Was a Prisoner on Devil's Island," "Poison Pen" and "Sergeant York." Class B, Objectionable in Part; "Accent on Love."

MGM Distributes "Stars"

"The Stars Look Down," produced in England by Grafton-Grand National, will be released in the United States by Metro-Goldwyn-Mayer July 18th. It was reviewed from London in MOTION PICTURE HERALD January 27, 1940. Directed by Carol Reed, the picture stars Michael Redgrave and Margaret Lockwood.

Birthplace of America

(Classic Pictures)

Our British Forebears

This tour of the farms and towns of England whence the forefathers and patriots of the United States emigrated is a timely combination of travelogue and history. Current emphasis on Anglo-American relations lends appeal to this picture, produced by Jeffrey Bernerd, formerly general manager for Gaumont-British. It shows the sailing point of the Pilgrims at Plymouth, William Penn's home and the Quaker meeting house whose members later moved to Philadelphia, the farms of the ancestors of Washington, Lincoln, Lord Baltimore and many other famous Americans. Also depicted are Franklin's London home, and other landmarks in Britain of interest to Americans. Some are reported to have been destroyed by the blitz after the picture was filmed. The picture is interesting program material and should have special interest and exploitation value among "Bundles for Britain" groups. Running time, 10 minutes.

Aluminum

(Motion Picture Committee Cooperating for National Defense)

Defense Report

This subject deals with one of the greatest of present defense needs, aluminum. The airplane depends heavily on aluminum, and as the narrator explains, "Without bauxite we have no aluminum; without aluminum we have no wings; without wings we have no defense."

The picture opens with the importation of bauxite ore from South America. Then follow scenes depicting the many and complicated processes which transmute the bauxite to alumina and eventually into sheet metal for airplane manufacture. The sense of urgency and pressure and speed is stressed. The photography is dramatic, with many scenes superimposed on others. The musical score is distinctly modern in motif and admirably suited to the picture. Of the timeliness of the subject, there can be no doubt. It should appeal not only to the mechanical-minded man, but also to the housewife, who uses aluminum in some form or other every day. Running time, 9 minutes.



• JOHN BARRYMORE IN TRUE CLASSIC STYLE GIVES HIS IMPRESSION, SLIGHTLY ON THE SHAKESPERIAN SIDE, OF JACK BENNY (ALIAS BENNICK) AS "CHARLEY'S AUNT".

Seattle Theatres Set Price Cuts

Effective this week, the Jensen-Von Herberg's Liberty theatre in Seattle reduced its admission prices from the 40-cent matinee and 50-cent evening scale to 30 cents until 5 P. M. and 40 cents thereafter. A special price of 21 cents until 1 P. M. was also inaugurated.

At the same time, Hamrick-Evergreen's Fifth Avenue, Paramount, Orpheum, Blue Mouse and Music Box theatres introduced new "junior admission" rates for patrons between the ages of 12 and 16, as well as similarly reduced rates for service men.

Similar reduced rates for juniors and service men are being scheduled at the circuit's second-run Coliseum theatre and John Danz's first-run Palomar and second-run Roosevelt. Matinee prices for juniors and service men at these houses will be 20 cents and evening prices 25 cents.

Monogram Reports Loss of $168,628

For the 39 weeks ended March 28th, Monogram Pictures lost, net, $168,628, it has reported.

The amount is after taxes, amortization of production costs, interest and the extraordinary expenditure of $40,506; and it is inclusive of the company's subsidiaries.

Two replacements were named, Tuesday, to the Monogram board of directors, which met that day in Hollywood. Howard Stubbins, West Coast franchise holder, replaced Colonel T. C. Davis; and Charles Trampe, head of the Milwaukee office, replaced Mervin Travis. Appointments were: Trem Carr, executive director in charge of production; J. P. Friedhoff, assistant treasurer and controller; Norton Richey, vice-president in charge of foreign distribution.

World Premiere of "Panamint" in Utah

A delegation of Hollywood stars, as well as names prominent in the production and writing fields were to travel to Salt Lake City to make a personal appearance at the world premiere of "The Parson of Panamint" on Thursday, July 10th.

Heading the caravan was to be Phillip Terry, young male star who plays opposite Ellen Drew in the title role; Mr. Terry's fiancee, Susan Peters; Charles Ruggles, player of the character role of "Chuckawalla Bill"; Clem Bevans, a comedian in the cast; Patricia Morison, Paramount actress, and Harry Sherman, producer of the film. Peter B. Kyne, author of the *Saturday Evening Post* story upon which the picture is based, was to be in Salt Lake City for the opening.

Kamen Office Closed

The Kay Kamen Hollywood office, distributors of Walt Disney byproducts, has closed after less than one year's operation. Gladys Mensch, former office employe, is now handling United China Relief for David O. Selznick, chairman of the organization in Hollywood, and is also assisting Mr. Selznick's legitimate summer theatre project.

MGM Releases Baldwin

Earl Baldwin, who signed a term writing contract at Metro-Goldwyn-Mayer in March, after nine years with Warner Brothers, has asked for and has been granted a release from his contract. He will leave for Maine for a vacation and to write a play.

Loew-Lewin Film Set

David Loew's and Albert Lewin's next production for United Artists will be "The Mating Call," a modern comedy of the advertising business. Ben Hecht is doing the script and Carole Lombard is being sought as the star.

• BETTY GRABLE REVEALS HIDDEN TALENTS BY DRAFTING HER NONE-TOO-FRIENDLY IMPRESSION OF JACK BENNY AS "CHARLEY'S AUNT". POOR BENNY— RICH BOX-OFFICE.



Stage Theatres Gross Million in Philadelphia

The stage in Philadelphia has proved itself to be very much alive, turning in a cumulative gross of almost $1,000,000 for the 1940-41 legitimate theatre season. Four houses were in operation for a total of 70 playing weeks with 35 attractions, two playing return engagements during the season. The season represents a 20 per cent increase over the 1939-40 season in point of audience response.

Indicative of the improved status of the legitimate stage there, 23 of the season's 35 shows ended their runs in the money. The previous season, only 15 of 27 shows broke even or better.

Film Adaptations Helped

Particularly interesting in the season's record is the observation that film adaptations of stage hits were helpful to the legitimate theatre's box-office. Katherine Hepburn returned her "Philadelphia Story" to the Forrest Theatre to gross $21,800 for a single week that coincided with the showing of the picture version in its fifth week in the downtown movie district. The $21,800 gross compares favorably with the $24,000 grossed by Miss Hepburn for an early season week, several months before the release of the picture.

In like manner, "Tobacco Road" did its best business in recent years there when coming into the Locust Street Theatre concurrently with the opening of the screen version in that city. And in spite of the fact that Holy Week was included in its run, the stage play grossed a highly profitable $33,600 for its three weeks.

The 1940-41 season, for a total of 70 playing weeks, grossed $994,500. The highlight of the season was the record-breaking run of "Life With Father" at the Walnut Street Theatre, grossing $219,700 for 13 weeks that ran down to the close of the season on June 1. It not only enjoyed the greatest run of any show in the last decade, but also turned in the greatest profit. A Yiddish musical added $6,000 for a single week to the Walnut's gross.

Shuberts' Forrest Theatre accounted for the lion's share of the season's business, grossing $515,600 with 18 attractions in 31 weeks of playing time. The season's record gross was also recorded at the Forrest. Al Jolson, opening the season on August 27, 1940, with his "Hold on to Your Hats," brought in $55,000 for its two weeks that was light one day, opening on a Tuesday.

The Locust, also a Shubert house, accounted for $214,600 with 12 attractions for a total of 22 playing weeks. The remainder was brought in by the Erlanger Theatre, which brought in $44,000 with three attractions in as many weeks. Of that total, $30,000 was accounted for by the Mask and Wig College production, "High as a Kite."

Encouraged by the box-office performance of the living stage last season, ambitious plans have already been formulated for the coming 1941-42 season. The Forrest has scheduled to reopen late in August with a new George Abbott musical to be followed by a return of Al Jolson's "Hold on to Your Hats." Katherine Cornell in "The Doctor's Dilemma" is scheduled for September and October dates are being held for Helen Hayes in Maxwell Anderson's new play, "Candle in the Wind," and for "Hope for a Harvest" with Frederic March and Florence Eldridge. The Locust also plans on reopening in August, scheduling "White Cargo" with Ann Corio, burlesque queen, making her local stage bow as Tonteleyo. Plans for the Walnut Street call for a stock company to take the house over.

THE HOLLYWOOD SCENE

37 Shooting

Production activity this week was decreased slightly as compared with the preceeding period. Only six pictures were started, while 12 went before the cameras last week. Thirteen films were finished, 37 shooting, 43 preparing and 87 being edited. A week ago the figures were 15 finished, 44 shooting, 37 preparing and 89 being edited.

This week's record by companies follows:

COMPLETED

COLUMBIA
Roaring Frontiers
MGM
Smilin' Through
Ringside Maisie
Life Begins for Andy Hardy
MONOGRAM
Dynamite Canyon
PRODUCERS RELEASING
Frontier Fury
REPUBLIC
Rags to Riches
ROACH (UA)
Tanks a Million
20TH-FOX
We Go Fast
Man at Large
Riders of the Purple Sage
UNIVERSAL
The Americanos
Bombay Clipper

STARTED

MGM
New York Story
Female of the Species
PARAMOUNT
The Remarkable Andrew
UNIVERSAL
Ride 'Em Cowboy
Bad Lands of Dakota
WARNERS
They Died with Their Boots On

SHOOTING

COLUMBIA
You Belong to Me
Three Girls About Town
You'll Never Get Rich
GOLDWYN
The Little Foxes
MGM
When Ladies Meet
Married Bachelor
The Chocolate Soldier
Whistling in the Dark
Honky Tonk
(Untitled) Garbo
MONOGRAM
Bowery Blitzkrieg
PRODUCERS RELEASING
Reg'lar Fellers
PARAMOUNT
Glamour Boy
Flying Blind
Reap the Wild Wind
Bahama Passage
Sullivan's Travels
REPUBLIC
Ice-capades
20TH-FOX
How Green Was My Valley
Yank in the R.A.F.
Weekend in Havana
UNIVERSAL
Hellzapoppin'
Almost an Angel
This Woman Is Mine
WARNERS
One Foot in Heaven
New Orleans Blues
The Maltese Falcon

One short subject was finished, five were preparing and 26 were being edited.

▽

Cecil B. DeMille has accepted his first screen acting role, to portray himself, in "Glamour Boy," Paramount announced this week. Before entering the industry in 1912 Mr. DeMille had appeared in stage plays. His voice was heard in the foreword of "North West Mounted Police" and will be again in "Reap the Wild Wind" but the part in "Glamour Boy" will be his first official screen appearance. Ralph Murphy will direct the famous director.

Paramount also announced that Richard Dix has been signed to play himself in "Glamour Boy." Mr. DeMille and Mr. Dix will meet in that picture as fellow actors. Dix appeared in "The Whispering Chorus" and "The Ten Commandments," DeMille pictures.

▽

The Screen Writers' Guild celebrated this week the anniversary of their organization which was incorporated July 1, 1920 with Frank Woods as first president.

▽

A motion picture first was marked, Warners reported, with the broadcasting of the complete score by Howard Jackson written for the short, "Dog in the Orchard" over the Don Lee network last week. It was said this was the first time that a score of a motion picture short subject had been broadcast.

▽

Islen Auster, new RKO producer, will have as his first assignment a picture starring Signe Hasso, it was reported from Hollywood this week. Mr. Auster was formerly with Joseph I. Breen at the Production Code Administration, and accompanied Mr. Breen to the RKO lot.

▽

Maxie Rosenbloom, former boxer, now an actor, has been given an important part in Paramount's forthcoming "Louisiana Purchase," which stars Bob Hope.

▽

MGM is reissuing "Navy Blue and Gold," which stars James Stewart, Robert Young, and Lionel Barrymore. It was to be released nationally Friday.

Name News

MONTY WOOLLEY will be co-starred with BETTE DAVIS in the Warner Brothers production of "The Man Who Came to Dinner," George S. Kaufman and Moss Hart play. Woolley is due in Hollywood next week.

W. S. VAN DYKE is to direct "The Shadow of the Thin Man" for Metro-Goldwyn-Mayer.

ERNEST HEMINGWAY, author of "For Whom the Bell Tolls," will be given a screen test for a role in the film version of his book, Paramount announced.

RAY COLLINS, who played Jim Gettys in "Citizen Kane," has been given the title role in "Mayor of 44th Street" by RKO.

S. SYLVAN SIMON, director, has been given a new term contract by MGM.

DAVID BUTLER, producer-director, has signed JOHN BARRYMORE for a part in "Playmates," RKO picture.

JAMES CAGNEY, GEORGE BRENT and DENNIS MORGAN will appear in Warner's "Captains of the Clouds."

ERICH POMMER is producing "Passage to Bordeaux" for RKO.

ISLIN AUSTER has been signed as a producer for RKO. His first production for the company will star SIGNE HASSO, Swedish star, in her American film debut.

LINDSLEY PARSONS has signed FRANKIE DARRO for a role in the Monogram picture, "Sweet Sixteen."



• ARCHIE MAYO TAKES A BRIEF RESPITE FROM THE MEGAPHONE TO TAKE A PEN AND INK SOCK AT JACK BENNY WHO AS "CHARLEY'S AUNT" IS A BOX-OFFICE SOCKEROO.

NEW MOVES TO SINGLES IN FIVE ADDITIONAL CITIES

Trend Away from Multiple Bills Evidenced in Chicago and Other Major Territories

Significant turnings from double to single feature programs came this week in strong dual territories of Chicago, Milwaukee, Columbus, Cleveland and San Francisco.

Following the lead set by the Schoenstadt & Sons circuit last week in reverting to single feature programs at their ace house, the Piccadilly theatre in Chicago, the Essaness Theatres Corporation is trying out the same policy at the LaMar theatre in Oak Park, a suburb of Chicago, and has announced its intention of experimenting along the same lines in several neighborhood houses.

On July 6th four Essaness theatres, the Devon, Byrd, Argmore and Buckingham went into single features and short subjects, running from two to two-and-a-half hours each show. Each of the theatres has nearby double-feature competition but Essaness officials say the policy will be given a trial of at least two months before they make their decision as to the theatres' future policies.

Business Satisfactory

Arthur Schoenstadt reports that business with a single feature at the Piccadilly has been very satisfactory and the policy will be continued as long as the box office holds up. He is not definitely against double features nor does he particularly favor single features but thinks it is a matter of each individual situation finding out for themselves which policy is best for their respective theatres.

In Milwaukee, rumblings of a possible product shortage have been heard and while all local theatres continue their twin bill policies, Fox-Wisconsin Amusement Corp. has announced a single feature summer policy for some half dozen houses in as many cities around Wisconsin. In most cases, the solo policy is being used in towns where Fox operates several theatres and the second house in the respective city is continuing its dual feature policy. Singles have been announced for the Fox Stevens Point, Wausau theatre in Wausau, the Myers in Janesville, Odeon in Beaver Dam, Orpheum in Green Bay, and the Brin theatre in Menasha.

Following a recent test to determine audience preference for single or double features, in which sentiment in favor of single features definitely predominated, the RKO Palace theatre in Columbus, Ohio, was to inaugurate a new policy this week, in which both types of programs will be presented daily. The inaugural bill was to be "Moon Over Miami" doubled with "A Very Young Lady" in the afternoon, with the first picture continuing as a single feature in the evening. The admission scale remains the same.

Nat Wolf, Warner zone manager in Cleveland, has made the first step leading to the adoption of a single feature policy in subsequent run theatres. Early this week, the Uptown theatre, a 3,500-seat neighborhood house, went into straight single features with no change in the admission price. Heretofore, the Uptown has played a mixed policy—singles when the pictures were strong enough to stand alone, and duals otherwise.

All Cleveland first run theatres play single features, as do the de luxe first run neighborhood houses, including Loew's Park and Granada, Keith's East 105th Street, Warners' Colony and the Shaker.

In Spokane, Wash., the State theatre, which has long been the city's only single feature house, has switched to double bills, and the Post Street has returned to a straight dual policy, dropping circuit vaudeville after 22 months.

The first big attempt in San Francisco to start the main feature at 9 P.M. is operating satisfactorily according to Hal Neides, district manager for 17 Golden State and San Francisco theatres. Introduced four weeks by Roy Cooper, assistant to Robert McNeil, circuit head, the plan permits patrons to catch the main attraction from the start and to skip the second feature if they desire to get home early.

URGES PUBLIC WAR ON DOUBLE BILLS

The St. Louis Post-Dispatch *said editorially last week that the elimination of multiple bill programs could not be attained successfully by legislation, "but by means of public opinion."*

"Theater owners are complaining about a box office slump," the paper said. "Has it occurred to them that maybe those marathon programs have something to do with it? Has it occurred to them that one feature picture, a newsreel, perhaps a comedy and a preview, may be what the public really wants?"

Declaring the film double-header is a strain on the eyes, on patience and on tempers, the Post-Dispatch *doesn't think legislation is the way to deal with "this surfeit of Hollwood products. It would be just as sensible to pass laws against long novels, or long speeches, or long business conferences, which are often exhausting, too."*

Anti-Duals Bill Dies in Illinois

The Illinois legislature took *sine die* adjournment last week without giving final approval to any of the half dozen bills introduced allying to the industry.

Only one measure progressed to the point were passage was possible before the legislature took final adjournment. It was the Sandquist bill which would have limited showings to 135 minutes unless there was a fifteen-minute intermission every hour.

The bill passed the lower house of the assembly in the closing days of the session, but died in the senate committee on efficiency and economy. A move to pull the measure out of the senate committee two days before the session ended failed and the bill expired.

Other legislation which was introduced during the six-month long session, but which failed to make any progress and eventually died included:

A state wages and hours law, an act for creation of a motion picture censorship committee, a ten percent state amusement tax, on vending machines and a bill to regulate operation of Ascap in the state.

Regent Theatre Remodeled

The Regent theatre, an 800-seat house in Cedar Falls, Iowa, owned by the Cedar Amusements Company, Inc., and managed by M. R. Blair is being extensively remodeled. A new marquee has been added, the box office remodeled, all new entrance doors refitted, new flooring is to be laid, upholstered seats are to be placed in the 300-seat balcony, modern seating will be installed on the mezzanine floor, and new cooling coils will be installed. Mr. Hanns R. Teichert of Chicago will redecorate the entire theatre. New drapes will also be hung. Completion of the program has been set for August 1st.

Oregon Exhibitors Meet

The Independent Theatre Owners of Oregon were to meet at the New Washington Hotel, Portland, Oregon, Thursday, to hear reports of the trustees on the recent convention of the Pacific Coast Conference of Independent Theatre Owners, in Los Angeles, several weeks ago.

Pettijohn, Jr., Son Born

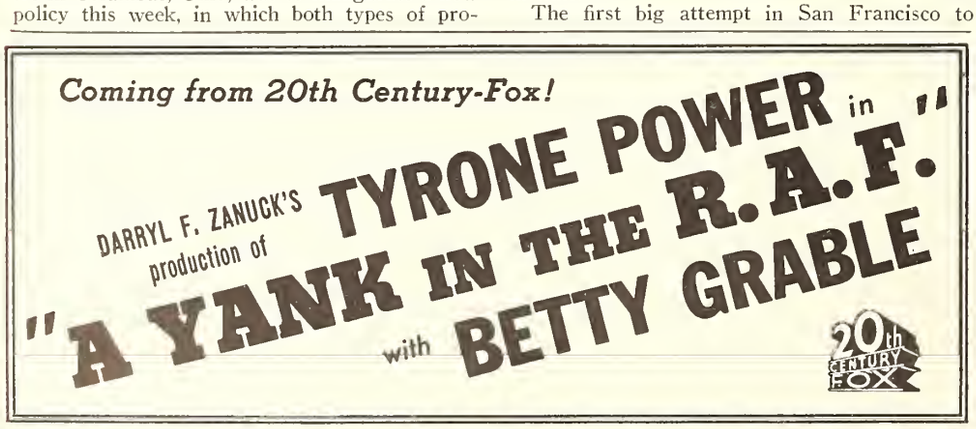
A son weighing seven pounds five ounces, was born in Hollywood, Monday, to Mr. and Mrs. Charles C. Pettijohn, Jr., of the Hollywood board of the Production Code Administration. Mr. Charles Pettijohn, Sr., is general counsel of the Motion Picture Producers and Distributors of America.

Einfeld to Washington

S. Charles Einfeld, director of advertising and publicity for Warner Brothers, was in Washington at mid-week, arranging for the roadshowing at the Earle Theatre there, of the company's "Sergeant York."

Krieger Acquires Franchise

Louis Krieger has acquired a franchise for Select Pictures in the Pittsburgh territory. Gabriel Rubin is selling exploitation films in that area.



TELEVISION AN INDUSTRY ONLY AFTER WAR, SAYS PARAMOUNT'S RAIBOURN

Coordinator Says Industry Will Not Be Ready Until After War Ends; Sees Impetus from Developments for Defense

Despite all of television's laboratory, program and economic progress, leading up, last week, to the Federal Communication Commission's "go" signal for commercialization, television, as an industry will not be ready until the end of World War II—but, it will be ready then.

This was the prediction made this week in Hollywood by Paul Raibourn, television coordinator of Paramount Pictures, which has been to date the most active, outwardly, of any of the motion picture companies having interests in the television field, including RKO-Radio, with its corporate ties with Radio Corporation of America and the National Broadcasting Company. Mr. Raibourn, an electrical engineer and alumnus of the Westinghouse and American Telephone and Telegraph Corporations, is also treasurer and director of Allen B. Dumont Laboratories, Inc., operator of station W2XWV at New York, and television subsidiary of Paramount.

Sees War Effort as Help

He compared the infant television industry to the position occupied by radio during 1917-18 and predicted that it would receive the same boost from war effort that established commercial radio during the '20s. "All the companies interested in the development of televison are now also engaged in war and defense work," Mr. Raibourn pointed out. Devices used for detecting airplanes, and other military radio instruments use television frequencies, he said. Radio received its greatest technical impetus from military use during the World War, when many of its present refinements were perfected.

Meanwhile, some 22 holders of experimental television station permits lustily pushed ahead with plans to start commercial telecasting, war or no war, as soon as they could acquire and install equipment. At New York, NBC, first on the air with commercial programs on July 1st, and CBS and DuMont, also broadcasting on regular schedules, but still on experimental licenses, concentrated on improving quality of programs and attracting audiences large enough to warrant large-scale sponsorship.

NBC, with WNBT, its transmitter on top of the Empire State building, settled into the second week of commercial programs. Films appeared on six of 14 scheduled broadcast periods, Monday through Saturday. The motion pictures planned for the airwaves included two Invincible feature productions, "Condemned to Live" and "Easy Money," produced in 1935, "Columbus," first in the Chronicles of America series, produced by the Yale University Press, a Carveth Wells travelogue of Bermuda and "We Are All Artists" from the Harmon Foundation and a 16mm amateur newsreel of the national glider meet at Elmira, New York. The latter represents one of the first attempts by a telecaster to acquire pictures of current events independent of the newsreels. The contract for the televising of the Chronicles of America series over NBC was reported in the MOTION PICTURE HERALD for June 28th.

Other NBC programs for the second week included boxing and baseball and swimming sport broadcasts, studio dramas and variety programs. Except for the Bulova watch company's 13-week time announcement contract there were no sponsors listed for the second week of television.

DuMont, meanwhile, was off the air again, and rushing installation of its antenna after it had made an unscheduled appearance, over an improvised aerial, on the evening of July 1st in order that it might join CBS and NBC on the air on the first "commercial" day.

Will Baltin, program director, and DuMont engineers expected that they would be on the air regularly, with studio programs now in rehearsal, and films, before July 15th. They expressed hope of securing a full commercial permit on or before August 1st. For the July 1st program DuMont used old Paramount short subjects. The reels were available for the duration of the experimental period.

At Chicago another Paramount television relative, station W9XBK operated by Balaban and Katz, was reported to have enlisted talent from B&K stage shows for experimental broadcasts. The station is rushing preparation for commercial programs over its transmitter on top of the State-Lake theatre building.

Experimental Operation

CBS continued scheduled experimental operations from its studios at the Grand Central Terminal, concentrating chiefly on live talent studio pickups. Children's programs, news, art, lectures, sports demonstrations and variety that included acrobats, cyclists, and dancers during the second week were in the pattern of the first week of CBS programs.

While engineers and program directors settled to the work of scheduling and rehearsing programs to fill the 15-hour weekly minimum ordained for commercial television by the FCC the business managers and advertising directors of the several New York television stations glowed with their prospectus of the industry's future.

War, the limited number of receivers, their high cost and the difficulty of procuring top program material, film or alive, did not appear to have dampened the enthusiasm of the business managers. They agreed with outside observers that television faces a vast commercial future.

Even with its present limited audience—variously estimated at 20,000 to 25,000 persons in the New York area—advertising men are reported preparing to try the medium for direct merchandising. Mortimer Loewi, vice president of DuMont, pointed out that upwards of 500 of the 4,000 sets in use in the New York area are located in public places, where they are seen by from 30 to 100 persons per set.

Noran Kersta, assistant to William Hutchinson, NBC director of television, reported that surveys by mail and by direct call indicated that an average of five persons are watching the screen of each receiver in the New York area during broadcasts.

Characterizing the television image as "the greatest selling medium extant," the television men are stressing its direct entry into the home, with a visual representation of the sponsor's product. Television will do more direct selling than any other advertising medium, with less commercial "plugging," according to its advocates.

Unions Enter Field

While the businessmen were busy with their television prospectuses supervisors of programs and budgets were keeping an eye on the various unions which claim jurisdiction over talent and technical employes of television. The unions were likewise keeping a careful eye on television.

Headquarters of the IATSE at New York revealed that the whole television question would probably come up for action at its executive council meeting scheduled for mid-summer. Locals will be authorized to press for contracts covering stagehands, property men and projectionists employed in television studios, it was predicted. To date the union has television contracts with CBS and NBC at New York and negotiations are under way with DuMont.

Jurisdiction over performers, with Equity, the Screen Actors Guild, and American Federation of Radio Artists claiming control is seen as a source of possible internecine warfare among the branches of the Associated Actors and Artistes of America. Broadcasters express themselves as willing to meet with any authorized employee group to discuss contracts.

FILMS DRAW CROWDS TO GOLF COURSE

Exhibitors in Wisconsin have become hardened to the spectacle of taverns using free outdoor motion pictures to attract patrons during the summer months, but the latest innovation is the staging of free film shows every Tuesday night by Jay Jones at his golf course at Randolph, Wis. Although there has been talk of erecting a theatre at Randolph, the city at the present time is without a house. The shows at the golf course are reported attracting excellent crowds.



U.S. MOVES TO TRIAL WITH CRESCENT CASE

Anti-Trust Trial in Nashville Expected to Set Precedent in Other "Field" Suits by U. S.

Long awaited as a determinant of the legal standing of the "little three"—United Artists, Columbia, and Universal—who are not parties to the Federal consent decree, and the ability of the large independent circuits to continue expansion and present business practices, the Government's field anti-trust suit against the Crescent Amusement Company circuit and the majors mentioned, began on Monday, in Nashville Federal Court.

It is the first of the field suits to be tried. Others are pending against the little three and the Schine circuit in Buffalo Federal Court, and against the Griffith circuit and the same majors in Oklahoma City Federal Court. The Department of Justice also intends to take up the anti-trust action in New York where it left off after the signing of the consent decree. The case is still pending against Universal, Columbia, and United Artists.

Trial Without Jury

The Nashville suit, opened Monday, will last six to eight weeks, observers said. The court is to sit six days a week, mornings and afternoons.

Almost the first move of the defendants Monday was the submission, and then withdrawal, of a motion for a jury trial; hence, the trial is proceeding as before, under Federal Judge Elmer Davies. Chief of defense counsel is George H. Armistead, Jr., representing the Crescent chain. He said, after the withdrawal, that jury trial was deemed unwise because of the case's complexity.

During most of Monday, the time was consumed arguing motions to quash the Government's primary demand for defendants' records.

Unofficial witnesses on Monday were J. Meyer Schine, president of the Schine circuit, and Willard McKay, his counsel, who both said they would observe only the opening days of the suit.

Despite predictions of a six or eight week trial, it may be shorter; for Allen A. Dobey, of the Government's staff, told the court the Department could present its case "in two or three weeks; maybe ten days."

Under subpoena by the Government, the following were present:

Thomas W. Young, manager Memphis branch, 20th Century-Fox; Walter W. Anderson, Paul S. Wilson, H. M. Lyons, T. L. Davis, Atlanta, Ga.; W. Guy Craig and George T. Landis, Indianapolis, Ind.; P. M. Baker, New Orleans, La.; J. A. Pritchard and J. B. Breechem, Charlotte, N. C.; J. J. Rogers and A. M. Avery, Memphis.

Also the following circuit representatives: G. W. Haynes, Memphis, Strand Enterprises, Inc.; Earl Hendren, Erwin, Tenn., Cherokee Amusement Co., Inc.; W. F. Ruffin, Covington, Tenn., Ruffin Amusement Co., Inc.; J. W. Baird, Newport, Tenn., Newport Amusements, Inc.; Louis Rosenbaum, Florence, Ala., Muscle Shoals Theatres; Cowan Oldham, Cumberland Amusements, Inc; Martin Solomon, from Los Angeles.

Judge Davies on Monday refused to compel three Crescent executives to furnish the Government with records subpoenaed; but, he also denied Columbia the privilege of withholding records until called for as testimony. The three executives were Tony Sudekum, Crescent president; R. E. Baulch, secretary-treasurer; and Kermit C. Stengel, executive of two companies affiliated.

They had been asked to submit information about inter-office and extra-office transactions and communications for the years 1934 to 1940.

Mr. Dobey pointed out that the five majors in the decree had furnished records when asked, as had Universal and United Artists. He noted that Columbia, asking to withhold its records, had, by counsel's testimony, nevertheless brought them to Nashville. The result of the argument was the Judge's decision records of the latter be on file for Government inspection.

First prosecution witnesses were called to the stand Tuesday, from Kussellville, Kentucky, and Jefferson City, Tennessee. These are towns in which Crescent had not operated prior to August 11, 1939.

The fact that the prosecution witnesses would come from these towns was disclosed by Robert L. Wright, of Government counsel, who also discussed the Crescent affiliated companies, including Rockwood Amusements, Inc., wholly owned, he charged, by Mr. Stengel, a son-in-law of Mr. Sudekum. With charts and maps, Mr. Wright noted, among other things, Crescent theatre acquisitions and locations of its theatres in 1934, and in 1939, when the present suit was filed. He asserted:

"Crescent virtually dictates to the distributor to whom he will sell, in the area in which Crescent operates."

The first two witnesses were Arthur Mitchell and Carl Hutton, from Russellville, Ky., and Jefferson City, Tenn., respectively. Both men testified to alleged coercion upon them to bring them into the Crescent circuit.

Mr. Michell said that in 1935 he was informed a second theatre would be built in this town of 3,000 population. The day after the report reached him, he said, a man introduced himself as Lee Castleberry of the circuit mentioned, and suggested he sell a half interest in his Dixie theatre to Mr. Sudekum, Crescent head. Mr. Mitchell also asserted that the alleged representative later threatened the circuit would buy him out or build a competitive theatre.

Mr. Hutton also related a story of theaters, by officials of the Cherokee Amusements, a Crescent affiliate.

On the opening day, too, there were arguments over the validity of the subpoenas issued to majors' representatives in New York.

Mr. Dobey, heading the Federal legal staff, said the Department of Justice would prove the defendants were able to secure lower rentals than independents, from the distributors; that they were favored, in clearance; and that the licensing agreements between the defendants were such that independent exhibitors could not compete.

Judge Davies, Wednesday called a government witness' testimony on a Fox salesmen's comments on Crescent buying power "far afield." Mr. Dobey replied it would relate to the case linking Crescent and all eight distributors in a conspiracy. The Judge's comment followed testimony by Ruble D. Page, operator of the Maury theatre, Mt. Pleasant, Tenn. He described opposition to his efforts to buy film in 1938, after Crescent announced construction of a competing house in Mt. Pleasant.

The Schine case is expected to be tried next; and, after that, the Oklahoma City-Griffith case.

Prefect Amends Particulars Bill

Complying with the demands by the majors and the Skouras circuit, the Prefect Theatres, Inc., operators of the Pickwick and Grenwich, Greenwich, Connecticut, last week filed certain additional complaints in its bill of particulars.

Site of the action was the New Haven Federal Court, where Prefect is suing the abovementioned for $5,452,575, alleging violation of the anti-trust laws, by maintenance of conspiratorial licensing agreements and clearance arrangements allegedly contrived to cripple the business of the two theatres.

The defendants had moved two weeks ago for a generally more specific bill of particulars; but were granted only a few requests.

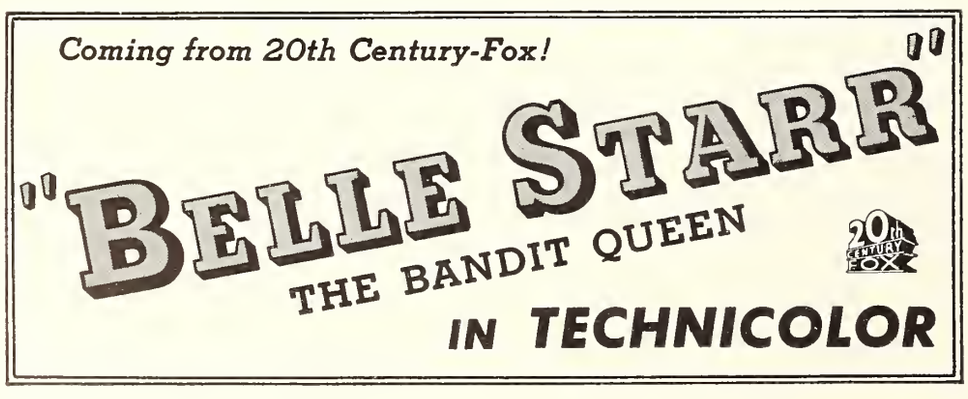
The plaintiffs now state that "collectively produced and collectively distributed," as used in the complaint with reference to the film industry means "the aggregate amount of feature motion pictures produced by the defendant producers and distributors." As to the allegations regarding "collusion," the bill recites that plaintiffs have "no knowledge of and do not presently claim or rely upon any acts of collusion other than those now set forth in the complaint." They do reserve the right, however, to furnish further particulars "when, as and if they may obtain further knowledge and information" prior to the trial.

More Schine Data To Come from U. S.

Federal Judge John Knight in Buffalo late last week ordered the Department of Justice to serve the Schine circuit and Universal, Columbia, and United Artists, with a more specific complaint and bill of particulars. The application for such was made by the circuit several weeks ago. The Judge also granted the defendants ten days after service, to file answer to the amended complaint and bill.

Babcock Heads "Movies"

Muriel Babcock has been appointed editor of *Movies,* published by Ideal Publishing Corp., New York, which also publishes *Movie Life, Movie Stars Parade* and *Personal Romances.* Miss Babcock, for the past three years was editor of *Picture Play* and *Your Charm Magazine.* She served a long period in Hollywood as a newspaper writer, reviewer and theatrical columnist for the Los Angeles *Times.*



FROM READERS

War Propaganda And the Public

To the Editor, Motion Picture Herald:

In re the slump: Pictures to some extent; The brass hats at Washington sounding the war drums; Too much war in the newsreels; and altogether too much propaganda on the air and in product.

Also, a nation genuinely worried and not taking their escape in the theatres, as they did in the last war. — A. E. Hancock, *Columbia Theatre, Columbia City, Indiana.*

Lewis Abbott, Western Electric Manager, Resigns

Lewis W. Abbott, for the past six years general manager of the Western Electric Company's installation department, has retired after more than two score years of service with the Bell System. Gustaf A. Johnson, formerly personnel director, succeeds Mr. Abbott.

Mr. Abbott's Bell System career began with his employment as a switchboard installer for the New England Telephone and Telegraph Company in 1900. In 1912 he was named supervisor of building and equipment for the New England company. In 1923 he joined Western Electric and since that time has held various executive positions.

Howe Returns to Seattle

Doc Howe, former manager of the Metropolitan theatre in Seattle and previously an advance manager for Fanchon-Marco stage units, has returned to that territory as exploitation representative for RKO theatres. He succeeds Fred Ford, who will return to his former territory in Memphis, Tenn., for the company. Mr. Howe's first assignment will be handling publicity on road show engagements of "Citizen Kane" now being arranged in the Seattle territory.

Sixth Theatre Acquired

George F. Wielland and P. Mortimer Lewis added a sixth motion picture theatre to their independent chain which started ten years ago in Atlantic City, N. J., with the opening of the new Embassy theatre there on June 7th. Nate Cohen will manage the new theatre and will also continue to handle the publicity for the circuit. Harold Hanley, formerly assistant manager of the chain's Strand theatre, has been transferred to the New Embassy in a similar capacity.

Universal Branch Changes

Jerry Marks, Universal salesman in West Virginia, has been transferred to the Columbus, Ohio, territory, to succeed Harry H. Young, who recently was made Universal manager in Cincinnati. Replacing Mr. Marks is Joel Golden, formerly booker for Schine's circuit in Cincinnati.

Lecture Program Planned

At the first meeting of Documentary Film Producers executive board in New York it was decided that further organization promotion activity would be halted. Meetings for the new year will be devoted to technical and artistic education of members with lectures on various production phases scheduled.

Latin American Film Set for Release

Ten 16 mm. feature films produced in Mexico, Argentina and other Latin American countries have been set for distribution by Sam A. Datlowe of United Film Classics, New York City. The films are to be released to organizations and schools desiring to study the Spanish language as well as to social, economic and political customs of South America.

The first three films announced for release are "Y Manana Seran Hombres" (Tomorrow They'll be Men); "Senderos de Fe" (The Way of Faith); and "El Matrero" (The Lash). Others will follow one each month beginning September.

While the films have no superimposed English titles, a synopsis and complete translation of the accompanying dialogue will be furnished by the distributor.

Seidelman Named U. A. Argentine Manager

Sam Seidelman has been appointed general manager for United Artists in Argentina, with headquarters in Buenos Aires, suceeding Guy P. Morgan, resigned, it has been announced by Walter Gould, foreign manager of the company.

Mr. Seidelman, who has represented the company in Mexico, Central America, and was a special home office sales representative for the past nine years, will also be supervisor of the company's interests in Latin America.

"Spook" Bill Released

"The Terror" and "Mystery of Room 13," both Edgar Wallace mystery stories, were released June 30th by Alliance Films Corporation. Wilfrid Lawson, Bernard Lee and Arthur Wontner are featured in "The Terror" and the cast of "Mystery of Room 13" includes Gibb McLaughlin, Sara Seegar and Peter Murray Hill. The pictures are being released as a super-spook twin bill.

Russell Simpson Promoted

Russell Simpson has been appointed branch manager of the Paramount Vancouver exchange, replacing William Hensher, deceased.

Cranston Theatre Banned

The local zoning board of Cranston, R. I., has rejected the petition of Albert H. Cipriano of Providence to build a motion picture theatre in that city.

BOOK REVIEW

PROFITABLE PUBLICITY (How to Do It—How to Get It), by Henry F. Woods, Jr. Dorset House, 208 pp., $2.50.

The business of developing publicity in the doing of it and the getting of it is offered in this newest of promotional "how to" books, "Profitable Publicity," a compilation of suggestions and findings based upon the author's years of experience in creating and planting the written word. According to the cover blurb, Mr. Woods has served may accounts in many places. He is publicity director for McCann-Erickson, advertising agents, and a director of the National Association of Publicity Directors. Thus equipped, in some 200 pages plus appendix of publicity syndicates and trade periodicals, he sets down what is intended to be a blue print for publicity—quoting the foreword—"to guide publicity men who are working in the profession, to help students of publicity who may enter the field, and for business men who may find it necessary to publicize their organizations but cannot avail themselves of the services of trained publicity assistance."

The volume, developed in 15 chapters, takes the publicity idea from its inception to a triumphal publicity story in print. Ideas and sources for ideas are presented. Detailed at chapter length are other components, of patterns, preparation and distribution of publicity pictures. Of especial interest to the student will be the generous space given over to the "dont's" of publicity writing and examples to illustrate different types of publicity. There are lists of test questions to sound out how well the reader has absorbed the subject matter. A typical publicity distribution schedule is included.

In the theatreman's immediate sphere, the author touches upon stunt publicity, contests and tieups. He refers briefly to "theatre publications" as an excellent source of outstanding exploitations and press agent promotions.

Since the volume is aimed at publicity in general business, its value for showmen must be largely academic. Able motion picture publicists and publicity-experienced theatre managers will find most of the material familiar.

A-Mike Vogel.

Daniels Succeeds Crone

J. R. Crone, for the past ten years production manager for RKO in Hollywood, has resigned and is being replaced by Walter Daniels, his former assistant. Argyle Nelson, assistant director, takes over Mr. Daniels' former position.

Canadian Office Moved

The offices of the Motion Picture Distributors Association and Canadian Film Boards of Trade in Toronto, Ont., Canada, have been moved from 277 Victoria Street to 105 Bond Street.



DOMESTIC PRODUCTION IN MEXICO ON INCREASE

Russian Director - Producer to Make "Diana"; Bull Fight Comedy Sets New Records

by LUIS BECERRA CELIS
in Mexico City

An unusual picture production is in early prospect for Mexico, the film version of Emil Ludwig's novel, "Diana," screen rights to which Arcady Boytler, the Russian who has long been prominent in the Mexican industry as actor, producer and exhibitor, says he purchased for only $3,250. This deal is a result of the famous biographer's recent visit to Mexico. M. Boytler says the purchase had the stipulation that production had to be done in Mexico. Herr Ludwig, it is understood, is coming to supervise the filming. He will also attend the premiere of the picture here in the late Summer.

"Ni Sangre, Ni Arena" ("Neither Blood nor Sand"), a burlesque on bullfighting, featuring "Cantinflas," the tramp comedian, holds the record of setting new high grosses of any made in Mexico picture at its premiere theatre. This film shattered all records for the first week at the swanky Cine Teatro' Alameda here when it grossed $14,950—only $50 short of the first week of "Gone With the Wind" (MGM) at this theatre. "GWTW" played to matinees, always morning shows in Mexico, but "Ni" did not.

"Ni" stayed for three solid weeks at the Alameda and its total gross was $32,150, the biggest business yet at one theatre for any Mexican picture.

The Alameda is far ahead of other theatres here with business this year. According to Manager Mauricio de la Serna, the weekly gross of this theatre is some $2,200 ahead of that of any other local theatre and its business for the first half of this year is about $25,750 over that in the same period of 1940.

"Bolivar" Film Started

Miguel Contreras Torres, a leading producer, and Jesus Grovas, also prominent in production since he left Paramount, for whom he was manager here, have begun work on "The Life of Simon Bolivar," liberator of Venezuela. Naval warfare scenes are being shot at Papaloapan, in the watery region of the Isthmus of Tehauntepec, southern Mexico, where a replica of Bolivar's little fleet has been built. Julian Soler, in the title part, and Francisco Jambrina, in the role of Marshal Sucre, chief aide of Bolivar, are participating in these naval scenes. The cameraman is Jack Draper, American technician who has done much work in Mexico. The producers expect to finish the picture within three months. It is to cost $215,000, a new high for this country.

▽

That the local public, which numbers about 1,750,000, favors pictures over all other public diversions is shown by a report of the civic treasury department that the average annual gross income of local theatres is around $4,350,000.

▽

"Citizen Kane" opened at the select Cine Margerit, newest first run theatre here, preceded by a unique ballyhoo, staged by the exhibitor and RKO. This was a 15-minute broadcast from radio station XEB, repeated twice the day "Citizen" had its local premiere. These broadcasts consisted of the recital of the biography of Orson Welles, in Spanish by exclusive NBC artistes. There was also a radio report of events at the picture's opening at the El Capitan, Hollywood. This exploitation proved to be one of the most effective ever employed in Mexico and is likely to introduce a ballyhoo procedure here.

▽

An acute case of taxes and work difficulties is making the going tough for exhibitors of Vera Cruz state. Four theatres, two each in the two most important key cities of the state, have been driven out of business by these factors. Two of them, the Eslava and Variedades, at the Port of Vera Cruz, are in bankruptcy. Their owners, Espectaculos Veracruz, S. A., did not explain why they had to quit. But there is strong evidence that demands of their workers and high state taxes were too much for them. These theatres were dark for several weeks recently because of a strike to compel the exhibitors to increase salaries. The exhibitors publicly announced that the pay their attaches demanded was out of all proportion to their services and economic conditions, not only in Vera Cruz but throughout Mexico, and drew odious comparisons with the pay other workers received.

These laborites have asked a district court in the port for orders to what will amount to attaching their former employers' money and goods. The workers declared that they suspect that the bankruptcy was fraudulent and that they intend to protect their interests in the liquidation of the business. Both these theatres met their workers' terms more than half way. But so much money had to go in wages and taxes that they just could not carry on any longer.

Two Theatres Close

Minatitlan, a key oil town in southern Vera Vruz, is now without pictures for its two theatres have had to close because of excessively high state taxes. Closure for this reason is expected soon for the only theatre in Coatzacoalcos, important Vera Cruz oil and railroad center. Workers of this town recently provided funds to permit their exhibitor to continue in business.

As pictures are the prime diversion in these towns, citizens and exhibitors have petitioned the state government to reduce theatre taxes. The government has taken the proposition under advisement. It is considered a possibility that most theatres in Vera Cruz must close unless taxes are cut and labor eases up in its monetary demands.

▽

Enrique Vigil, Spaniard who operates a theatre circuit in Tampico, was included among the five Spaniards and two Mexicans of the port, all prominent, who were jailed in mystery arrests by secret service operatives at orders of the Federal Attorney General. The nature of the charges against the seven has not been revealed, but it is understood they are accused of being connected with a Nazist-Falangist spy ring.

The exhibitor and his associates, some of them accompanied by their wives, were brought to Mexico City for trial.

▽

The 16mm. picture "Pulque," story of Mexico's historic and potent alcoholic drink, made by Ing. Javier Frias, an officer of the Cinema Club, local organization of prominent cinematographic amateurs, has been approved for public exhibition by the Federal Film Censorship and Supervision Department which considers that the picture is excellent propaganda in the Government's anti-alcoholic campaign.

This picture was given a special exhibition at the American embassy here and was highly praised.

LIGHTNING KILLS 94 IN MEXICAN THEATRE

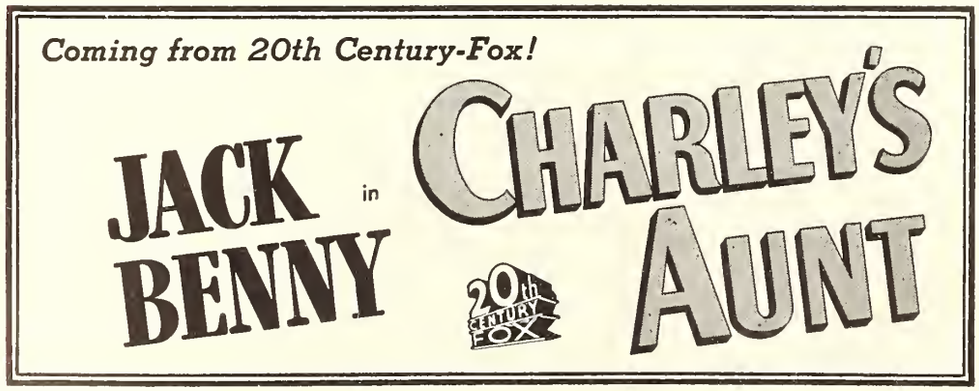
A bolt of lightning struck the Teatro Montes theatre in Quadalajara, Mexico, Sunday, killing 94 and injuring 200 men, women and children. A number of victims died in a frantic attempt to get out of the theatre after the lightning struck, the Mexican War Department announced. More than 40 bodies were found in two exits. President Manuel Avila Camacho has ordered an investigation and a careful study of motion picture theatres throughout the Republic and their exits will be made, it was announced.

Jersey Allied Outing

The annual outing of the Allied Theatre Owners of New Jersey was scheduled Thursday at the Hollywood Hotel, West End, New Jersey, under the supervision of Lee Newbury, retiring president. There was to be a golf tournament, and then a business session, with Harry Lowenstein, president, presiding.

"Sonata" Select Film

"Moonlight Sonata", the film in which the late Ignace Paderewski appeared is released in the United States by Select Attractions, Inc., and not by United Artists as was reported in the obituary of the musician.



CATCHINGS-WARNERS IN HOME RADIO WITH SPONSORLESS MUZAK SHOWS

Wired Music Unit To Start Non-Commercial Broadcast Programs; Receivers To Be Adjusted to Bar 'Bootlegging'

Innovation of "sponsorless" radio programs which "may revolutionize the broadcasting industry" was announced this week by Muzak Corporation of New York City, which furnishes wired music programs to thousands of hotels, restaurants, apartment houses and industrial plants throughout the country. Warners have an interest in Muzak. The announcement followed granting of Federal Communications Commission permission to construct a Frequency Modulation station which will transmit strictly non-commercial programs. In issuing the grant, the FCC described the experiment as "unique in the annals of radio broadcasting in this country and worthy of investigation in the public interest."

Muzak plans to provide "quality music, informative news and other programs free of the annoyance of advertising and commercials," through its transmitter, which will be located in New York City, with a power of 1,000 watts, operating on a frequency of 117,650 kilocycles, the same section of the spectrum in which Major Edwin H. Armstrong conducted his Frequency Modulation experiments.

Fee for Each Receiver

In announcing the project, Waddill Catchings, of Wall Street, company president, said, "The experiment is as significant as granting of permission for broadcasting by Frequency Modulation to Major Armstrong. We are confident there is a sizeable public which will prefer and appreciate programs free of irritating commercials." Mr. Catchings is a member of the board of Warner Brothers.

Financing of the system will be on a fee basis, each home subscriber to the Muzak service paying a nominal sum monthly, which fee has not yet been determined. Only those who subscribe will be able to receive the programs since Muzak equipment will be necessary to obtain the broadcasts. This provision is insured because the transmitter will emit a "pig squeal" or discordant sound which can be eliminated only by the special Muzak receiver leased to the subscriber. Bootlegging of the programs, therefore, will be automatically eliminated.

In authorizing the experiment, the FCC conditioned such authorization as "subject to change or cancellation by the Commission at any time, without advance notice or hearing, if, in the Commission's discretion, the need for such action arises," and further stressed that the Muzak operation "will be purely experimental in connection with the development of a subscriber broadcast service. The distinguishing feature will be that those receiving the programs will pay directly rather than indirectly" for radio programs.

Mr. Catchings also announced, "We have agreed with the Commission to make available our patents to others desiring to put out a competing service. The purpose of the patent is not to prevent competition but to make sure that only those who subscribe to the service receive it."

Amplifying reasons for the project, Mr. Catchings said, "There is no basic reason why the American public should be compelled to pay for its radio programs by submitting to advertising announcements," and thus to purchasing products advertised on the air. "The American public has never been given the opportunity to decide that radio should not be sold in the usual way by direct payment for the service." Muzak proposes to determine "whether the public or a sufficiently large portion of the public would prefer to obtain radio programs by direct payment for the service. There will be no advertising in connection with the service and the success or failure of the experiment will depend upon the willingness of the public to pay an amount which will warrant the furnishing of such a service as an established business."

1,000 Subscribers

Muzak now has approximately 1,000 subscribers, 800 of which are located in New York and the metropolitan area and the rest in Boston, Buffalo, Detroit, Miami, Los Angeles and Philadelphia.

Engineers from Wired Radio, Inc., Associated Music Publishers, Inc., and Music Transcriptions, Inc., have been added to the Muzak staff to complete technical plans for the experimentation. The news broadcasts will be obtained from United Press releases, and the objective is to eliminate "repetitious rebroadcasting or re-hashing of the same news bulletins."

Muzak originated in Cleveland about 1935 as a wire service for home set users, utilizing power lines for transmitting programs. In 1936, the company was reorganized, established headquarters in New York and switched its transmission outlet from power to the telephone wire. It is reported that the American Telephone and Telegraph Company has been interested in the company's development from the start. William Benton, formerly of the Benton and Bowles advertising agency, is one of the financial guiding spirits of the corporation.

Muzak was the first company to initiate music as a "morale builder" for workers in industrial plants. Manufacturers of the Arrow Shirts, the Cluett Peabody Company in Troy, New York, is one of the business firms now using Muzak programs to create greater work efficiency. A special division has been established by Muzak to handle increased requests from industrialists concerning its service, since the advent of the national defense production program. Muzak claims that wired music for industrial workers is not intended to act as a "speed-up" but rather to exert a "pleasant, harmonious influence" over large masses of workers and to lessen their fatigue.

Through its affiliation with Associated Music Publishers, Inc., Muzak possesses a great volume of transcribed music available for use in connection with its broadcasts.

The company believes that newspaper publishers particularly will evince great interest in its proposed "sponsorless" programs, and predicts that if the experiment proves successful, it is quite possible that the entire procedure of radio broadcasting will have to be reoriented.

"THERE'S NO PLACE LIKE HOLLYWOOD"

Old as the hills around Hollywood is the case of the star, director or writer who walks off the lot, or gets himself suspended, when executive scissors or blue-pencil circumvents his artistic aspiration.

New as Hollywood is new is the case of Fred Avery, cartoonist supervisor employed for five years by Leon Schlesinger, producer of cartoons for Warner release, who last week differed with the management on the propriety of cutting 40 feet from a Bugs Bunny subject filmed under his supervision.

Producer Schlesinger suspended Supervisor Avery for four weeks. The Avery contract has two years more to run.

Universal's "Juke" Film

The first studio to take screen cognizance of the "juke box" industry, Universal is preparing a musical, "Fifty Million Nickels," based on a background of the automatic phonographs installed in bars, restaurants and other public gathering places. While the film will not deal with the latest development of the coin-operated machines, the showing of motion pictures by an automatic projector activated by a coin, it nevertheless is a recognition of sorts by the film industry of the quasi-competitor. Joseph Gershenson will produce the picture for Universal.

Decker Takes P. R. C. Franchise

The Los Angeles franchise of Producers Releasing Corporation has been taken over by Samuel K. Decker, Louis Rutstein, who owned the franchise in partnership with Samuel Nathanson, will continue operating P. R. C. exchanges in San Francisco, Seattle and Portland. Dr. Decker was formerly Monogram's franchise holder in Detroit.



KEEP YOUR EYE ON

DANA ANDREWS

Shines in "Belle Starr"—wins stardom in "Swamp Water"!

One of the fresh new 20th Century-Fox star personalities!

CUSTOMS "COPS" EYE AXIS FILMS FOR U. S.

All Foreign Pictures Inspected for Propaganda; Fairbanks Reports via Radio on Tour

All Axis motion pictures offered for entry into the United States are being examined by customs officers for propaganda as well as obscene or other content which would make them ineligible for importation, it was admitted in Washington this week. Indications of a tightening of U. S. bans on Nazi films were reported in MOTION PICTURE HERALD, last week, July 5th, page 13.

While Customs Bureau officials refused to comment on reports that propaganda pictures were being refused admission, Commissioner W. R. Johnson disclosed that all foreign pictures offered for importation were being inspected to determine whether they contained propaganda against the United States.

The commissioner pointed out that it had always been the practice of the bureau to examine imported pictures for moral content, and he indicated that they now were being studied from the "morale" as well as moral standpoint.

Application of the propaganda test to motion pictures would be but a projection of the Administration's drive against Axis activities in this country, marked last month by President Roosevelt's orders closing German and Italian consulates and propaganda offices, including the highly active German Library of Information in New York. Also engaged in the campaign has been the Post Office Department, reported to have confiscated tons of German and Japanese propaganda on the Pacific Coast.

In the absence of legislation dealing directly with the subject, observers in Washington see the Customs Bureau as the only agency which can cope with Axis propaganda films. Department of Justice officials said they had no plans to clamp down on such pictures, although they indicated the situation was being watched and they were familiar with the theatres showing the films and the organizations distributing them.

"Use the U. S. Navy," Fairbanks Urges

In a national radio broadcast, purporting to be the first "unofficial" report to the nation of his special mission to South America, by appointment of President Roosevelt, Douglas Fairbanks, speaking at the Independence Day dinner of the Committee to Defend America by Aiding the Allies, in Washington, last Friday, called for national "united agreement with Secretary of the Navy, Knox, who proposed that the American Navy should be used now to clear the Atlantic of German submarines and raiders" as one way of undermining the "vanguard of Hitler's army" which, he said, "right now is preparing the ground for a Nazi push below the Rio Grande as well as above it."

Mr. Fairbanks, who is a national vice-chairman of the Committee, warned that the "widespread under-cover work of the Nazi machine means that a German invasion of the Americas is not just a fantasy purported by military alarmists, it means that the Nazi invasion of our hemisphere is already under way."

Declaring that the South American countries he toured gave evidences of the democratic spirit and that the people in each country looked to the United States for spiritual leadership in democracy, Mr. Fairbanks warned against minimizing the danger of Nazi propaganda in the southern continent and said, "Nazi groundwork is as plain as that which preceded the collapse of France. If Britain goes down to defeat the signal will be given from Berlin, subversive forces will come out in the open, our time will come at Hitler's choice of that time, not ours. Unless we have gone soft," he said, "unless our belief in our system and our honor is less than our desire to maintain our existence under any conditions, or at any cost, we must act now."

In discussing the President's appointment of him as a special envoy, which, at the time, was reported to have caused diplomatic rumblings in Washington, Mr. Fairbanks described his position as "what might be called a Sunday morning quarter-back of world affairs:" For the second time since his return to America, he scored the misnomer of his mission as a "goodwill tour," and added, "I don't doubt that many of you are wondering how it was that I was designated by the President to go on a diplomatic mission to certain South American countries. But I can tell you what the mission was for, what I found out, what I tried to do, but as to explain why *I* had the distinction of being entrusted with such Governmental responsibility is as much a mystery to me as it must be to some of you."

Mr. Fairbanks continued to outline briefly his impressions of some of the countries he visited, naming Brazil, Uruguay, Argentina, Chile and Peru. Of President Getulio Vargas of Brazil, he said: "President Vargas has been delegated to extreme powers, but it is ridiculous to assume from that, that the regime under him is totalitarian in the same sense we have come to understand that word. His devotion to the democratic principle and the democratic way of life is well known," and, he added, "he has proved it by actions as well as words."

The Hollywood actor declared, "Until the goodwill policy of the United States was instituted, the true feelings of the people of America toward Latin America had barely been given official expression. There is some hesitation on the part of certain groups in certain places toward accepting our outstretched hand, which," Mr. Fairbanks said, "cannot be denied, nor can it be denied that in view of the past performances of a handful of individual American citizens, Latin American suspicion is not without a certain justification."

The actor added, however, "This note is slowly changing. I promise you I'm not attempting to electioneer or campaign—that time is past—there is no need for it, but I say the people of South America have learned to trust and admire our President."

Mr. Fairbanks warned against those "who think of the countries of Latin America in a bloc," and termed this a "grave and tragic mistake. They are each of them distinct in their geography, climate, customs, economy, culture and manner as the European countries. Consequently, the problems confronting each country vary considerably."

Latin America does not want "charity," he said, and urged Americans to prove "by deeds that they (South Americans) can trade, live by their trade and progress by their trade. Only by living in the framework of democracy can trade be free, can culture be liberal and bellies be full," he said.

CHILE TELLS FILMS TO REMAIN NEUTRAL

Distributors of foreign films in Chile, following a special meeting in the office of the Governor of Santiago Province, announced early this week that the Government of Chile will ban, for the duration of the war, exhibition of pictures having any bearing on the ideologies of belligerent nations or reflecting on their methods of government. The move was characterized as one way in which Chile wishes to preserve neutrality.

Hits Hollywood's 'Goodwill' Idea

"The Hollywood goodwill idea is a lot of bunk so far as Latin America is concerned."

That's the gist of opinion rounded up by Willis Werner, San Francisco newspaperman just back from a three-month trip into Mexico during which he interviewed such Latin producers, distributors and players as Luis Sanchez Tello, Guillermo Haza, Vincente Orona, Arturo de Cordova, Fernando Soler, Rene Cardona, Petro Armendariz, Maria Luisa Zea, Alfredo del Diestro, Lolita Camarillo, Miguel Montemayor, Victor Herrera and others.

"It isn't Latin America which is in need of goodwill treatment—it's the United States," Werner explained. "The folks below the border know more about Americans than Americans know about them. They are genuinely interested and eager to be friends. It's America which upsets the apple-cart by sending down arrogant tourists and insulting films.

"If Hollywood picture people are honest in their expressed desire to spread goodwill, they could do more by giving Mexican and Argentine films a break in this country than by any other means—and that doesn't mean remaking them or butchering them for American release."

Moore's Decoration

Grace Moore, singer, last week received the Mexican Order of the Aztec Eagle, signed by the President of that country, Avila Camacho. She received it for her part in promoting the pan-American good-will policy while in Mexico City.

Coming from 20th Century-Fox!
STEWART EDWARD WHITE'S
"WILD GEESE CALLING"
20th CENTURY FOX

Publicists Guild Votes in N. Y.; No Disney Peace

Members of the eastern unit of the Screen Publicists Guild on Wednesday, cast their ballots in a National Labor Relations Board election. The polls were taken at each of the home offices, under the supervision of NLRB Board examiner Charles Kramer.

An immediate consequence of a Guild victory in the election would be negotiations on the closed shop contract with demands for wage increases, job security, and seniority provisions.

Results of the voting were not to be disclosed until next week.

The Guild, early in the week, predicted "overwhelming" victory, asserting that "SPG membership ranges as high as 97 per cent of eligibles in many companies."

Disney Strike Continues

In Hollywood, meanwhile, the strike by the Screen Cartoonists Guild against the Disney studio entered its fifth week, as a mediator, Sanley White, came from the Labor Department.

On Monday, Disney representatives refused to negotiate with strikers' spokesmen, charging they scuttled an expected settlement last week.

Mr. White conferred Monday and Tuesday with both sides.

Ohter American Federation of Labor unions supporting the Guild withdrew Wednesday, and members were to return to work later that day. Willie Bioff, IATSE west coast leader, under indictment in New York for extortion, and in Los Angeles for income tax evasion, was reported a collaborator in the negotiations.

Mr. Disney last week sent the following message to the strikers:

"I believe you are entitled to know why you are not working today. I offered your leaders the following terms: All employes to be reinstated to former positions; No discrimination; Recognition of your union; Closed shop; Fifty per cent retroactive pay for time on strike—something without precedent in the American labor movement; Increase in wages to make yours the highest salary scale in the cartoon industry; Two weeks' vacation with pay.

"I believe that you have been misled and misinformed about the real issue underlying the strike at the studio. I am positively convinced that Communistic agitation, leadership, and activities have brought about this strike, and have persuaded you to reject this fair and equitable settlement. I address you in this manner because I have no other means of reaching you."

MBS Strike Threatened

On Tuesday, in Chicago, directors of the Mutual Broadcasting System met to discuss the strike by the American Federation of Radio Artists against the Cincinnati outlet, station WKRC, and the threatened spread of the strike to the whole system. The union has set Sunday as a "deadline" by which the chain must cease "feeding" programs to the struck station, or face punitive action, which would at the outset bar performers from any such program.

Mutual has told the union its contract with the station forces it to supply programs.

In Los Angeles Superior Court Judge Hugh Willis handed down a decision meaning, observers said, hat an employer has the legal right to discharge employees who are members of one union, when he signs a closed shop pact with another union.

In the action, Leo Stockwell and Earl W. Keeler, projectionists and members of the United Electrical and Radio and Machine Workers Union were denied an injunction to restrain the Vinstrand Theatres, Inc., from discharging them following the signing of a closed shop agreement with the International Alliance of Theatrical Stage Employees, affiliated with the A. F. of L. The U. E. R. M. W. U. is connected with the C. I. O.

Modification of a preliminary injunction restraining picketing of the Bulls Head Theatre in Scranton, Pa., by AFL projectionists has been refused in an opinion handed down by President Judge Will Leach of the Lackawanna County Court.

The house, operated by R. A. Lesaius, was the scene of a controversy between the CIO operators union and Local 329, IATSE and MPO Both unions alternately picketed the theatre and eventually a contract was negotiated by Mr. Lesaius with the CIO Group. However, the AFL union continued picketing and Mr. Lesaius sought an anti-picketing injunction.

SHORT PRODUCT PLAYING BROADWAY

Week of July 5

CAPITOL

Unusual Occupations, No. 3.	Paramount
Glimpses of Washington State	MGM
This Is the Bowery	MGM
Feature: They Met in Bombay	MGM

CRITERION

Unusual Occupations, No. 6.	Paramount
Farm Frolics	Vitaphone
Feature: In the Navy	Universal

MUSIC HALL

Golden Eggs	Disney-RKO Radio
Feature: Blossoms in the Dust	MGM

PARAMOUNT

Hoola Boola	Paramount
Army in Overalls	U. S. Defense Trailer
Indian Durbar	Paramount
Feature: Caught in the Draft	Paramount

RIALTO

Clocking the Jockeys	20th Cent.-Fox
Conquering the Colorado	20th Cent.-Fox
Billy Mouse's Akwakade	20th Cent.-Fox
Feature: Hit the Road	Universal

ROXY

The Magic Shell	20th Cent.-Fox
A Letter from Cairo	20th Cent.-Fox
Feature: Moon Over Miami	20th Cent.-Fox

STRAND

Hollywood Steps Out	Vitaphone
Lions For Sale	Vitaphone
Wings of Steel	Vitaphone
Feature: Manpower	Warner Bros.

Theatre Building War in Camden

A theatre building war between two important independent circuits, and one that threatens to have serious repercussions to the entire territory, is being watched with interest by the Philadelphia film industry. The war started last month when the Sam Varbalow interests announced the erection of a new house at Broadway and Walnut Street in Camden, N. J. It was then announced that the A. M. Ellis interests were also building a new theatre at 2601 Federal Street, also in Camden.

Then, earlier this month, it was announced that the Varbalow interests were invading Camden's Parkside area, where the Ellis circuit operates a theatre. Although the Varbalow holdings are the bigger of the two, both circuits are important in the local and surrounding area.

The Varbalow circuit, operating entirely in southern New Jersey, includes the Rio, Savar, Victoria and Walt Whitman in Camden; Highland and New Century in Audubon; Glassboro in Glassboro; Little in Haddonfield; Ritz in Oaklyn; Broadway in Palmyra; King in Gloucester; and the Broadway theatre in Pitman. The Ellis circuit, apart from Mr. Ellis' personal interests in other Philadelphia houses, includes four theatres in Camden, the Broadway, Towers, Liberty and Parkside; and the Broad and Dante in Philadelphia.

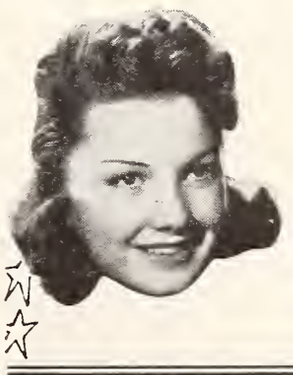
Lefko, Rosian and Young Testimonials

Sales representatives and exhibitors in the Pittsburgh territory tendered a testimonial dinner to Morris Lefko, of RKO, recently promoted from salesman to branch manager of the Indianapolis exchange in the Gold Room of the Roosevelt Hotel in Pittsburgh on Monday, July 7th.

On July 14th the Cincinnati Variety Club will tender a testimonial dinner for Universal's new division manager, Peter Rosian at the Netherland Plaza. A similar dinner was given to Harry Young, Mr. Rosian's successor as branch manager in Cincinnati, by the Columbus Variety Club, on Tuesday, July 8th.

British Rights Sold

Arthur A. Lee has sold the American distribution rights to "Young Man's Fancy," a Balcon production starring Anna Lee, to William Shapiro of Bobby Breen productions.



KEEP YOUR EYE ON

ANNE BAXTER

She charms in "Charley's Aunt"—A full-fledged star in "Swamp Water"!

One of the fresh new 20th Century-Fox star personalities!

WHAT THE PICTURE DID FOR ME

Columbia

ADAM HAD FOUR SONS: Ingrid Bergman, Warner Baxter, Susan Hayward—One of the finest Columbia pictures I have ever run. While the title hurt a little, people who saw it the first night raved about it so much that we have an excellent second night on the show. A sleeper if there ever was one.—M. Zimmerman, Jr., McHenry Theatre, McHenry, N. D. General patronage.

ARIZONA: Jean Arthur, William Holden—Fair business. Not up to expectations.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

ARIZONA: Jean Arthur, William Holden—Business very poor. A real good picture, but a real disappointment. Business poor.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

I MARRIED ADVENTURE: Osa Johnson—I enjoyed this, but comments were divided.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LONE WOLF TAKES A CHANCE, THE: Warren William—Columbia is smart to take a star like Warren William and put him in this series, but the best thing about it is that it falls in the program class so that a town like this can make a few dollars and have some reserve. Other companies should follow suit and take some of their better stars, star them alone in one program picture a year and drop it in the program class and we can do good and make a little dough.—M. Zimmerman, Jr., McHenry Theatre, McHenry, N. D. General patronage.

First National

HIGH SIERRA: Humphrey Bogart, Ida Lupino—Best show from Warner Brothers this year! Did good business both nights. Running time, 100 minutes. Played June 25-26.—Carl Presley, New Madison Theatre, Huntsville, Ark. General patronage.

HIGH SIERRA: Humphrey Bogart, Ida Lupino—Only fair. Story weak. No action until last ten minutes. Running time, 100 minutes. Played June 19-20.—Abe Berenson, Hollywood Theatre, Gretna, La. Industrial locale patronage.

HIGH SIERRA: Humphrey Bogart, Ida Lupino—Good picture, but didn't click at box office. Disappointing three days. Played over Memorial Day and down 35% over last year.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

STRAWBERRY BLONDE: James Cagney, Olivia de Havilland, Rita Hayworth—Swell picture for this neighborhood. Played three days and did exceptionally good business.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S PRIVATE SECRETARY: Lewis Stone, Mickey Rooney, Ann Rutherford, Kathryn Grayson—Mickey Rooney no draw here. Is slipping steadily in Hardy series. Is good in musicals. Played four days at terrible grosses.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

ANDY HARDY'S PRIVATE SECRETARY: Mickey Rooney, Lewis Stone, Ann Rutherford, Kathryn Grayson—An O.K. show if you like the Hardys. I, myself, think it's the worst one yet. Running time, 101 minutes. Played June 22-23.—Carl Presley, New Madison Theatre, Huntsville, Ark. General patronage.

BAD MAN, THE: Wallace Beery, Lionel Barrymore, Laraine Day—Bad picture, bad business. Not even a good second feature. If Beery gets any more like this, his prestige won't be worth anything. Played three days too long.—Reek A. Felziani, Midtown Theatre, San Francisco, Cal. Neighborhood patronage.

BLONDE INSPIRATION: John Shelton, Virginia Grey—Fair program picture. Good for Bargain Night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

COME LIVE WITH ME: James Stewart, Hedy Lamarr—Did exceptionally well for three days.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

GALLANT SONS: Jackie Cooper, Bonita Granville—Good picture but kid pictures don't mean so much. Fair business.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

GO WEST: Marx Brothers—Just another program picture. Some liked it; others crabbed. Some comedy, but these stars are not popular here. Would not recommend this one. Running time, 90 minutes. Played June 28.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

LOVE CRAZY: William Powell, Myrna Loy—Good comedy and good business. Running time, 100 minutes. Played June 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PHILADELPHIA STORY, THE: Cary Grant, Katharine Hepburn, James Stewart—Played three days. Good business. Good picture.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

TOO HOT TO HANDLE (RE-ISSUE): Clark Gable, Myrna Loy, Walter Pidgeon—Played with "Kentucky," three days. Did a fair business. Did better on these pictures than some of the new.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

TRIAL OF MARY DUGAN: Laraine Day, Robert Young—Very pleasing picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Monogram

TAKE ME BACK TO OKLAHOMA: Tex Ritter, Bob Wills—We had the largest crowds on this western in three years. The people around here sure like Bob Wills. This is the first Monogram picture we ever had, but not the last by a long way. Running time, 55 minutes.—Carl Presley, New Madison Theatre, Huntsville, Ark. General patronage.

Paramount

LADY EVE, THE: Barbara Stanwyck, Henry Fonda—Very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, "Rochester"—Terrible picture, result, poor business. Allen and Benny don't appeal to any neighborhood theatre.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

PIRATES ON HORSEBACK: William Boyd, Russell Hayden, Andy Clyde—A Hopalong Cassidy. Good picture and good business. Running time, 70 minutes. Played June 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray, Carolyn Lee—A very good picture done beautifully in color. Should do business anywhere. Will satisfy everyone. Running time, 109 minutes. Played June 12-13.—Abe Berenson, Hollywood Theatre, Gretna, La. Industrial locale patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray, Carolyn Lee—Good picture, but didn't draw at box office. Worst three days' business in thirteen weeks. Played three days.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

Republic

ANGELS WITH BROKEN WINGS: Binnie Barnes, Gilbert Roland, Mary Lee—A program picture which missed being a big one. Not enough of Mary Lee in it. Business fair. Running time, 72 minutes. Played June 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRIENDLY NEIGHBORS: Weaver Brothers and Elviry—Well received. Business fine—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PRAIRIE PIONEERS: The Three Mesquiteers—Very good little western. Understand that Livingston will no longer be with the Mesquiteers. What about getting his brother, Jack Randall, to take his place, Republic? Or how about Smith Ballew?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

RKO Radio

GIRL, A GUY AND A GOB, A: George Murphy, Lucille Ball, Edmond O'Brien — Good picture, fair business, no complaints.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan—Played four days. Did a fair business. Not up to expectations—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

LI'L ABNER: Granville Owen, Martha O'Driscoll—See review of "Tobacco Road."—Sammie Jackson, Jackson Theatre, Flomaton; Ala. Small town patronage.

MR. AND MRS. SMITH: Carole Lombard, Robert



KEEP YOUR EYE ON
JOHN SHEPPERD
He'll be hot after "Belle Starr"!
A discovery who's on the way!
One of the fresh new 20th Century-Fox star personalities!

Montgomery, Gene Raymond—Very good comedy, Gene Raymond had a fine role in this. Why don't we see more of him?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

RAMPARTS WE WATCH, THE: March of Time—Good subject, but not for entertainment. Not worth booking. Business terrible.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

SCATTERGOOD BAINES: Guy Kibbee, Carol Hughes, John Archer, Francis Trout—Good little program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Twentieth Century-Fox

KENTUCKY (RE-ISSUE): Loretta Young, Richard Greene, Walter Brennan—See review on "Too Hot to Handle," MGM.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

NIGHT TRAIN: Margaret Lockwood, Rex Harrison—Played three days with "This Thing Called Love." Business poor. People tired of propaganda picture.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

TOBACCO ROAD: Gene Tierney, Charley Grapewin, Marjorie Rambeau—Some liked it, others disgusted. It's different. Reminded me a little of RKO's "Li'l Abner." Personally, I think they're both weak pictures. — Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

United Artists

SON OF MONTE CRISTO: Louis Hayward, Joan Bennett, George Sanders—Played three days. Average business.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

Universal

BACK STREET: Charles Boyer, Margaret Sullavan, Richard Carlson—Of its type, excellent, but not popular in my small town. Boyer does a masterpiece of acting in this picture. Sullavan also good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

BANK DICK, THE: W. C. Fields—Only fair, if that.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

BUCK PRIVATES: Abbott & Costello—Did a fair business; not too big. Has played all over, extended runs; practically everybody has seen it. Weather too warm at same time. Played four days.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

BUCK PRIVATES: Abbott & Costello—Best Sunday and Monday business ever done on regular price admission. Tops. A picture that does extra special business and pleases everybody.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DEVIL'S PIPELINE, THE: Richard Arlen, Andy Devine—Fair. This series is no good for me. Want no more of them.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TRAIL OF THE VIGILANTES: Franchot Tone, Warren William, Andy Devine, Mischa Auer—Good western. Good cast.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Warner Brothers

FOOTSTEPS IN THE DARK: Errol Flynn, Brenda Marshall, Ralph Bellamy—Good picture, enjoyed by everyone. Business fair; just above average.—Reek A. Felziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

HONEYMOON FOR THREE: Ann Sheridan, George Brent, Jane Wyman, Charlie Ruggles—Decidely not a small town picture. No drawing power for a spot like mine. Did not get film rental. Running time, 75 minutes.—Played June 21.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

MILLION DOLLAR BABY: Priscilla Lane, Jeffrey Lynn, Ronald Reagan, May Robson—This is a swell comedy which pleased all. Business was good for this season of the year. Running time, 102 minutes. Played June 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

TANGLED TELEVISION: Color Rhapsodies—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

GOOSE GOES SOUTH, THE: Technicolor Cartoons—Very good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

COPY CAT: Animated Antics—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FORGOTTEN MAN, THE: Benchley Comedies—Poorest shorts on the market. The defense program should stop this waste of film. Patrons walked out to smoke and they are justified. Running time, 10 minutes.—Abe Berenson, Hollywood Theatre, Gretna, La. Industrial locale patronage.

TWINKLETOES—WHERE HE GOES NOBODY KNOWS: Animated Antics—Entertaining black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOUR FAVORITE PROGRAM — "THOSE WE LOVE": Jimmy Fidler—Good one reeler showing rehearsal and finally broadcast of a radio program. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

LOUIS-CONN FIGHT PICTURES: No extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MARCH OF TIME, NO. 7: "Americans All"—Very timely. The pick of the short subjects.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

PRACTICAL PIG, THE: Walt Disney Cartoon—Excellent short, very entertaining and full of action like a cartoon should be. Running time, 8 minutes.—Abe Berenson, Hollywood Theatre, Gretna, La. Industrial locale patronage.

Vitaphone

CALIFORNIA THOROUGHBREDS: Sports Parade—Real good horse picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

DOG IN THE ORCHARD: Broadway Brevities—A good short subject with the dog as the hero. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

DOUBLE EXPOSURE: Bob Hope Re-Issues—Good two-reel comedy. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOLIDAY HIGHLIGHTS: Merrie Melodies Cartoons—Good short, but very short, in color. Running time, 7 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

OF FOX AND HOUNDS: Merrie Melodies—Just so-so.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SHARK HUNTING: Hollywood Novelties—Really good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TAKE THE AIR: Broadway Brevities—Very good, indeed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Howe Joining RKO

Milton Howe will join the RKO studio publicity department, Hollywood, July 29th. He had been with Twentieth Century-Fox.

RKO Field Staff Realigned by Turner

Sixteen representatives of the RKO field staff have received new assignments from Terry Turner, supervisor of the department. The new district assignments covering this country and Canada became effective July 1st, and are as follows:

Boston and New Haven, Harry W. Reiners; Buffalo and Albany, Ted Wynn; Philadelphia, Pittsburgh and Washington, Al Selig; Atlanta and Charlotte, Don Prince; Memphis and New Orleans, Fred Ford; Dallas and Oklahoma City, Bud Gray; Chicago and Milwaukee, Robert Hickey; St. Louis and Kansas City, Frank Cronin; Cleveland and Detroit, William Scholl; Cincinnati and Indianapolis, Edward Rivers; Omaha and Des Moines, James Boyle; Denver and Salt Lake City, T. Bidwell McCormick; Los Angeles and San Francisco, Charles Huy; Portland, Seattle and Vancouver, Doc Howe; Toronto and Montreal, George Degnon; Minneapolis, Sioux Falls, and Winnipeg, Henry Howard.

Film Row to Move

Philadelphia's film row on Vine Street will soon pass out of existence. The Pennsylvania State Legislature has approved a $50,000,000 project providing for the widening of Vine Street as an approach to the Delaware River bridge. As a result, all the buildings on the south side of the street will be torn down to make way for the approach. Such splitting of the film row will necessitate a search for new quarters on the part of Columbia Pictures, Paramount, United Artists, Republic, The Hollywood and Capitol independent exchanges, Horlacher's film delivery service, and a number of theatre equipment, premium and printing concerns. Most of the properties are rented. However, Columbia erected a new exchange building two years ago.

Lewis Named Sales Head

Myke Lewis has been appointed general sales manager of Football Newsreels, which is producing and distributing "Football Is News," a short subject, starring Norman Sper, gridiron expert, who will predict the outcome of the important college games of the coming season. Mr. Lewis plans to start on a country-wide tour on June 20th.

RKO Books Stage Show

Following a successful appearance in one RKO theatre, the circuit has booked Zeke Manners and His Gang into 12 additional houses. At each of the stage shows the audience will be asked to participate.



KEEP YOUR EYE ON
CAROLE LANDIS
New triumphs for her in 1941-42 after "Moon Over Miami"!
One of the fresh new 20th Century-Fox star personalities!

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Aviation

Already, before actual work has been launched on their initial subject, "The First of the Few" in which the life and works of Spitfire designer R. J. Mitchell will be dramatized, British Aviation Pictures announce two more for production.

These will include "Eagles Up," a dramatic and factual treatment of the American Eagle Squadron, its formation and achievements. The other will be a screen saga of the Anzacs, and the part they have played in the present war. Probably "Eagles Up" will be set for production concurrently with "The First of the Few." George King and John Stafford are the moving spirits of British Aviation Pictures.

▽

British National, one of the most active and prolific production organizations in the country, not content with having maintained an unbroken consistency of film-making during the Blitz, and with "The Common Touch" in full swing at Elstree, now announce the impending production of two more new subjects, an "Old Mother Riley" comedy, and a Leslie Hiscott production, "Seventh Survivor," which will be made at Teddington.

Meanwhile John Baxter, whose "Love on the Dole" is one of the prestige successes of the year, is at work on "The Common Touch" at the Rock Studios, Elstree. For lack of a more suitable term the Baxter film might be called "a dosshouse drama." Most of its action is set in a lowlife dosshouse, and its characters are drawn from the less fortunate grades of modern society, all material at which Baxter is known to excel. Geoffrey Hibbert and Joyce Howard, who played with notable effect in "Love on the Dole," are starred, whilst the other roles include characters cast for such plebeian exponents as Edward Rigby and Wally Patch. Baxter produces as well as directs.

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"Hatters Castle," with Lance Comfort directing his second film, is under way at Denham, where producer I. A. Goldsmith is making the pictures for Paramount release. Robert Newton, the now famous "Bill Walker" of "Major Barbara," is in the cast, as are also Emlyn Williams and Deborah Kerr. The film is adapted from A. J. Cronin's novel and treats of family problems in a Scots household ruled by stubborn and retrogressive father.

The work of the pilots who ferry American bombers to the battle front of Britain, is to be dramatized by Max Milder's Warner Brothers organization at Teddington, in a film already titled "Flying Fortress." It is the next film to go on the floor and will follow the current production which was launched as "You Can't Escape for Ever" and is now retitled "So This Was Paris." Likewise retitled is the subject to follow the U. S. bomber story, and which, conceived as "Death Over Portugal" will be launched eventually as "The Road to Lisbon."

Buchanan Active

Producing not only government sponsored documentaries, but entertainment comedies is Andrew Buchanan, moving spirit of Films of Great Britain, Ltd., and Andrew Buchanan Productions. Buchanan, who this month attained his majority in the motion picture industry, and who has five books to his credit, has just completed his latest comedy, "Surprise Broadcast," in which Jean Colin and A. E. Matthews appear and for which music and lyrics were written by George Posford and Harold Purcell.

One of his more recent documentaries, "Religion and the People," a survey of the social work of all denominations and creeds in Britain. The Films of Great Britain unit will concentrate on serious stuff documentaries, etc., and Andrew Buchanan Productions will devote itself to lighter fare.

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20th Century's film on Pitt the Younger to be titled "The Young Mr. Pitt."

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As a result of her work in "Jeannie," Barbara Mullen has been placed under contract to producer Marcel Hellman.

"Nation in Exile"

Derrick De Marney, Concanen Films, producer, and Eugene Cekalski, Polish director, have just completed "A Nation in Exile," which has been made with the full co-operation of the Polish Government. It has been photographed by Ernest Palmer and Cecil Cooney. The music was composed by Boleslaw Leitgeber, First Secretary to the Polish Embassy.

Concanen have two other films in active preparation—one dealing with the Polish Merchant Service, and the other, a day in the life of the now famous "303 Squadron."

The company has also just completed Documentary Polish Magazine No. 3 showing the Polish activities during the period of January to May (1941) in this country. As usual, both Polish and English versions have been made.

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"Tower of Terror," the Argyle melodrama about a lighthouse—and other things—is in full swing at Welwyn, where Laurie Huntington is directing Wilfred Lawson, Michael Rennie and Movita (Mrs. Jack Doyle). Lawson is a mad lighthousekeeper who is contact between the German Secret Service and its British counterpart.

▽

Anatol de Grunwald and Terrance Rattigan, one of the most successful writing teams in the country, who worked together on "Quiet Wedding," have been signed again by Paul Soskin to work on his Fleet Street opus. "Quiet Wedding," incidentally, is currently enjoying a second West-end premiere.

▽

Final touches are now being applied to script of his Fleet Street film by Paul Soskin. He has recently explored Wales for Norwegian exteriors and was accompanied by writer Terence Rattigan and director Anthony Asquith.

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Leslie Howard has been selected by George King for the role of Reginald J. Mitchell, English engineering and aviation genius who created Britain's Spitfire, around whose life "The First of the Few" (British Aviation Pictures) is devised. He will also direct the film.

Production is scheduled to be launched sometime this month at the Denham studios. General Films will distribute.

▽

Dr. Ralph Vaughan Williams, one of Britain's most distinguished composers, is writing an orchestral score for Ortus Films' "49th Parallel." Dr. Vaughan Williams, who is Keeper of the King's Music, has already started recording at Pinewood, the recording studio at Denham having been damaged recently by enemy action.



KEEP YOUR EYE ON

VICTOR MATURE

America's romantic heart-throb, 1941 model . . . and what a man!

One of the fresh new 20th Century-Fox star personalities!

BRITISH EXHIBITORS HARRIED BY GOVERNMENT CONFUSION ON DRAFT

Promise of Exemption for Staffs Pending Study of Personnel Ignored by Labour Ministry; Morale Importance Stressed

by AUBREY FLANAGAN
in London

Whilst one section of the Government is promising that the industry's personnel shall not, for the time being, be called into the Forces, and another is ignoring the guarantees made by the Minister of Labour and registering employees in the ordinary way, yet a third section has this week given unequivocal indication that they believe the picture house has a vital role to play in the social structure. Both producers and exhibitors have thus begun to wonder even more where exactly they stand.

Despite the undertaking of the Ministry of Labour that until the whole position regarding studio and picture theatre personnel was cleared up no further men would be called to the Forces, the fact is that at Labour Exchanges throughout the country, operators and others are being called to register for other work. Employment in picture houses is virtually being treated by some officials as luxury work.

On the other hand a Committee representing Government departments has issued a circular to regional commissioners suggesting a furtherance of the Holidays at Home movement. In the course of this it is suggested that cinemas may assist by organizing special matinees for the three holiday months of July, August and September.

Special Matinees Suggested

Already the matter has been raised at one CEA Branch, that in Leeds, Yorkshire, where a letter from the Chief Constable voiced the desire that special matinee, morning and afternoon performances should be introduced for the benefit of war workers.

It is reported that the idea originated with the Ministry of Information, in conjunction with the Ministries of Labour and Health.

CEA Headquarters have likewise been approached by the Ministry of Information, who ask for support for the idea from exhibitors throughout the country.

Some resentment has thus increased in the exhibitor mind at the dilatory and contradictory way in which the manpower problem is being handled with, as already recorded, one section of the Administration acting against the expressed policy of the other section. The pedestrian slowness with which the Ministry of Labour Manpower Panel, which is considering the question from the viewpoint of production, is operating has further provoked discontent throughout the industry. Last week it adjourned for another three weeks, with little likelihood of a report of recommendation being ready for many weeks to come.

The positive policy advocated by the Government Committee is naturally regarded in trade circles as an argument in favour of reservation of projectionists and essential theatre employees. It will be used as a point of persuasion in deliberations with the Ministry. It is thought as definitely establishing the importance of the cinemas' role and enhancing claims for preferential treatment or grading as essential.

So far as Leeds is concerned a sympathetic reception was afforded the idea, but that sympathy will probably only be maintained if reciprocal treatment is offered in return.

It is the Government's object to discourage travelling as far as possible, but to provide compensatory amenities in the areas where the workers live. Exhibitors have already pointed out that it is not necessarily in synchrony with the Government's noncommital attitude to Sunday cinemas.

Although some collaboration can be expected from the CEA if reciprocity is offered by the Government, a national policy would not seem to be easy. Conditions vary locally. The matter is more likely to be considered by branches and districts before any national pronouncement is made by the parent Association.

Openings for matinees and afternoon shows obviously call upon already depleted personnel to work longer hours. Many theatres are already working with no margin of staff and where they are to recruit further labour from it is not easy to see.

BRITISH TO PRESS EXEMPTION FIGHT

British exhibitors are expected to make further efforts to have the Government grant exemptions from military service to film technical employees. On the suggestion of the London Branch of the Cinematograph Exhibitors Association, the exhibitor group is expected to join with the National Association of Theatrical and Kine Employees in a plea to the Ministry of Labour. They also are expected to ask Ernest Bevin, Minister of Labour, to instruct local labour exchanges to follow his recent promise that projectionists would not be called for service pending a final decision on the industry plea for exemptions.

Meanwhile throughout the country, at almost every exhibitor group, complaints are being voiced, and, in spite of Ernest Bevin's promise that no further men would be called up pending the decision on picture house manpower, more and more employees are being called upon to register and are being treated by Labour Exchange officials as though no guarantee had been given by the Ministry.

Into the bargain, staffs, having failed to get a guarantee from their employers that they would be reserved, are taking time by the forelock and in many places enrolling in other industries. The fact is that exhibitors have nothing to show that their staffs might be free of apprehension that they might be called up for national service.

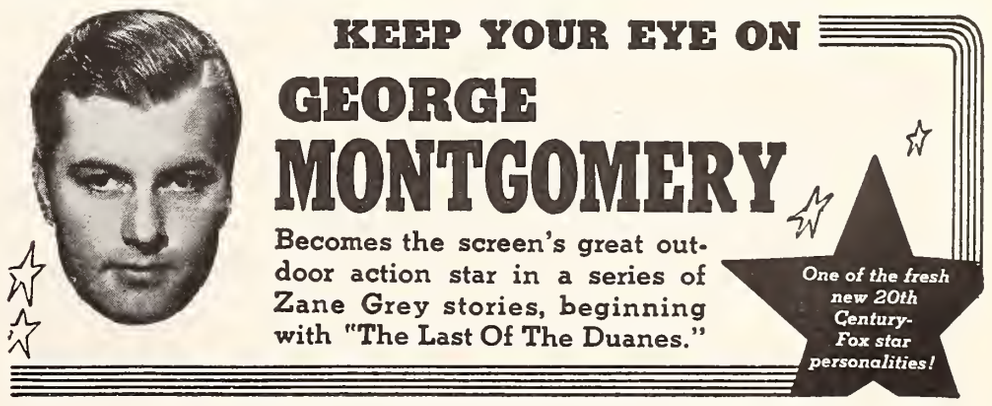
Lower Age Suggested

A suggestion has been put forward in one exhibitor group that projectionists should be reserved at the lower age limit, between 18 to 20, so that their knowledge, acquired as trainees, might be used by the industry for a year or two.

An increasing suspicion is noticed in enlightened circles within the industry that not too much should be expected from the Manpower Panel, which is sitting to make recommendations on studio labour. Weeks have gone by and little concrete has been achieved. It is now felt that any report of recommendations which is made to the Ministry may prove nebulous in content, is less likely to be a direct suggestion to the Ministry than a factual record of needs in films and manpower as evinced by the industry, the Government departments and the Services. It will probably avoid judicial recommendation, preferring to pass the buck to the Ministry of Labour itself.

The Board of Trade's contribution to the situation recently was a statement in which it was pointed out that statutory obligations were still imposed upon exhibitors and renters and it was hoped that any decision to be taken ultimately would bear that fact in mind.

Meanwhile a questionnaire is being sent out to exhibitors, not by the Ministry af Labour, as originally believed, but by the Board of Trade. In this exhibitors are to be called upon to give details of their staffs, trade, and other material which it is believed will assist the Government department to a suitable decision.



BMI A THREAT TO ROB COMPOSERS, SAYS ASCAP

Demands Radio - Music Unit Answer Questions on Policy Toward Composers, Families

Charging that "the very existence of Broadcast Music, Inc., under radio domination is a threat to rob composers of the rights granted them by the copyright laws of the United States," the American Society of Composers, Authors and Publishers in a statement released to the press last week posed six questions which they "demanded" BMI answer to clarify its relations with composers. Arguing that ASCAP is dedicated to the principle that 'no man or woman in the United States who writes successful music, or anyone dependent upon him, shall ever want,'" ASCAP further charged that "BMI is attempting to destroy all this, in the words of one of its recent song titles, 'With a Twist of the Wrist.'"

Policies Questioned

The ASCAP quiz centered on the following six points: 1. How much money has BMI received for performing rights during the past year? 2. How much money has BMI paid composers during the past year for performing rights of their music? 3. What provision has BMI made for the relief of composers during sickness and distress? 4. What provision has BMI made for the widows and orphans of composers who die but whose works live? 5. What provision has BMI made to make payments to composers of standard music whose compositions are rarely, if ever, played on the air but whose work is essential to the development of American musical culture? 6. What provision has BMI made to insure continued payments through years to come to composers who write hit songs now but whose output may dwindle or cease in a few years?

BMI proposes to ignore ASCAP's demands for replies to their quiz and has refused to answer the questions. One official of the network music firm termed the ASCAP query "patently, definitely an effort on their part to put us on the defensive. Our answer," he said, "won't serve to clarify the situation because we do not regard them as honest questions. We aren't going to be 'fall guys' for ASCAP."

The ASCAP quiz came about following announcement of BMI's suit against the Society over performing rights of songs in the E. B. Marks catalog which were written by ASCAP's composers and which BMI claimed was by no means "a suit against the songwriters." Refuting that contention, John G. Paine, the Society's general manager said, "How can BMI make any such contention when ASCAP does not exist apart from its membership? The suit plainly seeks to take away the writers' rights from their own Society and to vest these rights solely in BMI which is owned by the radio broadcasters. It is simply one more attempt," he declared, "to destroy the value of rights now vested in the creators of American music."

Mr. Paine contends that ASCAP is a "voluntary association of composers, authors and their publishers maintained by its members for their collective security and to guard against piracy of their works."

No mention was made in the press release of the Society's announced anti-trust suit against BMI, CBS, NBC, RCA and NAB.

Meanwhile, following disclosure that "errors of bookkeeping" had been made by BMI in allocating royalty payments for the first quarter of 1941, a group of affiliated publishers last week organized the Independent Music Publishers Association, to handle complaints to determine policies, operating as a trade group similar to the Music Publishers Protective Association, which is composed of ASCAP members. The new group appointed Peter Doraine to be the chairman and to "cooperate with BMI in obtaining the highest degree of accuracy possible in its system of performance payments." Approximately 50 publishers met to organize the association.

Consider Networks Proposals

Negotiations between the Society and the networks, meanwhile, for the return of ASCAP music to NBC and CBS airlanes, are still at the impasse stage. The Society's board of directors held another meeting on Thursday for further consideration of the networks' proposals. No change in the status of those proposals, however, has been indicated.

It was reported that David Podell, who has been retained by ASCAP as trial lawyer for the anti-trust conspiracy-restraint of trade suit against the networks, appeared at this meeting to discuss various legal phases of the suit which the Society has not yet filed in Federal courts.

Broadcasting and television rights in the music of twelve new publishing companies are now available to all Broadcast Music, Inc., subscribers, BMI announced this week. The new publishers are: American Melodies; Block Publishing Company; Eugene Casivant; Fine Songs; Freeman Music Company; Graham Music Company; Greater New York Music Corporation; Reid and Singer Music Publishing Company; Sheppard Music Corporation; Stark Music Printing Company; Urban Publications and Worldwide Music Publishers. This increases the number of music publishing firms affiliated with BMI to 194.



KEEP YOUR EYE ON

RODDY McDOWALL

He plays an important role in one of the year's most important pictures: "How Green Was My Valley"!

One of the fresh new 20th Century-Fox star personalities!

IN NEWSREELS

MOVIETONE NEWS—No. 86, Vol. 23. — President opens national library....Knox says Navy should clear seas....Bomber tested....Fort Tilden fires guns....Fashions....Sports.

MOVIETONE NEWS—No. 87, Vol. 23.—President's talk on Independence Day....U. S. occupies Iceland ....Fort Ord review....Ethiopian warriors parade ....American planes in Britain....Chicago's twin convention....Paderewski buried....Model planes demonstrated....Stephen Foster marker dedicated.... Sports.

NEWS OF THE DAY—No. 284, Vol. 12.—Largest bomber tested....Dutch East Indies set for war.... President dedicates library....New York heat wave ....Balloon barrage for U. S.....Sports.

NEWS OF THE DAY—No. 285, No. 12.—President addresses nation....U. S. planes with RAF....U. S. occupies Iceland....Plane guided by radio....Chicago twin convention....Sports.

PARAMOUNT NEWS—No. 89.—New York heat wave ....Knox says "clear the Atlantic"....U. S. balloon barrage....Royalty in exile....Holiday from war.... President dedicates library....Largest bomber tested.

PARAMOUNT NEWS—No. 90.—Sports headlines.... Honor Chinese "President"....More U. S. planes.... U. S. occupies Iceland....Fourth of July celebration.

RKO PATHE NEWS—No. 89, Vol. 12.—President opens library....New draft registrants....Rejected draftees recondition....Dutch East Indies ready for war....Pandas pitch woo in zoo....Barrage balloons tested....Mass calisthenic drill....Nurses train for war....Biggest bomber tested....Kids given yacht club.

RKO PATHE NEWS—No. 90, Vol. 12.—U. S. occupies Iceland....Chinese "President" honored....U. S. planes in Britain....Chicago twin show....Mass exercise for RAF recruits....Billy Conns on wedding trip.... Rapid riders defy death....Bonfire ushers in 4th....Nation celebrates.

UNIVERSAL NEWSREEL—No. 994, Vol. 13.—Biggest bomber tested....More draft registrants.... Barrage Balloons tested....Cavalry review....Cargo vessel launched....Civil war units go to school.... Battle of Britain....Oldest war aid booster....President dedicates library.

UNIVERSAL NEWSREEL—No. 995, Vol. 13.—U. S. urged to pledge lives....Navy base at Bermuda.... Los Angeles fireworks....Battle of Britain....Sports.

'Bomb' Bill Is Passed; Billboard Tax Cut Dies

A bill making it a felony to toss a stench bomb into homes or business houses has been passed by the Missouri House of Representatives and is now in the Senate. The measure was sponsored by St. Louis independent theatre exhibitors.

New Jersey State legislature on Tuesday, July 1st, defeated a bill to reduce license fees of billboards along New Jersey highways. The bill would cut the fees for billboards one-third, providing for a scale of one cent, instead of three cents, a square foot up to the maximum charge of $25 for all boards over 800 square feet. Legislators attacked the bill, saying that it would result in more billboards, and urged instead that the license fees be increased.

Associated Theatres of New Jersey Reelect

Irving Dollinger, president, and all other officers were reelected at the annual meeting of Associated Theatres of New Jersey, film buying and booking organization.

Other officers are: Jack Unger, vice-president; David Mate, secretary; Sidney Seligman, treasurer, and Harry H. Lowenstein, chairman of the board.

Polish Film Acquired

"Poland Forever," a motion picture of Poland which traces the history of the country up to the present time and shows the Polish forces cooperating with the British in the present conflict, has been acquired for distribution by World Pictures.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

AT LONG LAST

Now it appears that exhibitors are becoming more concerned with selling *the* motion picture rather than *a* motion picture.

As related conspicuously in last week's issue, wide attention is turning to the institutional advertising campaigns offered by Philadelphia newspapers. The plan is under consideration in other sectors and the success of it will have much to do with convincing exhibition, at long last, that the institution of theatre entertainment rates as much importance as the individual attraction.

For years, this department has been pounding in favor of institutional advertising, if only from this stand:

That this industry, so vital in producing continuous entertainment within reach of millions, cannot afford to rest its foundations only upon the ephemeral values of picture "names" and rapidly changing story trends.

That this industry, maintaining these entertainments at consistently high standards, can do no less than sell it as such to a waiting public that by all means can be sold.

△ △ △

ON THIS; ON THAT

Reported here by Don Chambers as the first of its kind to be held in this country, the children's "aluminum matinee", put on at the Paramount, in Springfield, promises to be taken up widely by other exhibitors concerned with their part in the national defense. Directed by Nathan E. Goldstein, Western Massachusetts Theatres head, the Springfield project brought enough of old aluminum articles to fill two one-ton trucks, each piece serving as admission for the child bringing it.

Enthusiastic community and newspaper endorsement has encouraged Mr. Goldstein to schedule this potent goodwill builder in other circuit situations.

* * *

To the growing list of circuit publications received at this desk we add—and with pleasure—the meaty Stanley-Warner Philadelphia Circuit Advertising Bulletin. Sponsored by Ted Schlanger, division head, and ably edited by Ev Callow, the new weekly does an excellent job of keeping the Warnermen informed of the selling possibilities of coming dates.

* * *

An endeavor to give added exhibitor service is indicated—and applauded—in Warners' pressbook for "Underground". A streamlining of format gets away from unwieldy bulk and makes for easier handling. More ad layouts and publicity stories also serve to give the questing theatreman a wider choice in determining his point of box-office attack.

* * *

The national co-op campaign, not always realized, leaps into the spotlight with the gratifying results attained by Paramount's merchandising tiein of the Benchley short, "The Forgotten Man", sponsored by the Saturday Evening Post as a feature of Father's Day promotion. According to Paramount, more than $370,000 was the total of newspaper advertising taken by participating retailers in 530 cities, some 1,500 separate ads plugging the hookup.

* * *

Arrestingly titled "Hash—From Hollywood to Holyoke", and pointed up by a cut of the author, is the new Hollywood gossip column now running in a widely read local weekly and by-lined by Round Tabler George Laby of the Victory in that Massachusetts metropolis. Laby's stuff is punchy and timely, carries easily digested credits for all the circuit's Holyoke houses.

* * *

This department is entirely willing to add a few nip-ups of our own to the many thrown in all quarters on behalf of "Sergeant York", and especially as concerns us here, for the picture's tremendous exploitation values. It should set a-tingle with anticipation every showman who looks forward to playing this grand entertainment.

* * *

There is much more to radio promotion than meets the eye, according to the findings of Bill Morton who explores the subject at length further along in these pages. The ever-ready willingness of radio to cooperate with the theatreman, as Morton points out, is certainly something to study.

A-Mike Vogel

Round Table In Pictures



Lobby stunt used by Elihu Glass at Fabian's Paramount, Staten Island, to exploit "Woman's Face" consisted of large cutout figure with opening where head should be. Tieup was made with local photographer to set up his equipment and take pictures of patrons who stepped up to pose with the figure. Easel alongside carried appropriate tiein copy.



To sell his double horror show of "The Black Cat" and "Invisible Ghost" at the Chakeres Majestic Theatre, in Springfield, Ohio, Gene Scott featured an eerie foyer display to plug the dual bill. For further effect, Gene turned down his house lights and ran a white sheet down the screen before trailer.



Planted in one of the finer stores located in Buenos Aires was effective window display arranged by Guillermo Fox, Paramount publicity director in Argentina, for advance on "Lady Eve" at the Ideal. Cutout figures of Stanwyck and Fonda were planted atop compo apple which also carried title.

To attract youngsters in the vicinity of Loew's Melba Theatre, in Brooklyn, Manager Ed Burke constructed out-front display to sell Republic's serial, "Captain Marvel". In addition to scene stills, Burke plugged distribution of the Whiz comic books.



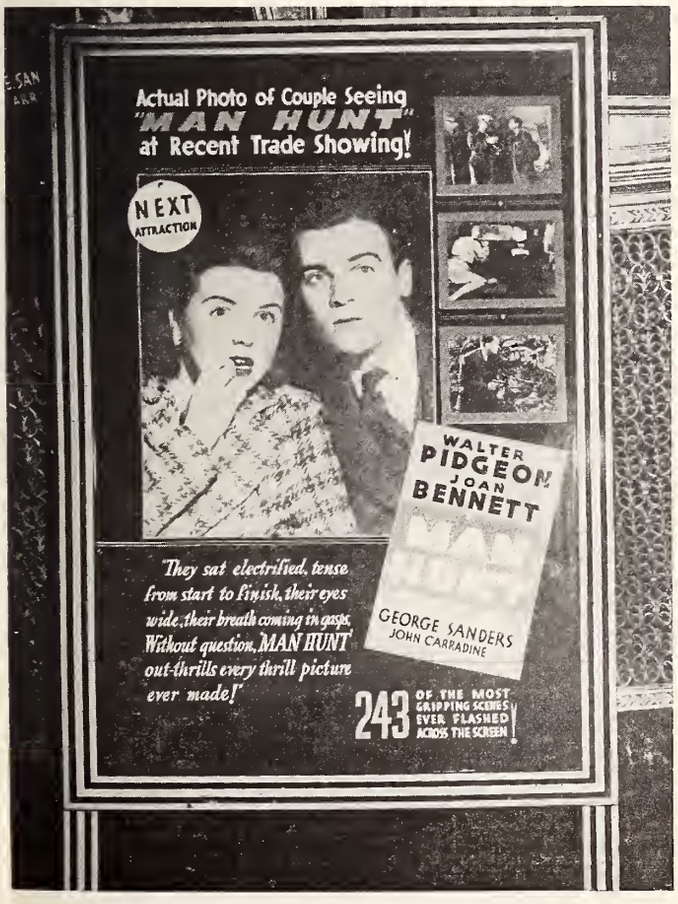
Giant cutout head caricature of George Bernard Shaw was constructed by Bob Berezin ahead of "Major Barbara" opening at the Elgin, in Ottawa, Ontario. Picture copy was imprinted on the forehead of the Irish dramatist. That's Bob admiring his setpiece below.





Six-foot animated display of Goofy riding a trick horse was planted in lobby of the Palace, in Canton, Ohio, by R. E. Russell for his opening of "The Reluctant Dragon". Gag copy alongside read: "You don't have to be Goofy, but it helps. See Goofy in 'How Not to Ride a Horse'."

Blowup of couple supposedly "electrified, wide-eyed and tense" from having just seen "Man Hunt" at a recent trade showing was used for eye-arresting lobby display by Bill Israel ahead and during run of that picture's opening at Warners' Fox Theatre, in Philadelphia. Spotted at side were suspense-sequence stills, together with cast and playdates.





On behalf of recent "Hartford Week", Fred Greenway, pinch-hitting for vacationing Lou Cohen at Loew's Poli, created an effective lobby display featuring summer hits and plugging the week. Through cooperation of Chamber of Commerce, photo of lobby was planted in local papers, in all of which theatre and show were prominently mentioned.

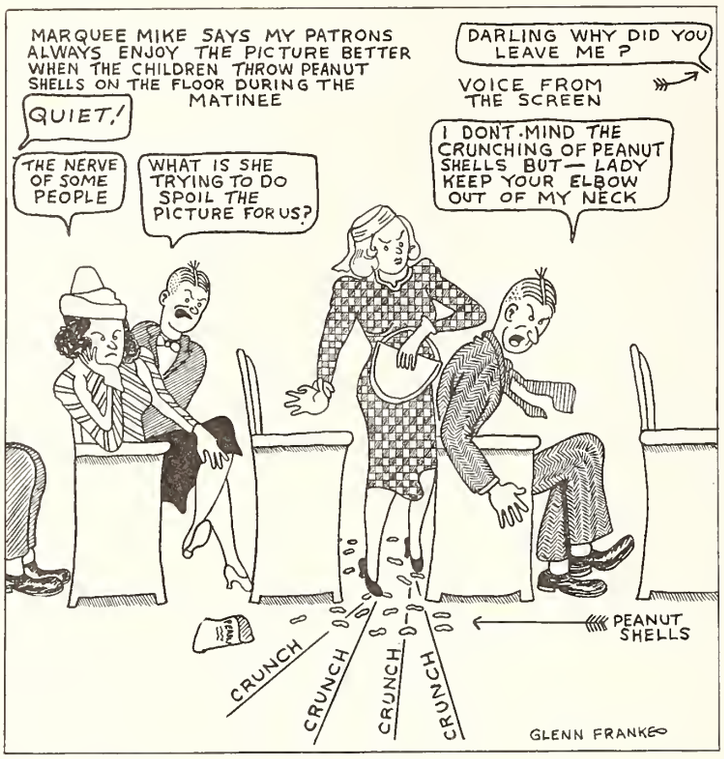


Street stunts are the order of the day in Port-of-Spain, Trinidad, too, as witness bally used by James J. Bulnes at the Globe Theatre for advance on Republic's "Drums of Fu Manchu" serial. Native boys, dressed in yellow satin Chinese costumes, distributed heralds.



In conjunction with his regular Saturday morning kid matinee and the opening of "Billy the Kid", Round Tabler Les Pollock at Loew's Theatre, in Rochester, featured a grab-bag giveaway. Above is reproduced part of the giveaways, contents of which were promoted.

SHOWMEN'S LOBBY LAFFS



Another incident in the tumultuous career of the fabulous Marquee Mike, as depicted here by his creator, Glenn Franke of Cheviot, Ohio.

Burke Ties "Power Dive" To Local Aero Club

Contacting local Aero Club, Bill Burke for "Power Dive" at the Brant Theatre, in Brantford, Ontario, had 30,000 heralds imprinted with club plug, in exchange for which plane from airport flew over city three days in succession ahead of opening dropping the heralds announcing picture's opening. As previously announced in local dailies, a number of these heralds were lucky numbered and good for free admissions opening night. During run, airport gave free rides to customers picked at random from audience, pilots present at each performance to make presentation from stage.

Model aircraft company local dealers were contacted and arrangements made for a model plane building contest for the children to be held on stage Saturday afternoon. Merchants made up and distributed heralds in this connection, five and dime stores coming through with window and store displays on material required for the contests. Stores also donated plane kits as prizes, while aviator from flying club did the judging.

"LET'S HEAR FROM YOU"

Fight Pictures Get Quick Coverage by Egan

With no paper or stills or other material available on the short notice of Pete Egan's booking of the Louis-Conn fight pictures at the Palace, in Calgary, Alberta, Canada, the theatreman went to work by contacting local radio announcers and within three hours the folks were aware of the fact that the pictures would be shown at his theatre. Window cards were made up locally. Through tieup with telephone company, on all calls of inquiry coming through for the correct time, operator also proffered the information that the Louis-Conn pictures could be seen at the Palace.

"LET'S HEAR FROM YOU"

Heflinger "Golf Revue" Attracts Sportsmen

Golfers throughout the area were catered to recently at the Lafayette, in St. Louis, Mo., with a "Golf Revue" composed of sports shorts put together in a 40 minute unit by Manager John Heflinger, which according to the Round Tabler, went over quite successfully. The shorts were: "Saving Strokes with Sammy Snead"; "The Trouble Shooter" with Horton Smith and "Swing With Bing" with Bing Crosby and Andy Devine.

Heflinger rounded out his campaign with newspaper publicity, a thousand postcards to golfers and three-day announcements on Station WEW sports program.

"LET'S HEAR FROM YOU"

Holds Amateur Movie Contest

The Esquire Theatre in Chicago is sponsoring an amateur movie makers' contest in conjunction with the Chicago Cinema Club, open to all within a radius of 100 miles. Prizes will include cameras, projectors, screens and other supplies plus four six-months' passes to the theatre. Contest closes on September 15 and entries may include one 8 mm. or one 16 mm. film in color or black and white not to exceed 400 feet.

Sport Style Show Increases Grosses

Something much more than a fashion show, is how Jimmie Redmond described the recent "Summer Sport Debut" put on at the Bonham, Fairbury, Nebr., as a stage presentation for two days with the cooperation of leading women's store. Some 25 local girls participated as models, the "debut" running for 90 minutes.

The presentation was restricted to what the young girl will go for this summer in sports wear. Instead of having the models come on stage to pose and then off, in the usual manner, Redmond had the styles shown against appropriate backgrounds and action. Scene one, for instance, was a woods setting with camp fire, coffee brewing, models eating lunch around the fire, each of the girls in a different sports apparel. Each model had some action to go through, coming down stage to display the garment worn so that the audience could get a close-up.

Other scenes enacted, with the models apparelled in keeping, were swimming, tennis, golf, office, street wear and fishing. The cost to the theatre, according to Redmond, was eight dollars and forty cents.

This was accomplished by promoting the leading women's store for all the styles worn, including shoes and hats, store also paying for the model hire. All stage settings were borrowed from merchants in exchange for short plugs. Background settings were constructed at the theatre of stage scraps plus a lot of hard work. For an unusual opening, as the curtain was lifted, the theatre was scented with gardenia perfume, furnished by a local pharmacy.

The success of the presentation is to be noted in the increased grosses of the two-day showing, more than doubling the average "take" of the same period in the last eight weeks. Despite heavy rains for the date, the Round Tabler reports that the second day topped the first, with many requests to hold the show over.

"LET'S HEAR FROM YOU"

Theatremen Report on "Captain Marvel" Serial

Exhibitor-newsdealer cooperation continues in connection with promotional tieup arranged between Republic and Fawcett on the serial, "Captain Marvel," with William M. Weiss manager of the Capitol, in Passaic, N. H., promoting distributor for bulletins to all their dealers in the territory together with full-color displays tying in the opening with their Whiz Comic magazines. Week ahead poster boards were covered with picture copy, trucks bannered and comic books distributed to all kids attending opening chapter.

Highlight of the campaign put on at the Crown, in New London, Conn., by Barney Dobrans was crashing of local Memorial Day parade with appropriately bannered trucks calling attention to the serial's opening. Full week ahead special trailers were run, flash heralds distributed, theatre carried a box in their regular ads stressing opening and giveaways and lobby featured attractive blowup of Captain Marvel.

The Boxoffice Value of Radio From Both Sides of the Fence

Theatre-Radio Publicity Head Calls Broadcasting a "Boon That Can Make a Boom"

by BILL MORTON
Publicity Director, RKO Albee, Providence, R. I.

One of the most active Round Tablers, the author, publicity director of the RKO Albee, in Providence, R. I., is now filling a summer engagement in the same capacity for radio station WFCI, in nearby Pawtucket. Morton has had much experience in theatre and radio publicity, which led us to ask him to tell the members something about radio exploitation from the viewpoint of the theatreman.—MIKE.

Radio certainly is a hidden gold mine for the theater manager who is willing to get out of his office chair, travel around to the radio stations and make himself known. He has no right to continually make assertions that the radio is keeping people away from his theater. Radio can be, and is, the greatest selling entree for the theater into any home, at a cost which, depending upon the theaterman's aggressiveness, can be small or non-existent.

Radio has been a boon to many showmen in situations where the newspaper has a tendency to be independent and habitually give nothing in the way of space. This is the time for the theater to pay a little attention to radio because it is a Boon that can make a Boom.

Favors Close Contacts

Logically, the most important thing any theater manager can do to facilitate getting a foothold on his local radio situation is to make himself known to the station manager. Simple, isn't it? Become his friend; don't bother with his commercial salesmen, and you will soon find yourself promoting radio programs, at no cost, provided you are exploitation-minded.

Here is an instance where just knowing the managers of three local radio stations proved a bonus to this Round Tabler. Upon being informed, at two o'clock one Saturday afternoon this past Spring, that RKO Radio Pictures had finally decided to release Orson Welles' picture, "Citizen Kane," I telephoned the managers of the three stations and advised them of the news-worthiness of this item, insofar as this was definitely of interest locally and otherwise. By 2:15 arrangements had been completed for all three stations to go on the air with a special news flash, "Radio Station Blank has been advised by a reliable news source that, regardless of its controversial nature, Orson Welles' picture, "Citizen Kane," will be released by RKO Radio Pictures and will be shown locally in the very near future." This time would have cost the theater $45; however, it was given gratis, and you can bet that the morning's mail carried a couple of pairs of passes for each station manager, and everyone was happy about the whole thing.

Recommends Pressbook Transcriptions

Quite often the press book informs the theater manager that a 15-minute transcription, telling the picture's highlights, is available. Most of the time, however, the manager doesn't bother to send for it, but this is what will happen if you have the contact —and the record! You can take the transcription to the station; they will play it over and arrange a spot for it and, as has happened here, the station has given the time and on both sides of the program used local tie-in copy . . . for "no."

Recently we played "Buck Privates" . . . a natural tie-in for this feature was a contact with the 6th Area Army Corps, stationed in Providence. A large number of men from the post came down to attend a screening of the picture; we arranged with the station to have a mike in the lobby, to interview the soldiers, the mother of a lad who had been drafted, a lad who was to be drafted, and so on; at the end of the show the announcer said, "And now everyone is being seated, the house is being darkened, and here is the preview of "Buck Privates." The radio column of the paper naturally gave us space on this broadcast. The 15-minute show cost us nothing but the $15 line charge . . . if we bought the time it would have run to $75.

Quotes Instances of Tieins

Another instance of free tie-in time was on the "Information Please" program. The station had sold all its commercial time on both sides of the program; consequently we couldn't buy a spot. However, we were playing the picture, and it was to our advantage to have an announcement tieing the picture, program, and theater together. The deal when consummated had the radio station giving the theater a plug on both sides of the program for "no," and the theater using a two-frame trailer advising the audience to listen to Information Please on Station Blank after seeing the picture.

"Man On Street" Program

On a Bing Crosby picture which played this house, the station gave plugs on both sides of the program for a two-frame trailer. A follow-through on this had the Kraft Company, who sponsor the program, distribute, through their local office, fliers plugging the picture.

The most common tie-up between theater and radio to date, however, is the street broadcast. The radio station does a daily 15-minute broadcast from in front of the theater, doing sidewalk interviews. This usually runs six days a week, and all the theater manager has to do is supply the radio station with six to eight pairs of passes to be given to the participants in the program. During the show the theater's feature is mentioned no less than four times; his theater is also mentioned every time passes are awarded. Should the theatre try to buy this time, the commercial rates would cost him approximately $100.

Quiz Show Brings Returns

Another type of show which has become popular, and has also proven an entree for theater men who are interested in promotion, is the currently-popular Quiz Show. This type of program takes place from the stage, and has the audience participating in it. The theater manager might run a trailer a week in advance of the radio program. The radio station usually, in the course of the week previous to the program, will advise listeners every day that the program is going to take place; it is reasonable to think that the name of the theater is mentioned about 35 times in an average 30-word plug over the period of a week. Buying this time would cost the theatre approximately $105. Yet the theater manager is the first one to yell, and loudly, when he's asked to stop his feature two minutes before eight and not start it again until 8:30, even though it does bring b.o. gains.

Suggests Gossip Show Idea

I'm currently doing a quiz program from the stage of a Pawtucket theater. The management announces the program via trailer on the screen every day, seven days. He awards passes to all contestants on the program; he also awards passes to persons who mail in questions that are used on the air. The station has plugged this program, naming the theater, every day.

Another type of show that might be used to advantage with a local radio station is a fifteen-minute Hollywood gossip column. The time could undoubtedly be promoted for "no"; it has been in several cases. Of course you face the possibility of the station manager's telling you that there is nothing new about that type of program and that he can get much better service on a Hollywood show direct from the Coast. So, right then and there, you present him with a little different twist to make your chatter show just a little bit unusual. You tell him that you will do Hollywood gossip, as expected; if there is a celebrity in town you will arrange to have a ninterview on the program, and in the last couple of minutes of the show you will give a short biography of some well-known movie star, and preface it with five names of prominent screen stars, one of whom is described in the biography. If the listener sends a card to the station correctly identifying the star described, you will send him a pair of passes. Of course the prizes are being awarded by your theater; the program opens and closes with an announce-

(Continued on following page)

Managers Sponsor "Beauty" Contests

In the center of a widely-famed peach-raising territory, Manager Jack Thomas of the Strand, in Clarksville, Ark., recently tied in with the annual county each Festival to have the Queen of the Festival crowned upon the stage of the theatre. This was accomplished by the Round Tabler in agreeing to an equal split on grosses above average business and figured by him as an excellent arrangement since the ceremonies had always attracted capacity crowds.

The outstanding event, the contest to select the "Queen," was handled on the basis of votes, 100 for a dollar, the returns depended upon to finance the entire festival. Thomas aided the cause by extensive advertising of the crowning with both newspapers carrying front page stories and also pictures of the ceremonies.

Another similar annual event rated highly by public and participating merchants is the Beauty Pageant put on by Carmon Phillips at the Onate Theatre, in Belen, New Mexico, in which local girls compete for the title of the year's "Miss Belen," appearing on the stage in bathing suits and evening gowns.

This year the event ran three nights, the first two for the preliminaries and the finals decided on the last night of the program, the winners selected according to poise, personality and figure. Phillips underwrote the entire cost with the cooperation of various merchants, each of whom paid an entrance fee to take care of cups to winners, outside advertising, special swimming parties and other festivities. Newspaper support here also was extensive and Carmon reports much local enthusiasm for the dignified handling of the event and quality of contestants.

"LET'S HEAR FROM YOU"

Ackery Ties "Wolf" Premiere To Knox "Local Boy" Angle

For the Canadian premiere of "The Sea Wolf" at the Capitol, in London, Ontario, Manager William K. Trudell built his opening around the "local boy" angle, since Alexander Knox, author, playwright and actor appearing in the picture was a former resident of London. Designated as a "Homecoming Week," local merchants got behind a movement, which was officially and enthusiastically approved by Mayor Heaman in a letter addressed to the citizenry. Papers came through with stories and art, special letters over Trudell's signature were addressed to friends of the star, still residing in London. Also honored in the celebration were Jack Warner and Gene Lockhart, another featured actor in the film, both of whom claim London as their birthplace.

Photos of Postmaster May receiving from Mayor Heaman package containing keys to the city to be sent to Knox were planted in dailies, as were pictures of Mrs. Knox being greeted by Mayor on stage opening night. Promoted gifts of flowers and radio were given to the star's mother in addition. Special parade to theatre opening night was headed by police escort and ad was run in personal column of paper requesting relatives of Knox and Lockhart to contact theatre management.

HOME-MADE RECORDS PLUG PRESTON SHOWS

Ingenious and costless tieup has been arranged by Les Preston at the Capitol, in St. Thomas, Ont., Canada, through cooperation of local music store. Dealer has installed loud speaker equipment in front of shop, over which is played recordings from current and coming attractions at the theatre. After each recording they play a small "home-made" 6-inch record carrying the message: "The music you have listened to is from the picture now playing [or coming] to the Capitol".

In addition, merchant supplies Preston with recordings for use in the theatre, along with discs carrying the words: "The music you have just listened to is from the picture [coming attraction] starring [stars] coming to this theatre [date]".

Stadler Sells "Virginia" With Effective Contests

Contests highlighted Art Stadler's "Virginia" campaign at Schine's Auburn, in Auburn, N. Y., first of which was planted with cooperating local furniture dealer. Guest tickets went to the first 10 listeners who were able to identify a series of "Virginia tunes" that were played on merchant's radio program. Second stunt consisted of large display board in the lobby of the theatre with about 25 red seals displayed. Under each seal there was a slip of paper bearing the name of a party whose first name was Virginia. Tickets went to anyone named Virginia who was fortunate enough to remove the seal covering her name. Word-of-mouth advertising brought many girls so named to the theatre to try their luck. Through cooperation of the State of Virginia Chamber of Commerce, Stadler received an elaborate display suitable for a window exhibit, consisting of large map of the state surrounded by panels. Chamber also supplied the theatreman with folders and travel literature which were distributed ahead of playdates.

"LET'S HEAR FROM YOU"

Saxton Holds Search for Typical "Ziegfeld Girl"

For "Ziegfeld Girl" at Loew's Century, in Baltimore, Bill Saxton and George Avis tied up with the *News Post* to select the city's typical Ziegfeld Girl. As a result over 100 aspirants were booked with daily space run up to one-half page. Winner was given trip to New York with a week's stay and all expenses paid, in New York, the *Journal American* followed through with feature story and photo. The traveling Ziegfeld Girls and original costumes were utilized by the Loewman for a fashion show at one of the city's more exclusive shops. Store put on two shows, took large newspaper space to spotlight the event. Other fashion shops were tied in along the same lines, elaborate window displays obtained and a number of special features in rotogravure sections promoted.

More About Radio By Bill Morton

(*Continued from preceding page*)

ment to this effect, and also that the passes are being given to see your current feature.

Then, too, the exploitation-minded theater man can arrange a theater clock with his radio station, whereby they tell the time the attractions go on at the theater, and the theater runs a trailer advising the public to tune to the station for sports programs, etc.

Incidentally, who ever heard of a newspaper giving a theater regular advertising space for "no," after appearing on the amusement page consistently for years? Radio, on the other hand, should you elect to buy commercial time, that is a 35 or 125-word plug on a weekly basis, will, at the end of a period of weeks, either give you a rebate on the full price of one of your plugs, or arrange to give you two for "no."

Here's still another type of program that I might suggest. Arrange with your leading restaurant or hotel for a "Dinner at the Waldorf" (or whatever the name may be) program. On this show you interview guests at dinner; if there's a well-known personage in town, try to interview him on the show. You might give passes to all the participants on the program if the picture is plugged accordingly. Since last October, until the theater closed for the summer, I conducted a series from a Providence nightclub; a half-hour dance program was interrupted at its mid-point while I interview well known stars of stage, screen and radio always trying to bring about mention of the feature our house is playing that week.

Merchants Contacted for Commercials

Another suggestion: find out from your radio station what local business firms are buying commercial time. Then try to sell one of them on the following plug: "We are located at 16 Blank Street, right across from (or right next to, or near) the Blank Theater. This brings out the point that the theater has been there for years, and fixes the firm's location (and the theater's) firmly in the minds of the general public.

So, Round Tablers, if you're tired of receiving the customary "No" from your newspaper on special stories, gags, contests, lay-outs, and so on, turn to Radio. Station managers are always on the alert for something new, something novel, something to tie-in with the lives of the people in the community . . . and they'll welcome new ideas with open arms.

"LET'S HEAR FROM YOU"

Novelty Teaser Campaign Features "Girl Crazy"

A six-day novelty teaser contest was landed in dailies for "Love Crazy" by Joe Ruddick of the Gillioz, in Springfield, Mo., consisting of different shots of William Powell dressed in woman's attire. Below cut was a list of prominent women with the words "Guess who." No further cue as to the identity of Powell was given, guest tickets were awarded those correctly guessing star's name. Last day box was run with copy: "For further details and a definite answer to the picture puzzle, see William Powell and Myrna Loy in," etc., etc.

EXPLOITATION BRIEFS FROM A-FIELD

Made entirely by Joe H. Feulner, Des Plaines Theatre, Des Plaines, Ill., was the lobby display for "Back Street" made from beaver board and a three-sheet. Cutout circle with flashing lights inside was used with star heads, names and titles; the heads were recessed in a shadow box. Scene stills were planted alongside. "Flight Command" brought a tieup with local dealer on a model plane contest for promoted prizes. Three-week serialization was planted in paper with theatre name and playdates displayed.

▽

Teaser lobby stunt was used for "Tall, Dark and Handsome" by Robert Busch at the Jeffery in Chicago consisting of rocker set in motion by a small motor under the platform. Card at side read: "I'm still rocking with laughter," etc.

▽

For showing of "South of Suez" at the Royal, in Enid, Okla., Roy Shield, manager, and his assistant Russ Acker put up a special front with a glass faced box into which were placed four large rattlesnakes. These had been caught on the local annual rattlesnake drive and there had been plenty of previous publicity about them, hence they proved an attractor. On "Christmas in July," Shield decorated his lobby complete with giant tree Christmas decorations, etc., and copy "May we be the first to wish you a Merry Christmas, as you will get your first taste of Yuletide when you see."

▽

As a goodwill gesture to graduates, J. H. Luter at the Grand, in Fitzgerald, Ga., mailed letter and invitation cards to attend show as his guest. Card carried small cut of students in cap and gown. For "Pot o' Gold," Luter planted an iron pot filled with gold discs on a tripod and stationed it in his lobby, offering guest tickets to those coming closest to guessing correct number contained.

▽

Centering his campaign for "The Great Lie" around the "Great Lie Club" press-book stunt, Ken Prickett at the Long-Griffith El Rancho, in Victoria, Tex., had certificates of membership printed up and distributed to patrons at theatre. In addition staff carried these with them when off duty and passed them out to people in the business districts.

▽

Plenty of publicity and free ads were garnered by Maurice Crew, Strand, Waterloo, Ia., when the "Ziegfeld Girl" exhibit appeared in his city. Merchant paid for three column full ad, additional publicity being garnered through the fact that Joe E. Brown, Jr., son of the comedian, is manager of the local ball team. Interview was also had over radio station with picture plugs.

▽

Local boys became city officials, ran the stores and shops and walked beats with patrolmen as part of the Men of Boys' Town" campaign put over by A. R. Clausen, Adler, Waupaca, Wis. He had complete cooperation and derived plenty of excellent publicity and comment.

HOME MADE RECORDS PLUG PRESTON SHOWS

Ingenious and costless tieup has been arranged by Les Preston at the Capitol, in St. Thomas, Ontario, through cooperation of local music store. Dealer has installed loud speaker equipment in front of shop, over which is played recordings from current and coming attractions at the theatre. After each recording they play a small "home made" six inch record carrying the message: "The music you have listened to is from the picture now at (or coming) to the Capitol."

In addition, merchant supplies Preston with recordings for use in the theatre, along with discs carrying the words: "The music you have just listened to is from the picture (coming attraction) starring (stars) coming to this theatre (date).

Woman cosmetician in the lobby of the theatre told patrons about "A Woman's Face" in addition to giving beauty talks as part of the campaign for the film executed by James Keefe, Cambria, Johnstown, Pa.

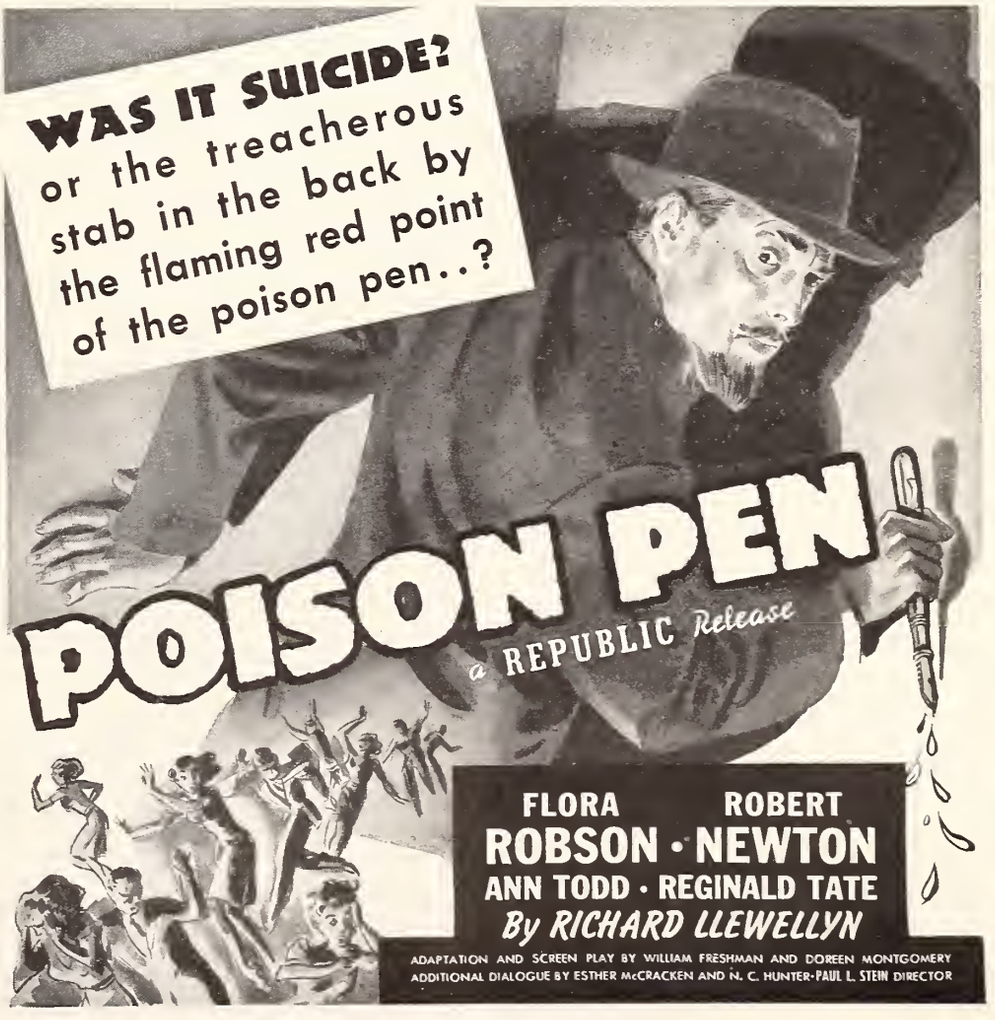
Sid Scott's campaign on "Keep Your Seats, Please" at the Capitol, in Sudbury, Ontario, was centered around the cooperation of local distributors of the George Formsby records, music stores and radio station and the patriotic theme "Britain Delivers the Goods." Merchants tied up with attractive window displays, music store on main street rigging up loud speaker so that hit tunes from picture were carried out to the streets. To reach the transient public, inserts were spotted in hotel foyers, railroad stations, bus terminals, etc. Aiding in putting over the campaign was Max Phillips, assistant.

▽

Numerous merchant co-op ads were promoted by A. Kent Craig for "Kitty Foyle" at the Capitol, in St. Catharines, Canada, in addition, stores came through with effective window displays with appropriate tie-in copy, each of which featured a blowup of Ginger Rogers, together with scene stills.

▽

To give the workers in plants around Pittsfield, Mass., a chance to see the pictures playing at the Capitol Theatre, Edward Dowling announced recently that each Tuesday morning he would run a continuous show starting at 10 a.m. Local paper devoted editorial and readers to the special show.



personalities

MARION TASSO
assistant manager of the Paramount, in Middletown, Ohio, has been promoted to manager of the Gordon, that city, succeeding RICHARD PEFFLEY, transferred to the Kentucky, Danville, Ky. Peffley replaces WILLIAM D. YEAKLE who goes to the Paramount, Fremont, Ohio. WALLACE JAMES of the Fremont house has been named manager of the Palace, Marion, Ohio, where he succeeds SHELDON DODDS, resigned to enter another line of business.

▽

STANLEY WELSH
has been named assistant manager of the Alhambra, in San Francisco.

▽

SAM TANNENBAUM
who until recently operated the New Ideal Theatre, in Philadelphia, has taken over the operation of the Embassy, in Atlantic City.

▽

STANLEY DAVIES
manager of the Boyd, in Chester, Pa., left for a year's duty in the Army. During his absence his post is being filled by ALEX CZERENKO, chief of staff.

▽

ARTHUR HAHN
formerly with Fox West Coast is now manager at Ned Calvi's Hawthorn Theatre, in Hawthorn, Cal.

▽

ROY COOPER
San Francisco division manager of the Golden State theatre circuit has been made assistant to Robert A. McNeil, general manager of the circuit.

▽

H. W. REISINGER
has been switched from manager of Loew's-Poli Bijou, in New Haven, to Loew's Victory, Evansville, Ind., succeeding ROBERT SUITS, now a relief manager; ROBERT PORTLE, manager of Loew-Poli Plaza, Worcester, now closed, goes to the College, in New Haven as manager replacing SAM BADAMO, resigned.

▽

A. D. DEASON
manager of the Wichita, Wichita Falls, Tex., has been named manager of the Tyler and Liberty, in Tyler, Tex.; replacing him is CHARLIE SYNDER of the Majestic, Wichita Falls, VAN ROBERTS goes from Tyler to Wichita Falls, replacing Snyder.

100%

100% what? Customer satisfaction when you rush films and equipment by RAILWAY EXPRESS at "the speed that speeds up speed." Use and specify this profitable, quality service. Low rates. Big economy. It pays.

—And—

For *super-speed* use *AIR EXPRESS* 3 miles a minute

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE



BARRY CLINTON — weight, 8 pounds 12 ounces — on June 20th, to Mr. and Mrs. Bert Detwiler. Daddy is assistant manager of the Harris Directed Theatres in Jeannette, Pa.

▽

DORA JEAN on June 22, to Mr. and Mrs. William G. Bryan. Proud daddy is city manager of the Indiana County Theatres Company, in Vandergrift, Penna.

▽

WARREN PECKNER
has been moved from the Fox West Coast California, Berkeley, to the Orpheum in Oakland; EDGAR CATLEY from the Orpheum, to the State; H. WALSH takes over as manager of the Senator; and JOHN WESTPHAL, manager of the State, has resigned.

Birthday Greetings

B. F. Adcock
Jerome Adelman
George O. Allen
Tom Arthur
Russell Allen
George L. Bannan, Jr.
Carl Benson
Nat Blank
Frank Blocher
Lester Booth
Lloyd H. Bridgham
William F. Burke
Julien E. Campbell
Frank E. Case
Ed Church
Charles L. Clarke
Lawrence Cleary
Harry Clifford
Frank P. Collins
Robert Cox
Ernest E. Crabtree
E. L. Dilley
Frank G. Dudley
George W. Eckerd 3rd
Everett R. Erickson
Milton O. Field
M. J. Gilfillan
Ben Goldman
Thomas C. Grace
Ty Grasiano
Harry Gray
Ed J. Haas
Gilbert Hainline
C. E. Hamel
Redick McCurdy Hamer
Edmund Harrison
Charles S. Hoge
DeWitt Haley
Sid Holland
Edgar Jones
H. E. Kelly
Ralph B. Ketchum
Harvey Kuhn
Roy Liebman
Charles K. Long
Byron McElligott
Russ McKibbin
Wilson H. MacDonald
Joseph S. Mahoney
John J. Medford
Robert O. Miller
Benjamin Mindlin
H. G. Moore
Herbert Mueller
John G. Newkirk
Morrie G. Nimmer
Charles J. Oliver
Everett N. Olsen
Harry A. Pappas
Charles E. Phelps
A. E. Post
John Revels
George Rice
Arnold Rubin
Louis A. Schaefer
Robert Schmidt
Sam S. Schwarzchild
Mel E. Scott
Sol Strauss
Forrest M. Swiger
Felix Tisdale
Jacob Vidumsky
John Watt
William Wright

VAUGHN O'NEIL
has been shifted from Loew's, Providence, to Pittsburgh as assistant at Loew's, Penn. Other changes announced by Charles Kurtzman, division manager, include: JAMES E. TIBBETTS, assistant at Loew's State, Boston, replaces O'Neil and is succeeded by EMIL WERETELNYK. TOM FOLEY has been promoted from junior to senior treasurer of the Boston Orpheum; FRED LINN, chief of staff at Loew's State, Boston, succeeds Foley; ARTHUR WHITE promoted from doorman to chief of staff at the State and HAROLD MORTIN, chief of service at the State, Providence, to student manager at the same house.

▽

GEORGE BALKIN
manager of Warner's Aldine, Philadelphia, has been transferred to the Vernon, replacing AL SIMKO, resigned. ANDY SCHECKMAN, assistant at the Stanley, has been promoted to manager of the Aldine. CHARLES DOLDE returns to his manager's post at the reopened Family, while IRV COOPERSMITH, assistant at the Strand, was promoted to manager of the Lindley. RAY HAINSWORTH of the Logan was promoted to assistant manager of the State, replacing JOHN LEHOTA, resigned for a defense industry job. LEW COLANTUNO, of the Hi-Way fills the Logan vacancy and JULES RACHLIN, of the Stanton, was transferred to the 69th Street Theatre.

▽

MERT NASON
former booker for Paramount in Philadelphia is now managing the Avalon Theatre, in Avalon, N. J.

▽

GEORGE MAURER
and MILTON OEHLER, formerly of Shea's Buffalo, Buffalo, service staff, have been made manager and assistant, respectively, at Bellevue, Niagara Falls.

▽

RAYMOND RENDLEMAN
formerly assistant at the Lindley, in Philadelphia, resigned to take over managerial duties at the Fern Rock Theatre.

▽

ROLAND HAINES
manager of Warners' Keystone, Philadelphia, is recuperating from an appendectomy.

▽

NATE COHEN
former manager of the Strand Boardwalk Theatre, in Atlantic City, is now at the Embassy, and will continue to handle publicity for the other Wielland-Lewis houses. HAROLD HANLEY is at the Strand in the capacity of assistant manager. HARRY A. WALTERS is in charge of mechanical operations and P. MORTIMER, III, manages the Strand.

▽

ROBERT GOWAN
has been named assistant manager of the Majestic, in Columbus, Ohio, replacing LOUIS BAGENT who resigned.

▽

WALTER LOEFFLER
has been transferred from Shea's Bellevue to the Cataract, in Niagara Falls, N. Y.

OBITUARIES

Charles Ulrich, Publicity Agent

Charles Kenmore Ulrich, newspaper man, novelist, playwright and motion picture publicity agent, died at his home in Long Island City, N. Y., Saturday, July 5th. He was 82 years of age.

Mr. Ulrich was one of the leading playwrights for amateurs and was credited with designing and compiling the first pressbooks of the motion picture industry with a catalogue of accessories, advertising and publicity centered around a particular picture for use by exhibitors in promoting the film.

In 1881 Mr. Ulrich wrote his first play, "An Aeronaut," and followed this with 41 other plays and vaudeville sketches. In the following years he worked for various newspapers throughout the country and later spent some years in Texas, Arizona and New Mexico before he settled in San Francisco. He spent 20 years in that city and then returned east. In 1903 he joined the staff of the Chicago *Tribune*. Six years later he became a special writer and correspondent for the New York *Herald* and traveled extensively through South America and the West Indies.

In 1918 Mr. Ulrich became a member of the Paramount Pictures publicity staff, then headed by John C. Flinn. He was later with Producers Distributing Corporation and Pathe. In 1931 he was with the N.R.A. film code office.

Mr. Ulrich is survived by his widow and three children, two daughters and one son.

C. F. Eyton, Film Executive, Dies

Funeral services for Charles F. Eyton, 70, for many years a film executive, who died of pneumonia, Wednesday, July 2nd, were held in Hollywood, Saturday, at the Hollywood Cemetery Chapel. He is survived by one sister.

Mr. Eyton was associated with Oliver Morosco in theatrical enterprises and participated in the merging of Mr. Morosco's film producing company with contemporary organizations making up Famous Players-Lasky Corp., which subsequently became Paramount. He was a production executive for that company, and later became general manager of the Paramount studios. He was also secretary of the Hollywood Athletic Club since its founding in 1916.

Craig Williams

Craig Williams, stage and film actor, died Friday, July 4th, at his apartment in New York of a heart attack. He was 64 years old. Between stage appearances Mr. Williams spent some time in Hollywood and appeared in film productions with Bebe Daniels and Gloria Swanson. He was a member of the Friars Club and the Actors Fund of America. He leaves a widow, Mrs. Beatrice Williams.

Frank Coffinberry

Frank Coffinberry, 64, former theatre executive and for many years manager of both the old Orpheum and Grand theatres in Portland, Ore., died in his home after a short illness, June 29th.

Dr. Carl E. Conn

Dr. Carl E. Conn, 66, head of the surgical staff at the Hollywood Hospital in Hollywood, Cal., and staff surgeon for the Warner studio, died in that city, Monday, July 7th.

Sam H. Harris, Stage Producer

Sam H. Harris, one of the most successful of Broadway theatrical producers, died of pneumonia in his suite at the Ritz Carlton Hotel in New York, Thursday, July 3rd. He was 69 years old.

Mr. Harris, who attained theatrical fame as a partner of George M. Cohan, and later as an independent producer, never fully recovered his health after undergoing an operation for appendicitis last March in Florida.

Following an early career as a prize fight promoter during which time he handled the light-weight sensation of the day, Terry McGovern, and later as owner of race horses, Mr. Harris turned to the stage to become one of its greatest producers in association with Mr. Cohan and later as an independent producer during which time he produced 28 hit productions and won the Pulitzer prize for "Icebound," "Of Thee I Sing" and "You Can't Take It With You." He was the only independent producer to thrice win this award.

In 1935 Mr. Harris and Max Gordon signed an agreement with Metro-Goldwyn-Mayer whereby the film company financed all their Broadway productions during the 1935-36 theatrical season, a deal that was described as the most extensive of its kind ever arranged between Hollywood and Broadway. The film company backed among others the Harris-Gordon production of "Jubilee."

Mr. Harris is survived by his wife and two sisters.

W. T. Wilson, Retired Film Executive

William T. Wilson, retired motion picture executive, died at the Hackensack (N. J.) Hospital, Friday, July 4th, after a long illness, he was 78 years old and had been in ill health for several years.

Mr. Wilson was associated for most of his life with distribution of motion pictures. In the infancy of films he helped organize the Sherry Film Company in Rutherford, N. J., with his son Carey Wilson, now a producer of pictures for Metro-Goldwyn-Mayer, and William Sherry. In the early 1920's Mr. Wilson joined the Fox Film Corp., and later became the first president of the First National Film Exchange in New York. At the time of his retirement in 1933 he was associated with Loew's, Inc.

John Vincent McStea

John Vincent McStea, 65, former theatre manager at New Orleans, La., Brooklyn, N. Y., and other cities throughout the country, and for nearly a half century connected with the theatrical management or motion picture fields, died in Brooklyn, June 21st. Mr. McStea entered the theatre business at the age of 19 and spent virtually all of his life in that field, managing at one time Eva Tanguay, William Farnum and Bert Lytell. As western division manager for D. W. Griffith, he supervised the distribution and exhibition of "The Birth of a Nation," "Orphans of the Storm" and other Griffith productions. He is survived by a widow and a sister.

William C. Breen

William C. Breen, 65, one of the first men to operate a motion picture theatre in Norwood, Mass., died in that city, Sunday, July 6th, after a brief illness.

Chester Didsbury

Chester Didsbury, a theatre owner and exhibitor in Walden, N. Y., for many years died in that city, June 30th. He had been in theatre business for more than 50 years.

IN COURTS

Robbins, Casanave Litigation Settled

Herman Robbins, president of National Screen Service Corp., National Screen Accessories, Inc., and Advertising Accessories, Inc., and Charles L. Casanave announced last week that all litigations between them and their associates had been settled.

It was announced at the same time that National Screen Service had purchased all of Mr. Casanave's stock in National Screen Accessories and Advertising Accessories, while Mr. Casanave has resigned as vice-president, director and general manager of National Screen Accessories and Advertising Accessories. With his resignation he has acquired from National Screen Accessories, Inc., exclusive non-theatrical commercial rights for the exploitation, sale and distribution of a new neon-effect sign.

Theatre Firms Organize

Three motion picture concerns have been organized to conduct business in New York state, according to Michael F. Walsh, Secretary of State. They are: Mechanical Industries, Inc., $20,000 capital stock for motion picture projecting machines, by Rocco Camera, Anthony Strollo and William Smith, 245 Fifth Avenue, New York. Attorney filing was Robert Aronstein, 1650 Broadway; Festival Films, Inc., to distribute Charlie Chaplin picture films, $20,000 capital stock, by Irwin J. Sikawit, Louis Solomon and Jacob P. Poses, papers filed by Shapiro and Sikawit, 349 E. 149th Street, Bronx; and M & M Productions, Inc., 100 shares, no par value. Directors are Saul P. Pryor, Long Island City, who was also filing attorney, I. H. Block and Jean Muir, New York.

Pacent Suit Settled

A. T. & T. Co., Western Electric and Erpi have settled a $6,000,000 anti-trust suit brought against them by Stanley K. Oldden as assignee of Pacent Electric Co., for $150,000, it was disclosed Monday when Mr. Oldden applied to Justice Benjamin Schreiber of the New York supreme court for approval of the settlement. The plaintiff brought his suit on June 14th, 1935, charging the defendants with conspiracy in violation of the Sherman Anti-Trust Act to prevent the sale by Pacent of motion picture sound equipment to theatres from 1929 to 1933.

Patent Suit Dismissed

Ruling that the plaintiff had failed to sustain the burden of proof, Judge John H. Druffel of the United States district court in Cincinnati, dismissed the suit of the Hazeltine Corp., of Jersey City, N. J., against the Crosley Corp., charging infringement of patents covering antenna circuits for radio receiving sets. The court did not pass on the validity of the patents.

Jolson Examination Sought

An application has been filed in the New York supreme court by George Hale to examine Al Jolson before trial in reference to Mr. Hale's suit for $105,000 damages. Mr. Hale, a financial backer of the actor's "Hold on to Your Hats," charges Mr. Jolson closed the Broadway musical production prematurely.

Radio Permit Requested

Hugh Francis McKee, for some years past operator of the Clinton theatre in Portland, Ore., has applied for a permit for a new radio station, on 1450 kilocycles, with 250 watts power.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. State full details in reply. BOX 1421-A, MOTION PICTURE HERALD.

FOR SALE: FULLY EQUIPPED THEATRE small town, N. Y. State. BOX 1407, MOTION PICTURE HERALD.

FOR SALE: MODERN THEATRE IN ONE OF the most prosperous towns on Pacific Coast. No competition. BOX 1422, MOTION PICTURE HERALD.

FOR SALE: SEPARATELY OR ALTOGETHER, ten theatres, priced from $2,500 to $300,000. Terms. HARRY WELCH, Penacook, N. H.

FOR SALE: FULLY EQUIPPED THEATRE IN Connecticut. Have other interests. BOX 1423, MOTION PICTURE HERALD.

FOR SALE: FULLY EQUIPPED THEATRE BEST Iowa college town. BOX 1424, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

BEAT RISING PRICES—BUY NEW SCREENS now—20 per cent discount. Chrome diffusive, 29½c; Rubberized Washable, 34½c; Crystal Beaded, 47½. Time payments or 5 per cent cash. Samples free. S. O. S., 636 11th Ave., New York City.

WHY NOT REPLACE YOUR METAL DISPLAY frame mouldings with newest design to conform with your architecture? Prices and literature on lobby and front display metal frames supplied upon request. BOX 1419-A, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITY

INTERNATIONAL SITUATION CREATES TREmendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase state franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. BOX 1426-A, MOTION PICTURE HERALD.

HELP WANTED

PROJECTIONIST AND GENERAL MAINTEnance young single man. Small town theatre, VICTORIA, Blossburg, Pa.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

BARGAIN—COMPLETE EQUIPMENT AND chairs from 500-seat theatre. Building sold. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

SUMMER CIRCUITS—HERE'S HEADQUARTERS! Portables, 16mm, 35mm, $59.50 up. RCA, Bell & Howell, Holmes, Victor, Simplex, DeVry. Some 1/6 original price. S. O. S. CINEMA SUPPLY CORPORATION, New York.

BARGAIN—2 6B POWERS MACHINES COMplete; also Peerless low intensity lamps. BOX 1417, MOTION PICTURE HERALD, 624 So. Michigan Avenue, Chicago, Ill.

FOR SALE — G. E. AND SIMPLEX MAZDA lamps and regulators. Will sacrifice for quick sale. BOX 1425, MOTION PICTURE HERALD, 624 So. Michigan Avenue, Chicago, Illinois.

BUSINESS BOOSTERS

BRAND NEW THEATRE PREMIUM IDEA SOON available to theatres. Men in key film centers wanted to act as local distributors on commission basis. Only those qualified with theatre and film experience and financially able need apply. Give complete background and reference in first leter to arrange interview. Box 1416-A, MOTION PICTURE HERALD.

HAVE EXCELLENT MOVIE-DIARY, ONLY ONE of its kind containing photos and biographies of stars, can be used in conjunction with birthdays of stars. Will consider reliable agents. BOX 1417-A, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

POSITIONS WANTED

I WANT A POSITION TO REPAIR AND REplace the worn out seat upholstery in your theatre. Can supply any make fabric required and will cheerfully submit estimate upon request. BOX 1420-A, MOTION PICTURE HERALD.

PROJECTIONIST: UNEMPLOYED. TWELVE years experience. Age 35. Married. Go anywhere. BOX 1411, MOTION PICTURE HERALD.

PRINTING

THEATRE PROGRAMS, HERALD GIVEAWAYS and other show printing, at special rate. Supply copy and layout for estimate. BOX 1427-A, MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

1941 EDITION OF FAME. EDITED BY TERRY Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

OUT SOON—THE NEW 1941-42 MOTION PICture Almanac. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Anyone in the motion picture industry should have a copy. Be sure to send in your order today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, N. Y.

PRODUCT DIGEST

Advance information for buyers and bookers on both 1940-41, and new season product.

Synopsis.
Cast.

Background facts and special data of exploitation value.

(Release dates are subject to change.)

THEY MEET AGAIN (RKO Radio)

Dr. Christian Drama

Produced by William Stephens. Directed by Erle C. Kenton.

SYNOPSIS

Dr. Christian (Jean Hersholt) arranges a surprise birthday party for little Jane Webster (Anne Bennett), a motherless nine-year old. The party boomerangs when a bank examiner finds a shortage in the books of her father, Bob Webster (Barton Yarborough). Webster is convicted on circumstantial evidence. Convinced of his innocence, Dr. Christian enlists the aid of his housekeeper, Mrs. Hastings (Maude Eburne), the town postmaster, Roy Davis (Robert Baldwin) and July Price (Dorothy Lovett), his assistant.

They feel that only an officer of the bank could have stolen the funds without Bob's knowledge. Mrs. Hastings, consulting the stars, suggests to Dr. Christian that Bill Merrill, Jr. (Frank Melton), son of the bank president, could have committed the theft. The doctor sends Roy Davis to Chicago to find out about an affair that young Merrill has been carrying on.

Dr. Christian goes to St. Paul to see the Governor about pardoning Bob Webster, in order to save Joan's life, as the child has lost the will to live. Through a misunderstanding, Dr. Christion is confined in jail as a drunken reprobate. The Governor, however, knows the doctor well and has him released. Meanwhile in Chicago, Roy has obtained damaging evidence against young Merrill, who confesses when confronted with the evidence.

With her father at her bedside, Jane recovers, and is eventually able to sing in the finals of a song contest. She wins before an audience including Judy, the Governor, her dad and Dr. Christian.

CAST

Dr. Paul Christian.....Jean Hersholt
Judy Price.....Dorothy Lovett
Roy Davis.....Robert Baldwin
Mrs. Hastings.....Maude Eburne
The Governor.....Neil Hamilton
Jane Webster.....Anne Bennett
Bob Webster.....Barton Yarborough
Redmond .....Arthur Hoyt
Wm. Merrill, Sr.....John Dilson
Wm. Merrill, Jr.....Frank Melton
Dick..... Leon Tyler
Larkin.....Milton Kibbee
The Judge.....Gus Glassmire
Susie.....Patsy Lee Parsons
Gertrude.....Meredith Howard

SPECIAL REMARKS

Musical selections include "When Love Is New," "In the Make Believe Land of Dreams," "The Rhythm Is Red an' White an' Blue" and aria from the opera "La Traviata."

Release date, July 11, 1941

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SUNSET IN WYOMING (Republic)

Western

Associate producer, Harry Grey. Directed by William Morgan.

SYNOPSIS

Gene (Gene Autry), a youthful rancher in a valley facing flood devastation, joins his fellow ranchmen in an effort to force the lumber people to plant new trees to replace the ones they cut down. Unable to make headway with the lumber camp foreman, he and Frog (Smiley Burnette) go straight to the owner of the lumber company, old Asa Wentworth (George Cleveland). Old Asa is dominated by his willful grandaughter, Billie (Maris Wrixon), who imagines herself in love with Larry Drew (Robert Kent), ruthless general manager of the company.

Asa does not approve of Drew's tactics but is afraid open opposition would drive Billie to elope with Drew. Asa, Gene and Frog connive an elaborate plot to have Mount Warner declared a State Park, in order to prevent the ruthless stripping of trees. They enlist the aid of Mrs. Peobody, wife of the state's lieutenant-governor, an ardent animal enthusiast. Billie, meanwhile, spreads the rumor that there is no wild life, to speak of, on Mount Warner.

When Billie takes a number of her friends to see for themselves, Gene and Frog stock the place with game. Before the party leaves Mount Warner, a storm comes up. Billie is able to see for herself the mutilation of the mountain top, and she is won over when Gene and Frog rescue old Asa from certain death.

CAST

Gene Autry.....Gene Autry
Frog.....Smiley Burnette
Asa Wentworth.....George Cleveland
Billie Wentworth.....Maris Wrixon
Larry Drew.....Robert Kent
Mrs. Peabody.....Sarah Edwards
Jim Haines.....Monte Blue
Mr. Peabody.....Dick Elliott
Phipps.....John Dilson
Bull Wilson.....Stanley Blystone

SPECIAL REMARKS

The musical score consists of "Sign Up for Happy Days," "Casey Jones," "My Faith Looks Up to Thee," "Twenty-One Years," "Heebie Jeebie Blues," "Sweet Patootie Kitty," "There's a Home in Wyoming," "Sing Me a Song of the Saddle" and "I'm a Cow-Pokin' Along."

Release date, July 15, 1941

TEXAS (Columbia)

Drama of the West

Directed by George Marshall.

SYNOPSIS

It is 1866 and the Kansas Pacific Railroad reaches Abilene, Kansas, through Windy Miller (George Bancroft). In the army of youth seeking fortune in the west are Dan Thomas (William Holden) and Tod Ramsey (Glenn Ford), who land in jail for stealing a hog. Windy takes a fancy to the boys and pays their fines. That night Dan takes the place of a prize-fighter who has broken his leg and wins the bout, but Tod has bet all their money on the other fighter and they head for Texas. broke.

On the way they witness a stage hold-up. Trying to help, Ted is arrested when the sheriff appears. The sheriff and his men are preparing to hang Tod to the nearest tree when Dan, trailing the posse, liberates Tod. The boys decide to separate. To elude the posse, Dan climbs in the buckboard, driven by Mike King (Claire Trevor). Meanwhile, Tod runs into rustlers and helps Dusty King (Joseph Crehan) drive them off. Dusty takes Tod back to his ranch.

In Windfall, Tex., Dan again runs into the sheriff but Doc Thorpe (Edgar Buchanan), a dentist, who had been in the stage, convinces the sheriff that he has the wrong man. Doc introduces Dan to Matt Lashan (Addison Richards). Lashan gives Dan a job with his cowpokes. When Dan reaches Lashan's bunkhouse, he discovers his bunk-mates are the bandits who held up the stage. Dan pretends to join the gang.

Doc, Lashan and Windy Miller are revealed to be the brains behind the rustling racket and when Dan crosses them up, they go gunning for him. Dan kills Windy Miller, Lashan draws on Dan, but Tod intervenes, saving Dan's life. Dan and Tod find themselves in love with Mike. When Tod is shot, Dan is accused. Dan shoots Lashan and then goes after Doc.

Dan stampedes the cattle through the streets of the town as a shield and hastens towards Doc's office Together, Doc and Dan fire, killing each other, with Dan dying in Tod's arms.

CAST

Dan.....William Holden
Tod.....Glenn Ford
Mike.....Claire Trevor
Windy Miller.....George Bancroft
Thorpe.....Edgar Buchanan
Lashan.....Addison Richards
Tennessee.....Andy Tombes
Sheriff.....Don Beddoe
Comstock.....Edmund MacDonald
Cattle Buyer.....Harrison Green
Stage Driver.....Merlin Nelson
Bartender.....George Lloyd
Deputy Sheriff.....Ralph Peters

RINGSIDE MAISIE (Metro-Goldwyn-Mayer)

Comedy

Produced by J. Walter Ruben. Directed by Edwin L. Marin.

SYNOPSIS

Maisie Ravier (Ann Sothern) loses her job in a dime-a-dance hall. Her manager gets her a tryout as the partner of Ricky du Prez (Jack LaRue), dancer in a resort hotel in the Adirondacks. Maisie becomes a stowaway on a train when her last money goes towards her hotel bill. Fifteen miles from the hotel she is discovered and put off.

While walking she meets Terry Dolan (Robert Sterling), young prize fighter doing road work. He offers to have his trainer Chotsie (Maxie Rosenbloom) drive her to her destination after they reach his training camp. At the camp, however, Maisie runs afoul of Skeets Maguire (George Murphy), Terry's manager, who jumps at the conclusion that Maisie is trying to vamp his fighter. Maisie gets to her hotel, but, when she fails to respond to Du Prez' love-making, she is fired.

On the way to the city the next morning, Maisie, Terry and Cecilia (Natalie Thompson), his girl friend, stop off to see Terry's invalid mother (Margaret Moffat). She takes a liking to Maisie and Terry asks her to stay on as his mother's companion. Maisie discovers that Mrs. Dolan is unaware her son is a boxer. Also after attending several fights, Maisie realizes that Terry hates the fight game and intends to retire after he fights the champ.

Terry not only loses the bout, but sustains a head injury that produces blindness. Maisie is unrelenting in her condemnation of Skeets. But Maisie, who loves Skeets, returns to him when she learns that he has furnished the money for a successful operation on Terry's eyes.

CAST

Maisie Ravier	Ann Sothern
Skeets Maguire	George Murphy
Terry Dolan	Robert Sterling
Virginia O'Brien	Virginia O'Brien
Cecilia Reardon	Natalie Thompson
Mrs. Dolan	Margaret Moffat
Chotsie	Maxie Rosenbloom
Ricky Du Prez	Jack La Rue
Vic	"Rags" Ragland
Conductor	Oscar O'Shea
Peaches	John Indrisano
Jitterbug	Roy Lester

Release date, July 25, 1941

POISON PEN (Republic)

Melodrama

Director of production, Walter C. Mycroft. Directed by Paul L. Stein.

SYNOPSIS

Ann Rider (Ann Todd), daughter of the Vicar of the little village of Hillsdale, while at a dance, receives a telephone call from David (Geoffrey Toone), her fiance, in Australia. He tells her he is sailing for home at once and that they can be married as soon as he arrives. Ann tells the Vicar (Reginald Tate), her maiden aunt, Mary Rider (Flora Robson), and the townsfolk at the dance, including Connie Fateley (Catherine Lacey), the local dressmaker, and Sam Hurrin (Robert Newton) and his wife, Sucal (Belle Chrystal).

The next day, without warning, the peace of the village is shattered when a series of malicious letters, accusing various of the townspeople of indiscretions, appear in the mails. Among others, Sam Hurrin is told that his wife, Sucal, and his good friend, Len Griffin (Edward Chapman) are carrying on an affair. The Vicar and his sister insist that the letters be ignored but the gossip continues.

Connie Fateley is accused of writing the letters, and, unable to stand the false accusations, hangs herself in the church belfry. Scotland Yard men arrive to look into the situation, but before they can solve the mystery, Sam Hurrin kills Len Griffin. Finally the search is narrowed to the home of the Vicar. Realizing that denial is useless, the Vicar's sister, Mary Rider, tells her astonished brother that, as an old maid, her whole life has been devoted to Ann. Rather than lose her, she had decided to break the girl's engagement to David. She had sent letters to others to avoid suspicion. When the police arrive with their warrant for her arrest, Mary Rider dashes to the cliffs and hurls herself into the rocky crags below.

CAST

Mary Rider	Flora Robson
Sam Hurrin	Robert Newton
Ann	Ann Todd
The Vicar	Reginald Tate
David	Geoffrey Toone
Connie Fateley	Catherine Lacey
Sucal Hurrin	Belle Chrystal
Peter Cashelton	Cyril Chamberlin
Colonel Cashelton	Athole Stewart
Mrs. Cashelton	Mary Hinton
Len Griffin	Edward Chapman
Mrs. Griffin	Jean Clyde

SPECIAL REMARKS

Republic has acquired the American distribution rights to this picture, which was produced in England by Associated British Pictures. It was reviewed, from England in *Motion Picture Herald,* issue of July 15, 1939.

Release date, June 30, 1941

UNDERGROUND (Warners-First National)

Melodrama

Directed by Vincent Sherman.

SYNOPSIS

Kurt Franken (Jeffrey Lynn), youthful young Nazi, loses an arm during the British evacuation of Dunkirk. He returns to Berlin with undiminished enthusiasm for the Nazi way. At home, his brother Eric (Philip Dorn), who appears to be a loyal Nazi, is actually a leader of Germany's underground movement. He is chiefly concerned with the illegal radio.

Eric works with a secretary in Gestapo headquarters, Fraulein Gessner (Mona Maris) and a night club violinist Sylvia Helmuth (Kaaren Verne). When Kurt meets Sylvia he falls in love with her. They are together when the Gestapo apprehends her. Kurt wins her freedom on condition that he spy on her to determine if the charges are true.

This he does and sends Gestapo agents to an underground meeting, not knowing his brother Eric is there. The Nazis, believing that loyalty led Kurt to turn his own brother in, make him a hero. He sees his brother and father beaten and turns against Nazism.

As Eric marches to the scaffold believing himself betrayed by his brother, the sounds of an illegal radio blare out. Eric recognizes Kurt's voice and knows that Kurt is carrying on his work.

CAST

Kurt Franken	Jeffrey Lynn
Eric Franken	Philip Dorn
Sylvia Helmuth	Kaaren Verne
Fraulein Gessner	Mona Maris
Alex	Peter Whitney
Heller	Martin Kosleck
Dr. Franken	Erwin Kalser
Frau Franken	Ilka Gruning
Prof. Baumer	Frank Reicher
Herr Director	Egon Brecher
Herr Muller	Ludwig Stossel
Heller's Aide	Hans Schumm
Hoffman	Wolfgang Zilzer
Ernst Demmler	Roland Varno
Rolf	Henry Brandon
Greta Rolf	Lotte Palfi
Ella	Lisa Golm
Otto	Louis Arco

Release date, June 28, 1941

THE DEADLY GAME (Monogram)

Melodrama

Produced by Dixon R. Harwin. Associate producer, Barney Sarecky. Directed by Phil Rosen.

SYNOPSIS

Barry Scott (Charles Farrell) of the F.B.I. and his co-workers decode a message from German headquarters ordering the destruction of Dr. Reisner (J. Arthur Young), who is working on the invention of a night air-raid detector. Before the federal men get to Reisner's laboratory, Brandt (Dave Clark) and Fritz (Hans Von Morhart), German spies, wreck the place and kill the assistant. Mr. Reisner is kidnapped by Franck (John Miljan), head of the spies.

Barry, by decoding another message, learns that a new spy is joining the gang in this country. Barry takes the spy's place but in talking over the phone to Christine (June Lang), Reisner's daughter, he is exposed. Barry is imprisoned in a trailer which carries a sending and receiving wireless set. Barry manages to send a message to the F.B.I. They come to the rescue, freeing both Barry and Dr. Reisner.

CAST

Barry Scott	Charles Farrell
Henri Franck	John Miljan
Dr. Reisner	J. Arthur Young
Christine Reisner	June Lang
John Brandt	Dave Clark
Mona Brandt	Bernadene Hayes
Ralph Spencer	Dave O'Brien
Carl Nash	Fred Gierman
Fritz	Hans Von Morhart
Harkness	John Dilson
Hotel Manager	Bryan Folger
Nazi Lieut	Knud Krueger

Release date, July 26, 1941

DYNAMITE CANYON (Monogram)

Western

Produced and directed by Robert Tansey.

SYNOPSIS

Ranger Tom Evans (Tom Keene) disguised as a desparado, "Trigger" Jones, joins with Duke Rand (Stanley Price) and his gang. Rand has murdered John Reed, owner of a big ranch, and Colonel Blake, member of the Rangers, the only two men except himself who knew that there was copper on Reed's ranch. Rand is suspected of committing the murders and Tom has been commissioned to track him down.

Rand accepts Tom as a member of his gang, and tells him to make trouble at the Reed ranch, which is now run by Reed's daughter, Midge (Evelyn Finley). Tom gets Midge to give him a bill of sale on the ranch after he has discovered that there is copper on the property. Tom takes the bill of sale back to Rand's hangout and manages to get a map of the copper mine out of his safe. Midge has promised to trust him but she follows Tom and sees him sell Rand her bill of sale on the ranch for $10,000.

Midge rushes into Rand's hangout and tells Rand that Tom has stolen a map from him and then one of Rand's new gang members identifies Tom as a ranger. Tom escapes and with the aid of the rangers captures the entire gang.

CAST

Tom Evans	Tom Keene
Midge Reed	Evelyn Finley
Sugar Grey	Sugar Dawn
Slim	Slim Andrews
Duke Rand	Stanley Price
Rod	Ken Duncan
Captain Grey	Tom London
Rusty	The Wonder Horse

Release date, August 8, 1941

RUGGLES OF RED GAP (Reissue) (Paramount)

Comedy

Produced by Arthur Hornblow, Jr. Directed by Leo McCarey. From the story by Harry Leon Wilson.

SYNOPSIS

Ruggles (Charles Laughton), ultra-conservative valet to the Honorable George Vane Bassingwell (Roland Young), learns that as a result of a card game he has been awarded to the rich and wooly Americans, the Frouds—Egbert (Charlie Ruggles) and Mrs. Effie Froud (Mary Boland) and is to leave his native England for the American west.

When they arrive in Red Gap, Ruggles amazed at all that happens to him in a dignified manner is announced to the populace as a retired British soldier. His career being hectic for one and all, it has a touch of pathos when the snobbish Mr. Belknap-Jackson to whom he has been accredited, (Lucien Littlefield), of Boston, fires him. His associations with Mrs. Judson (Zasu Pitts) having convinced him that love might also be for him, and his recital of Lincoln's Gettysburg address consolidating his belief that he is one of all men who are created equal, Ruggles goes into trade as a restaurant proprietor.

Although his action blasts Mrs. Froud's plans for a swanky party and chills the plans of the newly arrived Honorable Vane Bassingwell, an elfish spirit who finds much in common with Froud, it is a triumph for Ruggles as he extracts a popular revenge upon the snooty Mr. Belknap-Jackson.

CAST

Ruggles.....Charles Laughton
Mrs. Effie Froud.....Mary Boland
Egbert Froud.....Charlie Ruggles
Mrs. Judson.....Zasu Pitts
Hon. George Vane Bassingwell..Roland Young
Nell Kenner.....Leila Hyams
"Ma" Pettingill.....Maude Eburne
Baby Judson.....Ricard Cezon
Charles Belknap-Jackson.....Lucien Littlefield
Mrs. Belknap-Jackson.....Leota Lorraine
Jeff Tuttle.....James Burke
Sam.....Dell Henderson

SPECIAL REMARKS

Originally released in February, 1935, this production was reviewed in *Motion Picture Herald,* issue of February 16, 1935. It received widespread acclaim. Of interest at all times if only because of Mr. Laughton's accomplished recital of Lincoln's Gettysburg address, the picture has especial importance in these days.

Release date, July 18, 1941

THE STARS LOOK DOWN (Metro-Goldwyn-Mayer)

English Mining Drama

Produced by I. Goldsmith. Directed by Carol Reed. From the book by A. J. Cronin.

SYNOPSIS

David Fenwick (Michael Redgrave), coal miner and descendant of a long line of English miners, wins an Oxford scholarship. His ambition is to enter politics and better the condition of his people. He and his father, Robert (Edward Rigby), know Scupper Flats, where coal is being mined, is unsafe, and in danger of collapsing under tons of water. They induce the miners to strike but the union, influenced by Barras (Allan Jeayes), mine owner, refuses to support the strike. Barras closes the mine to starve them out. Martha Fenwick (Nancy Price), stern wife and mother, disapproves both of the strike and her son's college ambitions. David goes to Oxford.

Joe Gowlan (Emlyn Williams), son of a miner, leaves for Tynecastle and becomes a bookmaker. He has an affair with Mrs. Millington, wife of a coal magnate and induces her to influence her husband to take him into the latter's coal business. To accomplish that he schemes to get rid of Jennie Sunley (Margaret Lockwood), daughter of his landlady, by maneuvering to have her often in David's company, then, pretending jealousy, to leave her. Jennie vamps David into marrying her. He quits college and becomes a schoolmaster.

Barris promises to close Scupper Flats, but Joe Gowlan, now working for Millington, offers Barras an advantageous contract, and Barras convinces himself that Scupper Flats is not dangerous. David protests to the union, but one of the union directors points out that his protest is probably due to enmity, since Jennie and Joe are often seen together.

The mine collapses and all below die, including David's father and brother and Joe's father. Barras, filled with remorse, dies from a stroke. David is now looked up to by the union leaders but he turns away from them to take up his original plan to work for public ownership of the coal mines, now actively backed by the Parliament leader.

CAST

David Fenwick.....Michael Redgrave
Jennie Sunley.....Margaret Lockwood
Joe Gowlan.....Emlyn Williams
Martha Fenwick.....Nancy Price
Mr. Barras.....Allan Jeayes
Mrs. Laura Millington.....Linden Travers
Mr. Millington.....Cecil Parker
Mr. Nugent, M.P.....Milton Rosmer
Robert Fenwick.....Edward Rigby
Slogger Gowlan.....George Carnay
Religious Reformer.....Ivor Barnard
Mrs. Sunley.....Olga Lindo
Hughey Fenwick.....Desmond Tester

SPECIAL REMARKS

Produced in England this picture was reviewed, from London, in *Motion Picture Herald*, issue of January 27, 1940.

Release date, July 18, 1941

FORCED LANDING (Paramount)

Air Melodrama

Produced by William C. Thomas and William C. Pine. Directed by Gordon Wiles.

SYNOPSIS

Dan Kendall (Richard Arlen), an American pilot, and his mechanic, Christmas (Mikhail Rasmuny), are on their way to report to Colonel Golas (Nils Asther), Dan's superior officer in charge of the air force of an independently governed island. On their way there, they encounter Banshek (J. Carrol Naish), the rebel leader, who is looting the public market with his men.

A gun battle ensues and Dan protects Johanna Van Deuren (Eva Gabor) from the flying bullets. Dan and the girl head for a restaurant, where Colonel Golas takes them by surprise and orders Dan to leave the cafe. Dan refuses to allow Golas, who is in love with Johanna, to bully him. Dan and Christmas wind up in jail.

Dan and Christmas are released from the jail by Golas who assigns the American to fly a cargo to Fort Ponasta, where Johanna's father, Hendrik Van Deuren (Victor Varconi) is in charge. Golas actually is determined to keep the improved fortifications at the fort from being completed. Dan on arrival at the fort finds that the natives refuse to work any longer without pay. He convinces them to carry on for a few days longer on the promise that he will deliver the gold. Dan and Johanna take off for the capital.

They are captured by the rebel chief when they attempt to land near the wreckage of a plane they have spotted. Dan saves Banshek's son from death and in return, he and Johanna are released. After their return home, Dan is assigned to fly the gold to the fort. Johanna stows away on the plane. Golas is to escort them in another plane. Johanna discovers a time bomb in the freight cabin and warns Dan in the nick of time.

Golas sees them throw it overboard, realizes that his sabotage plans are about to go haywire and starts firing on them. Dan's only weapon is a keg of nails, which he dumps on Golas' plane. The nails splinter Golas' propeller and he crashes. Dan becomes the island's hero.

CAST

Dan Kendall.....Richard Arlen
Johanna Van Deuren.....Eva Gabor
Andros Banshek.....J. Carrol Naish
Colonel Jan Golas.....Nils Asther
Doctor's Housekeeper.....Evelyn Brent
Christmas.....Mikhail Rasmuny
Hendrik Van Deuren.....Victor Varconi
General Valdane.....John Miljan
Zomar.....Frank Yaconelli
Petchnikoff.....Harold Goodwin
Felig.....Thornton Edwards
Nando.....Bobby Dillon
Major Xanders.....John Gallaudet
Doctor Vidalek.....Harry Worth

Release date, July 18, 1941

GAMBLING DAUGHTERS (Producers Rel. Corp.)

Melodrama

Produced by T. H. Richmond. Directed by Max Nosseck.

SYNOPSIS

Lillian Harding (Gale Storm) and Katherine Thompson (Janet Shaw) follow Professor Bedoin (Sigi Arno), French instructor at the exclusive Lakeside School for Girls, to the Angels Roost, a nearby roadhouse. Chance Landon (Roger Pryor), member of a gambling ring, recognizes the two wealthy girls and persuades them to try their luck, but Bedoin, seeing them, insist they return to school.

The girls return the next night and lose heavily. Katherine is forced to steal family jewels to make good her losses, and when Lillian balks at doing the same thing, Chance threatens to sell love letters she had written him to a scandal sheet. Lillian also steals some family jewels. Jimmy Parker (Robert Baldwin), insurance investigator, posing as a gym instructor, arrives at the school and finds some of the jewels in Katharine's possession. The girls confess and Jimmy agrees to help them.

They lure Nick (Eddie Foster), another member of the gang, to the school gymnasium, but before they can get him to "talk" Nick is mysteriously shot. The gun is planted on Walter Cameron (Charles Miller), father of Diana (Cecilia Parker). She believes him to be a well-to-do banker but actually he is being used by the gang. Cameron is arrested.

The following day in class Bedoin crushes a rose in his fingers, a motion that Lillian recognizes from a brief glimpse she had of the "boss" in the Angels Roost. At a signal the girls rush Bedoin and overpower him. Cameron is cleared and Diana looks forward to a romance with Jimmy.

CAST

Diana Cameron.....Cecilia Parker
Chance Landon.....Roger Pryor
Jimmy Parker.....Robert Baldwin
Lillian.....Gale Storm
Prof. Bedoin.....Sigi Arno
Katherine.....Janet Shaw
Walter Cameron.....Charles Miller
Nick.....Eddie Foster
Dean.....Alfred Hall
Gloria.....Judy Kilgore
Jane.....Gertrude Messinger
Dorothy.....Marvelle Andre
Mary.....Roberta Smith

Release date, July 18, 1941

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...	Navy Blue and Gold (Reissue)	July 11,'41
142	The Stars Look Down	July 18,'41
143	Ringside Maisie	July 25,'41
...	Blossoms in the Dust	Aug. 1,'41
...	Mary Names the Day	Aug. 8,'41
...	Life Begins for Andy Hardy	Aug. 15,'41
...	Whistling in the Dark	Aug. 22,'41
...	When Ladies Meet	Aug. 29,'41

MONOGRAM

....	Range Busters	Aug. 22,'40
....	Dutsider, The	Sep. 15,'40
....	That Gang of Mine	Sep. 23,'40
....	Ape, The	Sep. 30,'40
....	Trailing Double Trouble	Oct. 1,'40
....	Drums of the Desert	Oct. 7,'40
....	Ole Swimmin' Hole	Oct. 21,'40
....	Take Me Back to Oklahoma	Nov. 11,'40
....	Phantom of Chinatown	Nov. 18,'40
....	West of Pinto Basin	Nov. 25,'40
....	Pride of the Bowery	Dec. 15,'40
....	Chamber of Horrors	Dec. 20,'40
....	Her First Romance	Dec. 25,'40
....	Rolling Home to Texas	Dec. 30,'40
....	Trail of the Silver Spurs	Jan. 4,'41
....	Dead Man's Shoes	Jan. 15,'41
....	You're Out of Luck	Jan. 20..'41
....	The Kid's Last Ride	Feb. 10,'41
....	Riding the Cherokee Trail	Feb. 25,'41
....	Flying Wild	Mar. 10,'41
....	Sign of the Wolf	Mar. 25,'41
....	Break the News	Apr. 10,'41
....	Hoosier Schoolboy (Reissue)	Apr. 17,'41
....	Tumbledown Ranch in Arizona	Apr. 20,'41
....	Invisible Ghost	Apr. 25,'41
....	Roar of the Press	Apr. 30,'41
....	House of Mystery	May 7,'41
....	The Pioneers	May 10,'41
....	King of the Zombies	May 14,'41
....	Redhead	May 21,'41
....	Silver Stallion	May 28,'41
....	Wrangler's Roost	June 4,'41
....	The Gang's All Here	June 11,'41
....	Murder by Invitation	June 30,'41
....	Wanderers of the West	June 30,'41
....	City Limits	July 12,'41
....	The Deadly Game	July 26,'41
....	Fugitive Valley	July 30,'41
....	Bowery Blitzkreig	Aug. 1,'41
....	Dynamite Canyon	Aug. 8,'41

PARAMOUNT

4001	Rhythm on the River	Sep. 6,'40
4002	I Want a Divorce	Sep. 20,'40
4003	Rangers of Fortune	Sep. 27,'40
4004	The Quarterback	Oct. 4,'40
4005	Cherokee Strip	Oct. 11,'40
4006	Moon Over Burma	Oct. 18,'40
4007	Christmas in July	Oct. 25,'40
4008	Dancing on a Dime	Nov. 1,'40
4009	Arise My Love	Nov. 8,'40
4010	World in Flames	Nov. 15,'40
4050	Three Men from Texas	Nov. 15,'40
4011	A Night at Earl Carroll's	Dec. 6,'40
4012	Texas Rangers Ride Again	Dec. 13,'40
4013	Love Thy Neighbor	Dec. 27,'40
4014	Second Chorus	Jan. 3,'41
4051	Doomed Caravan	Jan. 10,'41
4015	Victory	Jan. 17,'41
4016	Life With Henry	Jan. 24,'41
4017	You're the One	Feb. 7,'41
4018	The Mad Doctor	Feb. 14,'41
4019	Virginia	Feb. 21,'41
4020	The Monster and the Girl	Feb. 28,'41
4052	In Old Colorado	Mar. 14,'41
4022	Lady Eve	Mar. 21,'41
4023	Las Vegas Night	Mar. 28,'41
4024	The Round-Up	Apr. 4,'41
4025	Road to Zanzibar	Apr. 11,'41
4053	Border Vigilantes	Apr. 18,'41
4026	Power Dive	Apr. 25,'41
4027	Reaching for the Sun	May 2,'41
4021	There's Magic in Music	May 16,'41
4054	Pirates on Horseback	May 23,'41
4028	I Wanted Wings	May 30,'41
4029	One Night in Lisbon	June 13,'41
4030	West Point Widow	June 20,'41
4032	Caught in the Draft	July 4,'41
....	Forced Landing	July 18,'41
....	Ruggles of Red Gap (Reissue)	July 18,'41
....	Shepherd of the Hills	July 25,'41
....	Kiss the Boys Goodbye	Aug. 1,'41
....	Secrets of the Wasteland	Aug. 15,'41
....	World Premiere	Aug. 22,'41
....	Flying Blind	Aug. 29,'41
....	Aloma of the South Seas	Aug. 29,'41
4032	The Parson of Panamint	

PRODUCERS REL. CORP.

101	I Take This Oath	May 29,'40
151	Frontier Crusader	June 1,'40
102	Hold That Woman	June 28,'40
157	Billy the Kid Outlawed	July 20,'40
152	Gun Code	Aug. 3,'40
103	Marked Men	Aug. 28,'40
153	Arizona Gang Busters	Sep. 16,'40
158	Billy the Kid in Texas	Sep. 30,'40
154	Riders of Black Mountain	Nov. 11,'40
105	Devil Bat	Dec. 13,'40
104	Misbehaving Husbands	Dec. 20,'40
159	Billy the Kid's Gun Justice	Dec. 27,'40
163	Lone Rider Rides On	Jan. 10,'41
160	Billy the Kid's Range War	Jan. 24,'41
106	Secret Evidence	Jan. 31,'41
107	Caught in the Act	Feb. 7,'41
164	Lone Rider Crosses the Rio	Feb. 28,'41
155	Outlaws of the Rio Grande	Mar. 7,'41
108	Federal Fugitives	Mar. 28,'41
161	Billy the Kid's Fighting Pals	Apr. 18,'41
110	South of Panama	May 2,'41
165	Lone Rider in Ghost Town	May 16,'41
109	Emergency Landing	May 23,'41
123	Paper Bullets	June 13,'41
156	The Texas Marshal	June 13,'41
111	Criminals Within	June 27,'41
112	Double Cross	June 27,'41
113	Desperate Cargo	July 4,'41
162	Billy the Kid in Santa Fe	July 11,'41
166	Lone Rider No. 4	July 11,'41
114	Gambling Daughters	July 18,'41
...	Reg'lar Fellers	July 18,'41
167	Lone Rider No. 5	Aug. 8,'41
...	Swamp Woman	Aug. 29,'41

RKO-RADIO

171	Ramparts We Watch	Aug. 16,'40
101	Men Against the Sky	Sep. 6,'40
102	Dreaming Out Loud	Sep. 13,'40
103	I'm Still Alive	Sep. 27,'40
181	Wagon Train	Oct. 4,'40
105	The Villian Still Pursued Her	Oct. 11,'40
107	Laddie	Oct. 18,'40
104	They Knew What They Wanted	Oct. 25,'40
109	Lil' Abner	Nov. 1,'40
106	Too Many Girls	Nov. 8,'40
111	Mexican Spitfire Out West	Nov. 15,'40
108	You'll Find Out	Nov. 22,'40
113	Remedy for Riches	Nov. 29,'40
182	The Fargo Kid	Dec. 6,'40
114	No, No, Nanette	Dec. 20,'40
112	Kitty Foyle	Dec. 27,'40
161	Convoy	Jan. 3,'41
110	Little Men	Jan. 10,'41
115	Let's Make Music	Jan. 17,'41
116	The Saint in Palm Springs	Jan. 24,'41
117	Mr. and Mrs. Smith	Jan. 31,'41
183	Along the Rio Grande	Feb. 7,'41
121	Play Girl	Feb. 14,'41
123	Scattergood Baines	Feb. 21,'41
120	A Girl, a Guy and a Gob	Mar. 14,'41
119	Footlight Fever	Mar. 21,'41
124	Melody for Three	Mar. 28,'41
162	Vivacious Lady (Reissue)	Mar. 28,'41
125	Repent at Leisure	Apr. 4,'41
122	The Devil and Miss Jones	Apr. 11,'41
184	Robbers of the Range	Apr. 18,'41
128	They Met in Argentina	Apr. 25,'41
163	Bringing Up Baby (Reissue)	May 2,'41
132	Scattergood Pulls the Strings	May 23,'41
133	Sunny	May 30,'41
131	The Saint's Vacation	June 6,'41
185	Cyclone on Horseback	June 13,'41
191	The Reluctant Dragon	June 20,'41
166	Frank Buck's Jungle Cavalcade	June 27,'41
126	Tom, Dick and Harry	July 4,'41
134	They Meet Again	July 11,'41

1940-41 FEATURES

In Sequence Of Release

RKO-RADIO (cont.)

Prod. No.	Title	Release Date
172	The Vatican of Pius XII	July 18,'41
129	Hurry, Charlie, Hurry	July 25,'41
135	My Life with Caroline	Aug. 1,'41
186	Tim Holt No. 6	Aug. 8,'41
136	Scattergood No. 3	Aug. 22,'41

REPUBLIC

071	The Tulsa Kid	Aug. 16,'40
061	Oklahoma Renegades	Aug. 29,'40
043	Ride, Tenderfoot, Ride	Sep. 6,'40
017	Girl from Havana	Sep. 11,'40
051	Colorado	Sep. 15,'40
062	Under Texas Skies	Sep. 30,'40
072	Frontier Vengeance	Oct. 10,'40
005	Melody and Moonlight	Oct. 11,'40
001	The Hit Parade of 1941	Oct. 15,'40
052	Young Bill Hickok	Oct. 21,'40
006	Who Killed Aunt Maggie	Nov. 1,'40
007	Friendly Neighbors	Nov. 7,'40
063	Trail Blazers	Nov. 11,'40
041	Melody Ranch	Nov. 15,'40
073	Texas Terrors	Nov. 22,'40
018	Meet the Missus	Nov. 29,'40
053	The Border Legion	Dec. 5,'40
008	Barnyard Follies	Dec. 6,'40
009	Behind the News	Dec. 20,'40
064	Lone Star Raiders	Dec. 23,'40
019	Bowery Boy	Dec. 27,'40
074	Wyoming Wildcat	Jan. 6,'41
054	Robin Hood of the Pecos	Jan. 14,'41
044	Ridin' on the Rainbow	Jan. 24,'41
010	Arkansas Judge	Jan. 28,'41
020	Petticoat Politics	Jan. 31,'41
075	The Phantom Cowboy	Feb. 14,'41
065	Prairie Pioneers	Feb. 16,'41
011	A Man Betrayed	Feb. 27,'41
021	Great Train Robbery	Feb. 28,'41
045	Back in the Saddle	Mar. 14,'41
012	Mr. District Attorney	Mar. 26,'41
055	In Old Cheyenne	Mar. 28,'41
066	Pals of the Pecos	Apr. 8,'41
076	Two-Gun Sheriff	Apr. 10,'41
002	Sis Hopkins	Apr. 12,'41
013	Rookies on Parade	Apr. 17,'41
014	Lady from Louisiana	Apr. 22,'41
046	Singing Hill	Apr. 26,'41
015	Country Fair	May 5,'41
056	Sheriff of Tombstone	May 7,'41
022	Gay Vagabond	May 12,'41
077	Desert Bandit	May 24,'41
067	Saddlemates	May 26,'41
016	Angels with Broken Wings	May 27,'41
057	Nevada City	June 20,'41
078	Kansas Cyclone	June 24,'41
003	Puddin' Head	June 25,'41
023	Poison Pen	June 30,'41
068	Gangs of Sonora	July 10,'41
047	Sunset in Wyoming	July 15,'41
...	Ten Nights in a Bar Room	July 24,'41
...	Rags to Riches	July 31,'41
...	Doctors Don't Tell	Aug. 18,'41
...	Ice Capades of 1941	Aug. 20,'41
...	Prairie Serenade	Aug. 22,'41
...	Bad Man of Deadwood	Aug. 27,'41

20TH CENTURY-FOX

Prod. No.	Title	Release Date
101	The Man I Married	Aug. 2,'40
104	Girl from Avenue A	Aug. 9,'40
103	Return of Frank James	Aug. 16,'40
106	Pier 13	Aug. 23,'40
109	Young People	Aug. 30,'40
110	Charlie Chan at the Wax Museum	Sep. 6,'40
105	Elsa Maxwell's Public Deb No 1	Sep. 13,'40
116	Yesterday's Heroes	Sep. 20,'40
107	Brigham Young—Frontiersman	Sep. 27,'40
108	The Gay Caballero	Oct. 4,'40
113	Down Argentine Way	Oct. 11,'40
114	Night Train	Oct. 18,'40
111	The Great Profile	Oct. 25,'40
117	The Mark of Zorro	Nov. 8,'40
102	Street of Memories	Nov. 15,'40
119	Youth Will Be Served	Nov. 22,'40
120	Tin Pan Alley	Nov. 29,'40
118	Charter Pilot	Dec. 6,'40
121	Murder Over New York	Dec. 13,'40
122	Jennie	Dec. 20,'40
123	Chad Hanna	Dec. 27,'40
115	Hudson's Bay	Jan. 3,'41
124	Michael Shayne, Private Detective	Jan. 10,'41
125	Romance of the Rio Grande	Jan. 17,'41
128	Tall, Dark and Handsome	Jan. 24,'41
127	Girl in the News	Jan. 31,'41
129	Ride, Kelly, Ride	Feb. 7,'41
130	Golden Hoofs	Feb. 14,'41
126	Western Union	Feb. 21,'41
132	Murder Among Friends	Feb. 28,'41
133	Tobacco Road	Mar. 7,'41
134	Sleepers West	Mar. 14,'41
136	Dead Men Tell	Mar. 28,'41
131	Scotland Yard	Apr. 4,'41
137	That Night in Rio	Apr. 11,'41
138	Ride On Vaquero	Apr. 18,'41
139	Mail Train	Apr. 25,'41
140	Great American Broadcast	May 9,'41
141	Cowboy and the Blonde	May 16,'41
142	The Great Commandment	May 23,'41
143	Blood and Sand	May 30,'41
144	For Beauty's Sake	June 6,'41
112	Bride Wore Crutches	June 13,'41
146	Man Hunt	June 20,'41
145	A Very Young Lady	June 27,'41
147	Moon Over Miami	July 4,'41
148	Accent on Love	July 11,'41
149	Dance Hall	July 18,'41

UNITED ARTISTS

....	South of Pago Pago	July 19,'40
....	Captain Caution	Aug. 9,'40
....	Foreign Correspondent	Aug. 16,'40
....	Kit Carson	Aug. 30,'40
....	Pastor Hall	Sep. 13,'40
....	The Westerner	Sep. 20,'40
....	Long Voyage Home	Nov. 22,'40
....	Blackout	Nov. 29,'40
....	Thief of Bagdad	Dec. 25,'40
....	Son of Monte Cristo	Jan. 10,'41
....	Road Show	Jan. 24,'41
....	So Ends Our Night	Feb. 14,'41
....	Cheers for Miss Bishop	Feb. 21,'41
....	The Great Dictator	Mar. 7,'41
....	Topper Returns	Mar. 21,'41
....	Pot O' Gold	Apr. 11,'41
....	That Hamilton Woman	Apr. 18,'41
....	That Uncertain Feeling	Apr. 25,'41
....	Adventures of Tom Sawyer (Reissue)	May 16,'41
....	Prisoner of Zenda (Reissue)	May 16,'41
....	Broadway Limited	June 13,'41
....	New Wine	Aug. 8,'41

UNIVERSAL

5013	Argentine Nights	Sep. 6,'40
5006	Hired Wife	Sep. 13,'40
5051	Leather Pushers	Sep. 13,'40
5020	The Mummy's Hand	Sep. 20,'40
5046	The Fugitive	Sep. 20,'40
5061	Ragtime Cowboy Joe	Sep. 20,'40
5001	Spring Parade	Sep. 27,'40
5019	Diamond Frontier	Oct. 4,'40
5017	A Little Bit of Heaven	Oct. 11,'40
5062	Law and Order	Oct. 18,'40
5024	Slightly Tempted	Oct. 18,'40
5007	Seven Sinners	Oct. 25,'40
5052	Devils Pipeline	Nov. 1,'40
5036	I'm Nobody's Sweetheart Now	Nov. 1,'40
5063	Pony Post	Nov. 8,'40
5021	Sandy Gets Her Man	Nov. 8,'40
5015	One Night in the Tropics	Nov. 15,'40
5023	Meet the Wildcat	Nov. 22,'40
5048	Next Time We Love (Reissue)	Nov. 22,'40
5010	The Bank Dick	Nov. 29,'40
5026	Margie	Dec. 6,'40
5008	Trail of the Vigilantes	Dec. 13,'40
5025	Give Us Wings	Dec. 20,'40
5018	The Invisible Woman	Dec. 27,'40
5053	Lucky Devils	Jan. 3,'41
5030	Where Did You Get That Girl?	Jan. 3,'41
5064	Boss of Bullion City	Jan. 10,'41
5027	San Francisco Docks	Jan. 10,'41
5022	Six Lessons from Madame Lazonga	Jan. 17,'41
5011	Buck Privates	Jan. 31,'41
5002	Back Street	Feb. 7,'41
5032	Meet the Chump	Feb. 14,'41
5003	Nice Girl?	Feb. 21,'41
5040	Dark Streets of Cairo	Feb. 28,'41
5041	Mr. Dynamite	Mar. 7,'41
5037	Double Date	Mar. 14,'41
5065	Bury Me Not on the Lone Prairie	Mar. 21,'41
5016	Man Who Lost Himself	Mar. 21,'41
5033	Horror Island	Mar. 28,'41
5012	Man Made Monster	Mar. 28,'41
5043	Lady from Cheyenne	Apr. 11,'41
5054	Mutiny in the Arctic	Apr. 18,'41
5014	Model Wife	Apr. 18,'41
5005	Flame of New Orleans	Apr. 25,'41
5028	Black Cat	May 2,'41
5034	Too Many Blondes	May 23,'41
5000	In the Navy	May 30,'41
5055	Men of the Timberland	June 6,'41
5012-A	Tight Shoes	June 13,'41
5066	Law of the Range	June 20,'41
5031	San Antonio Rose	June 20,'41
5029	Hit the Road	June 27,'41
5035	Bachelor Daddy	July 4,'41
5038	Hello, Sucker	July 11,'41
5056	Raiders of the Desert	July 18,'41
5067	Rawhide Rangers	July 18,'41
5039	Cracked Nuts	Aug. 11,'41
....	Hold That Ghost	Aug. 8,'41
....	This Woman Is Mine	Aug. 15,'41
5057	A Dangerous Game	Aug. 22,'41

WARNER BROS.

Under 550 WB—Over 550 FN

519	Calling All Husbands	Sep. 7,'40
554	No Time for Comedy	Sep. 21,'40
508	City for Conquest	Sep. 21,'40
502	Knute Rockne—All American	Oct. 5,'40
569	Father Is a Prince	Oct. 12,'40
511	Dispatch from Reuter's	Oct. 19,'40
561	Tugboat Annie Sails Again	Oct. 26,'40
570	Always a Bride	Nov. 2,'40
562	East of the River	Nov. 9,'40
513	South of Suez	Nov. 16,'40
552	The Letter	Nov. 23,'40
512	Lady With the Red Hair	Nov. 30,'40
571	She Couldn't Say No	Dec. 7,'40
525	Here Comes the Navy	Dec. 21,'40
551	Santa Fe Trail	Dec. 28,'40
503	Four Mothers	Jan. 4,'41
572	Case of the Black Parrot	Jan. 11,'41
510	Honeymoon for Three	Jan. 18,'41
556	High Sierra	Jan. 25,'41
520	Father's Son	Feb. 1,'41
514	Flight from Destiny	Feb. 8,'41
515	The Great Mr. Nobody	Feb. 15,'41
559	Strawberry Blonde	Feb. 22,'41
573	Shadows on the Stairs	Mar. 1,'41
509	Footsteps in the Dark	Mar. 8,'41
521	Here Comes Happiness	Mar. 15,'41
501	The Sea Wolf	Mar. 22,'41
568	Knockout	Mar. 29,'41
522	A Shot in the Dark	Apr. 5,'41
504	The Great Lie	Apr. 12,'41
567	Strange Alibi	Apr. 19,'41
560	The Wagons Roll at Night	Apr. 26,'41
516	Thieves Fall Out	May 3,'41
500	Meet John Doe	May 4,'41
566	Affectionately Yours	May 10,'41
563	Singapore Woman	May 17,'41
523	The Nurse's Secret	May 24,'41
508	Million Dollar Baby	May 31,'41
550	Devil Dogs of the Air (Reissue)	June 7,'41
564	Shining Victory	June 7,'41
555	Out of the Fog	June 14,'41
524	Passage from Hongkong	June 21,'41
558	Underground	June 28,'41
517	Kisses for Breakfast	July 5,'41
507	Bride Came C.O.D.	July 12,'41
518	Bullets for O'Hara	July 19,'41
557	Bad Men of Missouri	July 26,'41
574	Three Sons O' Guns	Aug. 2,'41
505	Manpower	Aug. 9,'41
565	Highway West	Aug. 23,'41
553	Dive Bomber	Aug. 30,'41

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Blondie in Society (Col.)
Release Date July 17, 1941
Production No. 2014
Running Time 77 Minutes
Reviewed July 5, 1941, Page 37
Audience Classification—General

I Was a Prisoner on Devil's Island (Col.)
Release Date June 30, 1941
Production No. 2008
Running Time 71 Minutes
Reviewed June 28, 1941, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-2

Medico of Painted Springs (Col.)
Release Date June 26, 1941
Production No. 2206
Running Time 69 Minutes
Reviewed June 28, 1941, Page 46
Audience Classification—General

Richest Man in Town, The (Col.)
Release Date June 12, 1941
Production No. 2026
Running Time 69 Minutes
Reviewed June 14, 1941, Page 38
Audience Classification—General

Sweetheart of the Campus (Col.)
Release Date June 26, 1941
Production No. 2019
Running Time 67 Minutes
Reviewed June 28, 1941, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-1

Voice in the Night (Col.)
Release Date May 10, 1941
Production No. 2040
Running Time 79 Minutes
Reviewed May 31, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-2

Bad Man, The (MGM)
Release Date March 28, 1941
Production No. 124
Running Time 70 Minutes
Reviewed March 29, 1941, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 3, '41, Page 57; May 24, '41, Page 60; June 28, '41, Page 76.

Barnacle Bill (MGM)
Release Date July 4, 1941
Production No. 141
Running Time 90 Minutes
Reviewed July 5, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1

Navy Blue and Gold (MGM)
(Reissue)
Release Date July 11, 1941
Running Time 90 Minutes
Reviewed November 20, 1937, Page 34
Audience Classification—General
Legion of Decency Rating—Class A-1

Feature Service Data is completely indexed in the cumulative index on pages 190-191-192

Stars Look Down, The (MGM)
Release Date July 18, 1941
Production No. 142 (English Made)
Running Time 103 Minutes
Reviewed January 27, 1940, Page 53
Audience Classification—Adult

They Met in Bombay (MGM)
Release Date June 27, 1941
Production No. 140
Running Time 90 Minutes
Reviewed June 28, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 5, '41, Page 66

Gang's All Here, The (Mono.)
Release Date June 11, 1941
Running Time 61 Minutes
Reviewed June 28, 1941, Page 42
Audience Classification—General
Legion of Decency Rating—Class A-1

Murder by Invitation (Mono.)
Release Date June 30, 1941
Running Time 67 Minutes
Reviewed June 28, 1941, Page 44
Audience Classification—General

Kansas Cyclone (Rep.)
Release Date June 24, 1941
Production No. 078
Running Time 56 Minutes
Reviewed June 28, 1941, Page 42
Audience Classification—General
Legion of Decency Rating—Class A-1

Puddin' Head (Rep.)
Release Date June 25, 1941
Production No. 003
Running Time 80 Minutes
Reviewed June 28, 1941, Page 46
Audience Classification—General

Accent on Love (20th-Fox)
Release Date July 11, 1941
Production No. 148
Running Time 61 Minutes
Reviewed July 5, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class B

Dance Hall (20th-Fox)
Release Date July 18, 1941
Production No. 149
Running Time 68 Minutes
Reviewed July 5, 1941, Page 43
Audience Classification—Adult

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

For Beauty's Sake (20th-Fox)
Release Date June 6, 1941
Production No. 144
Running Time 62 Minutes
Reviewed June 28, 1941, Page 42
Audience Classification—General
Legion of Decency Rating—Class A-2

Moon Over Miami (20th-Fox)
(Technicolor)
Release Date July 4, 1941
Production No. 147
Running Time 91 Minutes
Reviewed June 21, 1941, Page 35
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploit—June 28, '41, Page 76

Bachelor Daddy (Univ.)
Release Date July 4, 1941
Production No. 5035
Running Time 61 Minutes
Reviewed June 28, 1941, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-2

Hello Sucker (Univ.)
Release Date July 11, 1941
Production No. 5038
Running Time 60 Minutes
Reviewed July 5, 1941, Page 38
Audience Classification—General

Hit the Road (Univ.)
Release Date June 27, 1941
Production No. 5029
Running Time 61 Minutes
Reviewed June 21, 1941, Page 35
Audience Classification—General

San Antonio Rose (Univ.)
Release Date June 20, 1941
Production No. 5031
Running Time 63 Minutes
Reviewed June 21, 1941, Page 39
Audience Classification—General

Tight Shoes (Univ.)
Release Date June 13, 1941
Production No. 5012-A
Running Time 67 Minutes
Reviewed June 14, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 31, '41, Page 62; July 5, '41, Page 68

Bride Came C.O.D. (WB)
Release Date July 12, 1941
Production No. 507
Running Time 86 Minutes
Reviewed July 5, 1941, Page 37
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Manpower (WB)
Release Date August 9, 1941
Production No. 505
Running Time 105 Minutes
Reviewed July 5, 1941, Page 36
Audience Classification—Adult

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

HOOLA BOOLA (Par.)

Madcap Models (Color) (UO-3)

Jim Dandy is adrift on a raft with a venetian blind for a sail. The raft soon reaches the shore of a peaceful little island somewhere in the South Seas. Footprints in the sand lead Jim Dandy to a South Seas beauty—Sarong-Sarong, by name. Jim and Sarong-Sarong are chased by headhunters. Jim is captured and seems doomed to be cooked in the pot when a strange witch doctor appears and frightens the natives away. Jim is frightened too but when the witch doctor unmasks he finds it is none other than Sarong-Sarong.

Release date, June 27, 1941 *9 Minutes*

KITTY GETS THE BIRD (Col.)

Fable Cartoon (2756)

A cat attempts to sneak off with the turkey. In anger, the lady of the house is about to cast the cat out into the cold, but a terrific blast of snow causes her to soften and reconsider. She warns the kitty to stay away from the turkey while she goes out shopping or out he'll go. While the lady is out, an audacious little mouse prepares for a turkey feast as the cat, in fear of being blamed, vainly pleads with the mouse to leave the turkey alone. Kitty finally is forced to wrest it away from the mouse, just as Madam returns to catch him and out he goes.

Release date, June 13, 1941 *7 Minutes*

WE AMERICANS (Pathe-FHA)

Produced by RKO Pathe for the motion picture division of the Federal Housing Administration, "We Americans" is a one-reel color production of the work accomplished by the FHA. Used as a basis is a simple plot of a young married couple who find lasting happiness in a modern home with all the up-to-date appliances made possible through an FHA loan. Frank Craven, stage and screen star, is in the starring role and off screen commentator.

10 *Minutes*

POLAND FOREVER (World Pictures)

Here is Poland before the war—the scenic highlights, the industries and pleasantries; during the invasion—the bombings, the terror, the siege of Warsaw and the refugees; and now—the armed forces of "Free Poland" fighting back. The scenes of the bombings and the onrush of the Nazi war machine, although depicted in newsreels, gains immeasurably in emotion when preceded by the peaceful scenes of a Poland before the war. But the very fact that it is about war and suffering makes it a subject of grimness.

20 *Minutes*

FIGHTER PILOT (Col.)

Cinescope (2979)

The theme of this subject is the indomitable spirit that is prevalent in the squadrons of the R.A.F. Lashed inside the cockpit in actual combat, cameramen accompany the flyers, revealing their tense feelings when in the air and in contact with enemy planes. The subject matter is all the more dramatic since these scenes are of actual combat, not staged.

Release date, June 13, 1941 *9 Minutes*

Synopses Indexed

Page numbers to synopses of short subjects published in all the issues of Product Digest Section to date are listed in the 1940-41 Shorts Release Chart, starting on page 188.

ROLLING RHYTHM (RKO)

Sportscope (14,311)

Roller skating has increased in popularity in the last few years. Today, it is a recognized form of amateur competition and at roller carnivals, such as the one filmed at Madison Square Garden in New York, entries are judged on the same events, and by the same rules as prevail in competitive ice skating. Featured in this subject are Martha Weed and Rita Lugenbuhl, a pair of tomorrow's champions, and fourteen year old Lois Goeller, junior figure skating champion of 1940. The subject ends with an exhibition dance by professionals Dorothy Kolbe and William Opatrny.

Release date, June 6, 1941 *9 Minutes*

AQUAPLAY (Col.)

World of Sports (2808)

In Winter Haven, Florida, is the playground of the aquaplayers, the boys and girls who resort down there. All are expert water-skiers. Best of the aquaplayers are Gerald Emery and Malcolm Pope. They show their skill in a speedy and captivating display in this sport subject.

Release date, June 6, 1941 10 *Minutes*

THE RED ARMY (Artkino)

This short subject is a Russian produced film of the power and size of the Red Army. In its own way, this too presents only the better side of army life in the Soviet Union and shows such scenes as young men in training for officer's commissions, a military revue in Red Square in Moscow, and Stalin reviewing his forces. The commentary in this subject is spoken in accented English but, nevertheless, is understandable.

20 *Minutes*

HARVEST FOR TOMORROW (Warner Brothers - Loew's)

Produced by the Agricultural Adjustment Administration and being distributed by Warner Brothers and Loew's, Inc., in the northeastern section of the country for the three months' period beginning July 1st, "Harvests for Tomorrow" is a documentary film of farm land and the rehabilitation of such land in New England. Narrated by Frank Craven, who has been provided with a script as warm and simple as his dialogue and Yankee humor, the film tells of the growth, decline and present-day rebirth of the American soil in that section of the country. The photography is aided by a musical score by John Alden Finckel.

20 *Minutes*

TWINKLETOES — WHERE HE GOES — NOBODY KNOWS (Par.)

Animated Antics (HO-10)

Twinkletoes is the cross-eyed pigeon who fancies himself a mail carrier. At Number 13 Crooked Street lives a horrific ghoul who has constructed a time bomb for a "friend" of his. He calls Twink to deliver the package. When the tick, tick stops Twink viciously beats the package and finally succeeds in starting the clock again. Then he forgets the address and flies back to the ghoul. The horrified ghoul, realizing that the time bomb is ready to go off, tries to escape but the bomb explodes and the ghoul gets his.

Release date, June 27, 1941 *7 Minutes*

INFORMATION PLEASE No. 11 (RKO)

(14,211)

Jan Struther, popular British writer, makes a return appearance with the board of experts. The examination starts with a poser about motion pictures and moves on to a question about spinsters in which Mrs. Struther supplies a definition of forelorn women. Pantomimed episodes of history, identification of period costumes modeled by children, and a pair of lively gossips whose vituperative conversation refers to fictional characters, follow. The final question concerns props that might have been useful to several legendary characters. The board, consisting of Oscar Levant, John Kiernan and Franklin P. Adams, missed one question—they failed to identify the Battle of Bull Run.

Release date, June 13, 1941 10 *Minutes*

FIRE CHEESE (Par.)

Gabby Color Cartoon (GO-6)

Gabby appoints himself a committee of one to uphold everything in Lilliput, including the law of gravity. Gabby strolls down the street, passes the Lilliput Fire Department, and stops to give the fire-eaters a spot of advice. Angered when the firemen pay no heed, Gabby is telling the chief that he once was a great fireman, when an alarm comes in. Arriving at the fire, Gabby acquires the chief's hat and takes over. All is confusion. To prove his bravery, Gabby takes a hose up a tall ladder, but halfway up, he becomes afraid. Gabby and the hose go soaring off to space as the building burns to the ground.

Release date, June 20, 1941 *7 Minutes*

TOM THUMB'S BROTHER (Col.)

Color Rhapsody (2509)

Tom Thumb rested on the palm of his mother's hand as she combed his hair. Nearby on the dressing table was his tiny brother, Pee Wee, patiently waiting. Pee Wee is so thin that when his mother wants to find him she has to use a magnifying glass. Pee Wee resolved to build himself up by taking exercise. While he was lifting pins, a kitten spied Tom and cornered him. Tom yelled for help and Pee Wee went to the rescue. After Pee Wee frightened the kitten away, Tom thanked him and assured him that while Pee Wee might never get any bigger, he was big in quality.

Release date, June 12, 1941 *7 Minutes*

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (16 Minutes)		
....	International Forum, 1	2-22-41	142
....	International Forum, 2	5-27-41	..
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse (Stooges)	8-23-40	..
2421	Pleased to Mitt You (Glove Slingers)	9-8-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	10
2402	No Census, No Feeling (Stooges)	10-4-40	10
2423	Cold Turkey (Langdon)	10-18-40	10
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers	11-15-40	28
2425	Blondes and Blunders (Walter Catlett)	11-29-40	28
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
2404	Boobs in Arms (Stooges)	12-27-40	118
2427	The Watchman Takes a Wife (Clyde)	1-10-41	130
2428	Fresh As a Freshman (Glove Slingers)	1-29-41	95
2405	So Long Mr. Chumps (Stooges)	2-7-41	92
2429	So You Won't Squawk (Keaton)	2-21-40	142
2430	Yumpin' Yiminy (El Brendel)	3-7-41	139
2406	Dutiful But Dumb (Stooges)	3-21-41	142
2431	Glove Affair (Glove Slingers)	4-4-41	139
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	154
2407	All the World's a Stooge (Stooges)	5-16-41	151
2434	Ready Willing but Unable (Brendel)	5-30-41	..
2435	Yankee Doodle Andy (Clyde)	6-13-41	..
2436	French Fried Patootie (Mowbray)	6-27-41	..
2408	I'll Never Heil Again (Stooges)	7-4-41	190
2437	Love at First Fright (Brendel)	7-25-41	..
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television	8-30-40	18
2502	Mr. Elephant Goes to Town	10-4-40	18
2503	The Mad Hatter	11-3-40	..
2504	Wise Owl	12-6-40	27
2505	A Helping Paw	1-7-41	51
2506	Way of All Pests	2-28-41	..
2507	The Carpenters	3-14-41	142
2508	The Land of Fun	4-18-41	..
2509	Tom Thumb's Brother	6-12-41	187
2510	The Cukoo I.Q.	7-3-41	..
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams	9-24-40	10
2702	Happy Holidays	10-25-40	..
2703	The Little Theatre	2-7-41	..
2704	There's Music In Your Hair	3-28-41	139
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	..
2707	The Crystal Gazer	8-8-41	..
2708	The Merry Mouse Cafe	9-11-41	..
	FABLES (6 Minutes)		
2751	Farmer Tom Thumb	9-27-40	10
2752	Mouse Meets Lion	10-25-40	18
2753	Paunch 'n' Judy	12-13-40	57

For Synopses of 1940-1941 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

Prod. No.	Title	Rel. Date	P.D. Page
2754	The Streamlined Donkey	1-17-41	95
2755	It Happened to Crusoe	3-14-41	139
2756	Kitty Gets the Bird	6-13-41	187
2757	Dumb Like a Fox	7-18-41	..
2758	Playing the Pied Piper	8-8-41	..
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby	8-30-40	..
2972	Floating Elephants	10-4-40	..
2973	Nice Work, If You Can Do It	11-8-40	18
2974	Unusual Crafts	12-25-40	57
2975	Feathers (Cosmocolor)	1-31-41	..
2976	Movie Magic	2-22-41	92
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	154
2979	Fighter Pilot	6-13-41	187
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)	10-25-40	..
2902	No. 2 (U. S. Military Academy)	12-13-40	130
2903	No. 3 (United States Naval Academy	1-17-41	117
2904	No. 4 Spirit of 1941	3-7-41	119
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)	10-2-40	18
2652	No. 2 (Popular Love Songs)	11-8-40	18
2653	No. 3 (Melodies That Linger)	12-13-40	..
2654	No. 4 (Gay Tunes)	1-1-41	..
2655	No. 5 (Fun with Songs)	2-7-41	91
2656	No. 6 (Songs with Harmony)	3-14-41	142
2657	No. 7 Peppy Song Hits	4-25-41	..
2658	No. 8 (Featuring "Perfidia")	5-29-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It	12-5-40	26
2602	Take It Or Leave It No. 2	12-25-40	57
2603	Take It Or Leave It No. 3	2-7-41	91
2604	Junior I. Q. Parade	3-7-41	..
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	151
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade	1-24-41	71
2952	Abroad at Home	3-27-41	130
	HAPPY-HOUR (40 Minutes)		
2441	Puss In Boots (Re-Issue)	11-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia	8-16-40	10
2552	Savoy In the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	..
2554	Islands of the West Indies	10-25-40	18
2555	Sojourn In Havana	11-25-40	27
2556	Beautiful British Columbia	12-20-40	57
2557	From Singapore to Hong-Kong	1-10-41	92
2558	Western Wonderland	2-28-41	92
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	154
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	18
2853	No. 3 (Ken Murray)	11-22-40	27
2854	No. 4 (Ken Murray).	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	117
2856	No. 6 (Larry Simms)	3-14-41	91
2857	No. 7 (Ken Murray)	4-25-41	139
2858	No. 8 (Jerry Colonna)	6-6-41	..
2859	No. 9	7-11-41	..
2860	No. 10	8-15-41	..
	WORLD OF SPORTS (9 Minutes)		
2801	Master of Cue	10-4-40	10
2802	Hunting Wild Deer	11-22-40	27
2803	All the Giant Killer	12-27-40	51
2804	Ice Capers	1-24-41	92
2805	Splits, Spares and Strikes	2-21-41	91
2806	The Jungle Archer	3-28-41	118
2807	Diving Thrills	5-9-41	151
2808	Aquaplay	6-6-41	187

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy	10-26-40	..
P-202	You, the People	11-30-40	26
P-203	Respect the Law	1-4-41	117
P-204	Forbidden Passage	2-8-41	80
P-205	Coffins on Wheels	6-7-14	163
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capital City	9-7-40	..
T-212	Cavalcade of San Francisco	9-28-40	..
T-213	Old New Mexico	10-28-40	..
T-214	Beautiful Ball	11-23-40	26
T-215	Old New Orleans	12-21-40	118
T-216	Mediterranean Ports	1-4-41	57
T-217	Red Men on Parade	2-1-41	83
T-218	Alluring Alaska	3-8-41	107
T-219	Glimpses of Kentucky	4-12-41	142.
T-220	Yosemite the Magnificent	5-10-41	163
T-221	Glimpses of Washington State	6-7-41	175
	PETE SMITH SPECIALTIES (10 Minutes)		
S-261	Quicker'n a Wink	10-12-40	..
S-262	Wedding Bills	11-30-40	27
S-263	Sea for Yourself	12-21-40	129
S-264	Penny to the Rescue	1-25-41	68
S-265	Quiz Biz (Sepia)	2-8-41	80
S-266	Memory Tricks (Sepia)	3-15-41	118
S-267	Aeronutics	4-26-41	151
S-268	Lions on the Loose (Sepia)	5-24-51	166
S-269	Cuban Rhythm (Sepia)	6-14-41	175
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here	11-30-40	27
K-282	Whispers	2-8-41	80
K-283	More Trifles of Importance	3-22-41	104
K-284	Out of Darkness	3-29-41	139
K-285	Willie and the Mouse	5-17-41	154
K-286	This Is the Bowery	5-31-41	166
	MINIATURES (10 Minutes)		
M-231	Rodeo Dough	119-40	27
M-232	The Great Meddler	12-21-40	41
M-233	Happiest Man on Earth	12-28-40	117
M-234	More About Nostradamus	1-18-41	57
M-235	The Battle	5-13-41	154
M-236	Memories of Europe	6-14-41	178
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys	9-7-40	..
C-292	Waldo's Last Stand	10-5-40	..
C-293	Goin' Fishin'	10-26-40	..
C-294	Kiddie Kure	11-23-40	26
C-295	Fightin' Fools	1-25-41	71
C-296	Baby Blues	2-15-41	104
C-297	Ye Olde Minstrels	3-18-41	104
C-298	1-2-3 Go	4-20-41	142
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger	11-23-40	27
W-242	Mrs. Ladybug	12-21-40	..
W-243	Abdul the Bulbul Ameer	2-22-41	104
W-244	The Prospecting Bear	3-8-41	104
W-245	The Little Mole	4-5-41	139
W-246	Goose Goes South	4-26-41	139
W-247	Rookie Bear	5-17-41	163
W-248	Dance of the Weed	6-7-41	175
	METROSCOPIX (7 Minutes)		
A-100	Third Dimensional Murder	3-1-41	80

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Dandy Lion	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17
HO-3	Mommy Love Puppy	11-29-40	27
HO-4	Bring Himself Back Alive	12-20-40	34
HO-5	Pop and Mom In Wild Oysters	2-14-41	80
HO-6	Twinkletoes Gets the Bird	3-14-41	..
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HO-9	Zero, the Hound	5-30-41	151
HO-10	Twinkletoes—Where He Goes Nobody Knows	6-27-41	187
HO-11	Copy Cat	7-18-41	..
HO-12	The Wizard of Arts	8-8-41	..
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
LO-1	No. 1	9-27-40	
LO-2	No. 2	11-29-40	27
LO-3	No. 3	1-24-41	71
LO-4	No. 4	3-28-41	92
LO-5	No. 5	5-30-41	151
LO-6	No. 6	8-1-41	..
	BENCHLEY COMEDIES (10 Minutes)		
SO-1	The Trouble with Husbands	11-8-40	..
SO-2	Waiting for Baby	1-24-41	71
SO-3	Crime Control	4-11-41	119
SO-4	The Forgotten Man	5-23-41	151
	FASCINATING JOURNEYS (Tech) (10 Minutes)		
MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges	12-27-40	51
MO-3	A Village in India	1-31-41	71
MO-4	Delhi	3-21-41	92
MO-5	Indian Durbar	5-16-41	151
MO-6	The Jungle	8-1-41	..
	GABBY COLOR CARTOONS (7 Minutes)		
GO-1	King for a Day	10-18-40	..
GO-2	The Constable	11-15-40	17
GO-3	All's Well	1-17-41	51
GO-4	Two for the Zoo	2-21-41	68
GO-5	Swing Cleaning	4-11-41	119
GO-6	Fire Cheese	6-20-41	187
GO-7	Gabby Goes Fishing	7-18-41	..
GO-8	Winter Sport	8-15-41	..
	HEADLINERS (10 Minutes)		
AO-1	Moments of Charm (Tech)	9-13-40	..
AO-2	Listen to Larry	10-25-40	..
AO-3	Johnny Messner & Orch	12-13-40	34

Prod. No.	Title	Rel. Date	P.D. Page
AO-4	Gene Krupa and His Orch.	1-31-41	71
AO-5	Bob Chester and Orch.	3-21-41	92
AO-6	Those We Love	6-6-41	151
	MADCAP MODELS (Color) (9 Minutes)		
UO-1	Western Daze	1-17-41	129
UO-2	Dipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	6-27-41	187
UO-4	Gay Knighties	7-25-41	..
	PARAGRAPHICS (10 Minutes)		
VO-1	Nature's Nursery	10-11-40	..
VO-2	Seeing Is Believing	11-22-40	27
VO-3	Breezy Little Bears	12-27-40	117
VO-4	Red, White and Blue Hawaii	2-28-41	91
VO-5	Football Parade	8-15-41	..
	POPEYE THE SAILOR (7 Minutes)		
EO-1	Popeye Meets Wm. Tell	9-20-40	..
EO-2	My Pop, My Pop	10-18-40	..
EO-3	With Poopdeck Pappy	11-15-40	27
EO-4	Popeye Presents Eugene, the Jeep	12-13-40	41
EO-5	Problem Pappy	1-10-41	51
EO-6	Quiet Please	2-7-41	95
EO-7	Olive's Sweepstake Ticket.	3-7-41	..
EO-8	Flies Ain't Human	4-4-41	119
EO-9	Popeye Meets Rip Van Winkle	5-9-41	142
EO-10	Olive's Boithday Presink.	6-13-41	163
EO-11	Child Psykolojiky	7-11-41	..
EO-12	I'll Never Crow Again	8-8-41	..
	POPULAR SCIENCE (Color) (10 Minutes)		
JO-1	No. 1	9-6-40	..
JO-2	No. 2	11-1-40	17
JO-3	No. 3	12-20-40	34
JO-4	No. 4	2-21-41	91
JO-5	No. 5	5-2-41	92
JO-6	No. 6	7-4-41	..
	SPORTLIGHTS (9 Minutes)		
RO-1	Diving Demons	9-8-40	..
RO-2	Sporting Everglades	10-4-40	..
RO-3	Motorcycle Stunting	11-1-40	18
RO-4	Marine Round-up	12-6-40	26
RO-5	Feminine Fitness	1-3-41	41
RO-6	Acrobatic Aces	2-7-41	117
RO-7	Fishing Fever	2-28-41	91
RO-8	Canine Sketches	3-28-41	95
RO-9	Sun Fun	4-25-41	91
RO-10	On the Spot	5-23-41	142
RO-11	Lasso Wizards	6-20-41	190
RO-12	Snow Dogs	7-25-41	..

PRODUCERS

	AMERICAN HISTORY (22 Minutes)		
0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..
0.5	Our Louisiana Purchase	7-12-41	..
	SPECIAL FEATURETTES		
..	Man the Enigma (22 Minutes)	5-7-41	163
..	Alive in the Deep (25 Minutes)	6-7-41	166

RKO

	SPECIAL (18 Minutes)		
13,801	Growing Up	12-13-40	34
	SPECIAL (Average 11 Min.)		
14,501	Eyes on Brazil	2-21-41	80
14,502	What's Happening in Argentina?	3-21-41	104
14,503	How Goes Chile?	4-18-41	..
	MARCH OF TIME (Average 20 Min.)		
13,101	On Foreign News Fronts	9-13-40	..
13,102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	..
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Defense	12-20-40	118
13,106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American's All!	2-14-41	83
13,108	Australia at War	3-14-41	92
13,109	Men of the F.B.I., 1941	4-11-41	118
13,110	Crisis in the Atlantic	5-9-41	139
13,111	China Fights Back	8-6-41	163
13,112	New England 8 Million Yankees	7-4-41	190
	WALT DISNEY CARTOONS (8 Minutes)		
14,101	Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Baggage Buster	4-18-41	129
14,104	A Good Time for a Dime.	5-9-41	142
14,105	Canine Caddy	5-30-41	163
14,106	Nifty Nineties	6-20-41	163
14,107	Early to Bed	7-11-41	..
14,108	Truant Officer Donald	8-1-41	..
14,109	Donald's Camera	8-22-41	..
	INFORMATION PLEASE (Average 11 Min.)		
14,201	No. 1 Anna Neagle	9-6-40	..
14,202	No. 2 Ruth Gordon	10-4-40	..
14,203	No. 3 Alice Marble	11-1-40	18
14,204	No. 4 Louis Bromfield.	11-29-40	34
14,205	No. 5 Wendell Willkie.	12-27-40	51
14,206	No. 6 Jan Struther	1-24-41	68
14,207	No. 7 Anna Neagle	2-21-41	80
14,208	No. 8 Boris Karloff	3-21-41	118
14,209	No. 9 Alice Marble	4-8-41	142
14,210	No. 10 Louis Bromfield.	5-16-41	151
14,211	No. 11 Jan Struther	6-13-41	187
	SPORTSCOPE (Average 9 Min.)		
14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,306	Mat Men	1-17-41	57
14,307	Caballero College	2-14-41	83
14,308	Publicity Sports	3-14-41	107
14,309	Sword Soldiers	4-11-41	130
14,310	Jockey's Day	5-9-41	151
14,311	Rolling Rhythm	6-6-41	187
	PICTURE PEOPLE (10 Minutes)		
14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,406	No. 6	1-31-41	71
14,407	No. 7	2-28-41	83
14,408	No. 8	3-28-41	129
14,409	No. 9	4-25-41	139
14,410	No. 10	5-23-41	166
	EDGAR KENNEDY (Average 18 Min.)		
13,401	Sunk by the Census	9-8-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted In the Depot.	12-20-40	51
13,404	Mad About Moonshine	2-21-41	80
13,405	It Happened All Night.	4-4-41	104
13,406	Apple In His Eye	6-6-41	163
	LEON ERROL (Average 19 Min.)		
13,701	He Asked For It	9-27-40	..
13,702	Tattle Television	11-29-40	26
13,703	The Fired Man	1-10-41	129
13,704	When Wife's Away	3-14-41	104
13,705	A Polo Phoney	5-16-41	139
13,706	A Panic In the Parlor	6-27-41	166
	RAY WHITLEY (Average 15 Min.)		
13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71
13,503	Red Skins & Red Heads.	4-25-41	142

REPUBLIC

	MEET THE STARS (10 Minutes)		
028-1	Chinese Garden Festival.	12-24-40	..
028-2	Baby Stars	1-24-41	117
028-3	Variety Reel No. 3	2-24-41	80
028-4	Los Angeles Examiner Benefit	3-24-41	..
028-5	Hollywood Meets the Navy.	4-24-41	129
028-6	Stars at Play	5-24-41	..
028-7	Meet Roy Rogers	6-24-41	175
028-8	Stars—Past and Present.	7-24-41	178

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN (Average 9 Min.)		
1201	Midget Motor Mania	11-8-40	16
1202	Training Police Horses	1-17-41	68
1203	The Modern Highway	1-31-41	..
	BELIEVE IT OR NOT (10 Minutes)		
1601	Acquitted By the Sea	9-27-40	10
	LEW LEHR (9 Minutes)		
1401	Grunters and Groaners	8-30-40	..
	FATHER HUBBARD ALASKAN ADVENTURES (9 Minutes)		
1101	Eskimo Trails	8-2-40	..
1108	Arctic Springtime	4-25-41	..
1110	Winter In Eskimo Land	7-4-41	..
	MAGIC CARPET (9 Minutes)		
1102	Land of Flowers (Tech).	9-15-40	..
1104	Old Dominion State (Tech)	11-22-40	28
1105	Spotlight on Indo China.	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	129
1107	Miracle of Hydro	3-14-41	129
1109	A Letter from Cairo	5-9-41	175
	SPORTS REVIEWS (8 Minutes)		
1301	Vacation Time (Tech)	8-16-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes	12-20-40	17
1304	The Rodeo Goes to Town	1-3-41	57
1305	Playing with Neptune	2-14-41	129
1306	Symphony in Snow	3-14-41	131
1307	Fun on Rollers	6-6-41	..
	TERRYTOONS (Tech) (7 Minutes)		
1551	Billy Mouse's Akwakado	8-9-40	..
1552	Lucky Duck	9-6-40	..
1553	How Wet Was My Ocean.	10-4-40	10
1554	Landing of the Pilgrims.	11-1-40	10
1555	Plane Goofy	11-29-40	26
1558	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	80
1559	Uncle Joey Comes to Town.	4-18-41	178
1560	What Happens at Night	5-30-41	..
	TERRYTOONS (Black & White) (7 Minutes)		
1501	Club Life In Stone Age.	8-23-40	10
1502	Touchdown Demons	9-20-40	10
1503	Happy Hunting Grounds.	10-18-40	10
1504	Magic Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1506	What a Little Sneeze Will Do	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	129
1509	When Knights Were Bold.	3-21-41	131
1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	175
1513	Horse Fly Opera	6-13-41	178
1514	Good Old Irish Tunes	6-27-41	175
1515	Bringing Home the Bacon.	7-11-41	178
1516	Twelve O'Clock and All Ain't Well	7-25-41	175
	THE WORLD TODAY (9 Minutes)		
1701	Battle of the Atlantic	4-11-41	130
1702	War In the Desert	7-18-41	..
1703	Empire in Exile	5-23-41	175
1704	Anzacs In Action	6-20-41	..

UNIVERSAL

	SPECIAL (19 Minutes)		
5110	Swing With Bing	9-4-41	..
	COLOR CARTOON (Average 7 Min.)		
5241	Crazy House	9-23-40	..
5242	Recruiting Daze	10-28-40	..
5243	Knock-Knock	11-25-40	26
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Today	2-24-31	68
5247	Hysterical High Spots In American History	3-31-41	91
5248	Scrub Me Mama with a Boogie Beat	4-28-41	151
5249	Dizzy Kitty	5-26-41	163
5250	Salt Water Daffy	6-9-51	166
5251	Woody Woodpecker	7-7-41	
5252	Boogie Woogie Bugle Boy.	7-14-41	.
	STRANGER THAN FICTION (9 Minutes)		
5371	No. 81	9-18-40	..
5372	No. 82	10-14-40	..
5372	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 88	2-3-41	80
5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	154
5381	No. 91	5-19-41	154
5382	No. 92	6-2-41	163
5383	No. 93	6-23-41	..
5384	No. 94	7-28-41	..
5385	No. 95	8-25-41	..
	GOING PLACES (9 Minutes)		
5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 88	2-19-41	71
5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	104
5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	175
5361	No. 91	5-26-41	163
5362	No. 92	6-16-41	..
5363	No. 93	6-30-41	..
5364	No. 94	7-21-41	..
5365	No. 95	8-18-41	..
	MUSICALS (Average 18 Min.)		
5221	Class In Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Daddy	2-19-41	83
5227	Music In the Morgan Manner	3-19-41	92
5228	Jumpin' Jive	4-28-41	166
5229	Shadows In Swing	5-21-41	154
5230	Music a la King	6-18-41	..
5231	Is Everybody Happy?	7-2-41	..
5232	Once Upon a Summertime.	7-30-41	..
	COLOR CARTOONS (Re-Issues) (Average 8 Min.)		
5261 to 5266	Inclusive	8-3-40 to 8-10-40	..

VITAPHONE

	SPECIAL (10 Minutes)		
....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..
	TECHNICOLOR SPECIALS (Average 20 Min.)		
6001	Flag of Humanity	10-19-40	..
6002	March on Marines	12-14-40	34
6003	Meet the Fleet	2-8-41	80
6004	Wings of Steel	4-5-41	129
6005	Here Comes the Cavalry.	6-28-41	175
6006	Brazilian Rhythms	8-23-41	..
	ELSA MAXWELL COMEDIES (19 Minutes)		
6101	Riding Into Society	8-7-40	..
6102	The Lady and the Lug	3-22-41	139
6103	Throwing a Party	7-12-41	..
	BROADWAY BREVITIES (20 Minutes)		
6201	Just a Cute Kid	10-5-40	17
6202	Alice In Movieland	11-18-40	27
6203	Love's Intrigue	12-28-40	57
6204	Dog In the Orchard	1-25-41	117
6205	Take the Air	2-22-41	83
6206	The Seeing Eye	5-3-41	117
6207	Sockeroo	5-31-41	151
6208	Hunting the Hard Way	6-17-41	151
6209	Happy Faces	7-26-41	..
	HOLLYWOOD NOVELTIES (10 Minutes)		
6301	Football Highlights	9-28-40	..
6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans.	12-7-40	26

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This Woman Is Mine, Univ.	171	..
Thieves Fall Out, WB	128	162
Three Cockeyed Sailors, UA	..	174
Three Men from Texas, Par.	..	16
Thundering Frontier, The, Col.	..	24
Tight Shoes, Univ.	134	186
Time Out for Rhythm, Col.	122	173
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Tobacco Road, 20th-Fox	73	113
Tom, Dick and Harry, RKO	121	..
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Trail of the Vigilantes, Univ.	..	32
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Vivacious Lady, RKO	85	102
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LASSO WIZARDS (Par.)

Sportlight (RO-11)

Practically every type of roping is featured in this sport subject. The cowhand cutting the calf from the herd, then roping the critter for inspection or branding, is but one of the many types. It takes two strong ropes, two horses and two cowboys to rope a bear. Cowboys aren't the only roping experts. At the Thomas Jefferson High School in San Antonio, Texas, no girl is considered well educated unless she can handle a lasso. Chet Byers is a master manipulator of the rope. Sam Garrett, present world titleholder, displays several tricks of his trade. Finally at the C-Bar-G Ranch in California, cowboys use lariats instead of mallets in their version of polo. Narrated by Ted Husing.

Release date, June 20, 1941 10 *Minutes*

I'LL NEVER HEIL AGAIN (Col.)

Three Stooges (2408)

King Herman, the six and seven eighths, is ruler of Moronica. When he is driven into exile a dictator with a little Toothbrush mustache, Moe, takes his place, together with an air marshal named Gen. Herring, played by Curly, and a minister of propaganda, Larry. The dictators prosper for a time. War breaks out. Then King Herman's advisors send Gilda (Mary Ainslee), his daughter, to try to win back the throne. She convinces Moe his fellow dictators in Europe are trying to double-cross him. He summons the other dictators. While they all fight for possession of a globe of the world, a bomb, disguised as a billiard ball, goes off and the dictators go wherever dead dictators can go.

Release date, July 4, 1941 18 *Minutes*

NEW ENGLAND 8 MILLION YANKEES (RKO)

March of Time No. 12 (13,112)

In this twelfth issue of the current series, March of Time focuses its attention on the six New England states. A topical note runs through the subject, which concerns New England's relation to the war abroad, but there is more in this of a documentary and ageless record of the New England Yankee, than of this war or any war. Taking a typical small town—Exeter, New Hampshire—the New England way of life is summarized in the quiet existence of the townspeople. The war, however, has affected New England. Its industries, especially its shipyards, are operating at full blast as is shown here. Uniforms—soldier and sailor—also are prevalent in New England.

Release date, July 4, 1941 20 *Minutes*

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6306	Trouble in Store	8-2-41	..
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6402	Dogs You Seldom See	11-2-40	..
6403	Diary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
6405	Fight, Fish, Fight	3-1-41	91
6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	130
6408	Sail Ho	6-14-41	178
6409	It Happened on Rollers	7-19-41	..
6410	Lions for Sale	8-9-41	..
	MELODY MASTERS BANDS (10 Minutes)		
6501	Matty Malneck & Orch.	9-14-40	..
6502	Joe Reichman & Orch.	10-26-40	..
6503	Jan Garber & Orch.	11-23-40	..
6504	Skinnay Ennis & Orch.	1-4-41	41
6505	Henry Busse & Orch.	11-30-40	27
6506	Cliff Edwards and His Buckaroos	3-8-41	92
6507	Freddy Martin & Orch.	4-12-41	104
6508	Marie Greene and Her Gang	4-26-41	130
6509	Hal Kemp & Orch.	6-14-41	154
6510	Carl Hoff & Band	8-16-41	..
	LOONEY TUNES CARTOONS (7 Minutes)		
6601	Calling Dr. Porky	9-21-40	10
6602	Pre Historic Porky	10-12-40	..
6603	Sour Puss	11-2-40	27
6604	Porky's Hired Hand	11-30-40	34
6605	Timid Toreador	12-21-40	51
6606	Porky's Snooze	1-11-41	71
6607	The Haunted Mouse	2-15-41	80
6608	Joe Glow the Firefly	3-8-41	107
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6610	Porky's Preview	4-19-41	130
6611	Porky's Ant	5-10-41	142
6612	A Coy Decoy	6-7-41	175
6613	Porky's Prize Pony	6-21-41	..
6614	Meet John Doughboy	7-5-41	..
6615	We, the Animals, Squeak	8-9-41	..
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	MERRIE MELODIES CARTOONS (Tech) (7 Minutes)		
6701	Malibu Beach Party	9-14-40	..
6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-26-40	18
6705	Wacky Wildlife	11-9-40	27
6706	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
6708	Shop, Look and Listen	12-21-40	41
6709	Elmer's Pet Rabbit	1-4-41	41
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6713	The Cat's Tale	3-1-41	107
6714	Tortoise Beats the Hare	3-15-41	104
6715	Goofy Groceries	3-29-41	107
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6717	Trial of Mr. Wolf	4-26-41	129
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6719	Hollywood Steps Out	5-24-41	142
6720	Hiawatha's Rabbit Hunt	6-7-41	175
6721	The Wacky Worm	6-21-41	..
6722	The Heckling Hare	7-5-41	..
6723	Inki and the Lion	7-19-41	..
6724	Aviation Vacation	8-2-41	..
6725	Sport Champions	8-16-41	..
6726	Snow Time for Comedy	8-30-41	..
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081	King of the Royal Mounted (12 Episodes)	9-20-40	..
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5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
5881-92	Sky Raiders (12 Episodes)	4-8-41	118
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USE IT!

On the opposite page appears the master index to Product Digest, a cumulative catalogue of all information available to date on 1940-41 product and which has been published in preceding issues of Motion Picture Herald.

Check the title of any feature that you want to look up, turn to the designated page or pages of your file, and you will find all buying and booking information available up to this very minute — synopses, casts, credits, release dates, production numbers, running time, review references, Round Table references and Legion of Decency ratings.

Product Digest is published every other week alternately with the regular Release Chart.

The Release Chart carries, as always, an alphabetical index of titles, a breakdown by companies, star information, release dates, running time and review references. The Release Chart, published every other week, is a compact compilation of certain important booking information.

Product Digest, on alternate weeks, is cumulative, a more extensive compilation of similar information. The Release Chart is complete in itself. Product Digest carries only current information, but if you maintain a complete file of Product Digest, you will have, at your instant service, synopses, casts and other detailed data which could not conceivably be compressed into one issue. The cumulative alphabetical index of Product Digest, however, is a reference to all information that has been printed to date in all the issues of Product Digest.

If you misplaced or have not saved any issue of Product Digest, write for duplicates.

Use **PRODUCT DIGEST**



STEAL BAC
YOUR OWN
THUNDER!

We used to make the welkin ring with good, sound ballyhoo . . . *and we sold pictures!* ★ ★ We used to lead the pack with striking, smashing advertising . . . *and we sold pictures!* ★ ★ We used to paint the town red, yellow and green with gleeful, lusty, all-out exploitation . . . *and we sold pictures!*



Advertisers in other lines followed . . . imitated us. Now they've got the habit that used to make money for us.

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Campaign your show. Campaign your theatre. Campaign your industry. Make the movies move toward the box-office again.

Steal back your own thunder! And let the Prize Baby h
you with the 3 Best Sellers in the Business!

MOTION PICTURE HERALD

REVIEWS:

Tom, Dick and Harry
Here Is a Man
Parachute Battalion
Gangs of Sonora
Mountain Moonlight
Lady Be Good
My Life with Caroline
Father Takes a Wife
Emergency Landing
Law of the Range

THIS WEEK: *Release Chart*

NEXT WEEK: *Product Digest*

EXHIBITION HAS NEW DAY WITH START OF SEE – BEFORE – BUYING TRADE SHOWS UNDER THE DECREE

UNITED ARTISTS NEEDS 'SHOWCASES,' WILL BUILD A $6,000,000 CIRCUIT

HOLLYWOOD'S VERY LATEST TREND IS ONE FEATURE WITH DUAL COMEDIANS

95 ARBITRATION CASES FILED, 46 SETTLED; THE AAA DOCKET TO DATE

PRODUCERS BUY 98 MORE BOOKS AND PLAYS FOR NEXT SEASON'S PROGRAMS

20TH-FOX and PARAMOUNT PRODUCT ANNOUNCEMENTS

VOL. 144, NO. 3 JULY 19, 1941

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A. under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue Rockefeller Center, New York. Subscription prices $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1941 by Quigley Publishing Company.*

Sh-h!

Don't tell a soul!

"I've just seen a preview of 'LIFE BEGINS FOR ANDY HARDY' and it's the best of them all."



ANOTHER BIG M-G-M SUMMER SHOW!



LIFE'S A BED OF ROSES

When you're an M-G-M Showman!

While
They Met in Bombay"
Booms!
And
Blossoms in the Dust"
beautifies the box-office!
(*Three flowery weeks at Radio City Music Hall!*)
Along comes a *Hardy Hit!*
Mickey's uproarious!
Judy's glorious!
(*More garlands to the voice that thrills!*)
And M-G-M's victorious!
Yes, our Summer Policy:
(*No holding back pictures, just hold-over hits!*)
Is the Talk of the Industry!



3rd WEEK! CAPITOL!

Hold-overs Everywhere

2nd WEEK AT

Baltimore, Cincinnati, Cleveland, Dayton, Harrisburg, New Haven, Norfolk, Philadelphia, Pittsburgh, Providence, Reading, Richmond, Rochester, Syracuse, Toledo, Wilmington, Worcester, Atlanta, Houston, Memphis, New Orleans, Nashville, Denver, Indianapolis, Kansas City, Los Angeles, Louisville, St. Louis, San Francisco, Seattle, Hartford, Milwaukee, Buffalo!

Warners again...





and, again

"THE BRIDE CAME C.O.D."

has 'em holdover-happy in every situation! Brother, save some extra time for this one... you're gonna want to kiss 'The Bride'!

JAMES CAGNEY
BETTE DAVIS
in
"THE BRIDE CAME C.O.D."
with
STUART ERWIN • EUGENE PALLETTE
JACK CARSON • GEORGE TOBIAS
HARRY DAVENPORT
Directed by WILLIAM KEIGHLEY
Screen Play by Julius J. and Philip G. Epstein
From the Story by Kenneth Earl and M. M. Musselman
Music by Max Steiner
A Warner Bros.-First National Picture

"UNDER-GROUN

Booked for two weeks — h for four — at New York's Globe Theater! And it's the same sensational story from coast to coast!

"UNDERGROUN
with
JEFFREY LYNN • PHILIP
KAAREN VERNE • MON
Directed by VINCENT
Screen Play by Charle
Story by Edwin Justus
Oliver H. P.
A Warner Bros.-First

MAN-POWER"



"DIVE BOMBER"

and, again..."

Coming right up and heading for new highs!

ERROL FLYNN
FRED MacMURRAY
in
"DIVE BOMBER"
In TECHNICOLOR
with
RALPH BELLAMY • ALEXIS SMITH
ROBERT ARMSTRONG • REGIS TOOMEY
ALLEN JENKINS
Directed by MICHAEL CURTIZ
Screen Play by Frank Wead & Robert Buckner
From a Story by Frank Wead
Music by Max Steiner
A Warner Bros.-First National Picture

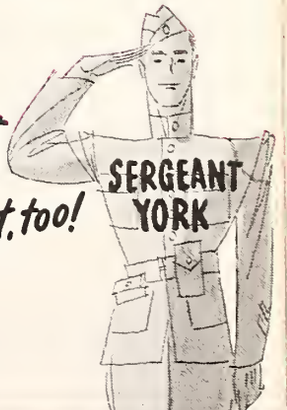


and again!

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EDW. G. ROBINSON
MARLENE DIETRICH
GEORGE RAFT
in
"MANPOWER"
with
ALAN HALE • FRANK McHUGH
Directed by RAOUL WALSH
Original Screen Play by
Richard Macaulay & Jerry Wald
A Warner Bros.-First National Picture

P.S.-we're sort of proud of our Sergeant, too!



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HAL B. WALLIS; *Executive Producer*

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Keep your eye on Carole Landis — as she keeps her eye on Romero!

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CESAR ROMERO

in

DANCE HALL

LET'S GO! U.S.A. · KEEP 'EM FLYING!

with

William Henry · June Storey · J. Edward Bromberg

Executive Producer Sol M. Wurtzel • Directed by Irving Pichel

Screen Play by Stanley Rauh and Ethel Hill • Bosed on the novel by W. R. Burnett
Lyrics ond Music: "There's A Lull In My Life" by Mock Gordon and Harry Revel • "There's Something In The Air" by Jimmy McHugh and Horold Adamson

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 144, No. 3 — July 19, 1941

"MUST BE SOLD"

MANY a reviewer of pictures for the trade will have special interest in some recent words from Carl Leserman, set down in a Warner Brothers house organ.

"A great many films have abundant merits that are never fully sold to the public. This applies particularly to the productions which draw the trade paper reviewers' comment that they have good qualities but must be sold. Too often this phrase is taken by exhibitors as a damning statement. Actually it is a confirmation of a picture's merits, proof that it has potentialities which the showman can turn into box-office results according to his ingenuity and enterprise. Every article in a competitive field must be sold. That goes for limousines and chewing gum as well as for entertainment. United States defense bonds are tops in merit, yet Uncle Sam has put behind these bonds the biggest selling campaign in the country today. Even bread, the basic necessity of life, must be sold."

The ideal alike of producer, distributor and exhibitor is a picture so appealing in all its components that it does not have to be sold—merely announced. Three times in the history of the industry that has been achieved, in appreciable degree. First it was done with a one-sheet in the nickelodeon lobby announcing "Biograph Day". A few years later "New Chaplin Comedy" were the magic words. In 1940 they were: "Gone With the Wind".

There was, in fact, plenty of selling behind these products, too, only it was indirect—and highly cumulative.

The processes involved are not available in measure to support the theatre against its countless external competitions.

The star system, which evolved against the will of the picture makers, became its most effective selling instrument and for some years was substantially the only selling instrument in use, from studio to screen. The star is, obviously, a presold personality. The star personality is still today, despite many invading influences, both within and outside the industry, the prime box-office asset. That is as old as the theatre itself.

WHEN the reviewer remarks that the picture "has to be sold", he means that names and the title will not be enough to arrest the attention of the customers but that there is that contained which will give them entertainment if they can be induced to go in and look.

That does, indeed, make a demand on the retailer—because, when a picture "has to be sold", the selling has mostly to be done at the point of sale, the box office.

But, in turn, that order of selling requires abundant information about the product, most particularly with respect to those less obvious selling points of content. That the retail showman must have if he is to create and relate a buying state of mind among his customers to his playdate.

Such service to the product and the exhibitor Motion Picture Herald seeks to render, from story purchase through production, preview and exploitation, all the way from first run to the areas of "What the Picture Did for Me", and including the Round Table which presents so much of "What I Did for the Picture". Substantially every motion picture in the market gets that sequence of attentions.

What the producer-and-distributor does and says about the product in display advertising attentions becomes at once to the exhibitor a source of direct information and a source of inference. The exhibitor inevitably tends to do his selling on the pictures that are sold to him. If he is in any manner infected by silence, it is not with interest or enthusiasm or nticipation.

If it is true, and it is, that "a great many films . . . have abundant merits that are never fully sold to the public", it is also true that they are not sold to the exhibitor.

△ △ △

HERO YORK

THE trade, the press and the public appear to think well of "Sergeant York", the picture. This, as of 1941, is of a certain special interest to your editor who, twenty-and-odd years ago, then in newsreel production, put that same Sergeant York, hillbilly hero of the A.E.F., for the first time on the screen in a five hundred foot splash which recorded his arrival at the debarkation port of Hoboken and pictured his waiting family, friend, preacher, home, church and sweetheart in the hills of Tennessee. The picture was a newsreel sensation of the period. Immediately, an official of the Tennessee Society made protest, threatened several kinds of lawsuits—all on the allegation that the newsreel had exhausted, dissipated and given away the Sergeant's potential dramatic career. There were several reasons why nothing happened in sequel. Now, it seems, the dramatic values have indeed survived. And it is timely Americana, along with being entertainment, the presumed purpose.

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BRITAIN CARRIES ON

THE pluck of the British gleams through the pages of the new issue of the Kinematograph Year Book, from the press of Kinematograph Publications, Ltd., London. This is the twenty-eighth of their yearbooks, which have arrived with that persistent regularity, through all the ordeals of wars and peace, which suggests that indeed "there will always be England."

"At the time of writing," quietly observes Mr. S. G. Rayment, editor, "conditions already abnormal are varying from day to day, but there is one staple virtue on which we can rely—we can maintain our faith in the genius for adaptation and the elasticity of policy which has always marked the industry. These qualities alone justify confidence in our power to weather the storm."

The book itself is a sturdy job, with all departments represented in 624 pages which speak of business and theatre operation, with little external consciousness of bombers overhead.

—Terry Ramsaye

This Week in the News

U. S. Verifies Upturn

THE worst of the theatre depression has been weathered and attendance is again on the upgrade. This was the report issued last Saturday from the United States Department of Commerce, at Washington, by Nathan D. Golden, Industrial Consultant of the Department, who had just returned from the MPTOA exhibitors' convention in Hollywood, held last month, and who, in the interim, observed conditions en route east.

A box office upturn in recent months was shown in a MOTION PICTURE HERALD graph published on June 14th. *Wall Street Journal*, on July 9th, reported a boom Fourth of July, estimating a theatre upturn of as much as 60 per cent.

While seasonal factors undoubtedly have adversely affected patronage, Mr. Golden reported, increased industrial activity requiring the services of many persons on night shifts also has been an important contributing factor.

Exhibitors are beginning to adjust their operations to the new conditions created by the defense program, Mr. Golden found, and in some cities exhibitors have solved their problem by remaining open until the early hours of the morning to serve workers on the 4 p.m. to 2 a.m. shifts in local industries.

Since the July 4th week-end business of motion picture theatres was at record levels, it appears evident that the patronage decline has reached its lowest level for the season and is now pointing upward," he said.

100 for Odeon

THAT "race for life" in Canadian circuit theatre acquisition this week ran a long way, with the disclosure by the comparatively new Odeon circuit, of the names of approximately 50 of its owned or affiliated theatres, and the intimation that enough deals were under way to assure the circuit "more than 100 theatres in all parts of Canada," to operate in competition to the Famous Players Canadian Circuit.

The figure is still below that for FPC, which had 302, two weeks ago acquired six more, and then opened three new units, making a total this week of 311. Odeon is headed by N. L. Nathanson, formerly chief of Famous Players. J. J. Fitzgibbons leads the latter.

From Toronto it was reported the Uptown Theatre, there, owned by Loew's and now leased by FPC until September 1st, may change hands. Mr. Nathanson and his brother, Henry, operate the Regal Film Corporation, Ltd., distributors for MGM, whose first outlet in Toronto is the Uptown. Listed as Odeon owned or affiliated in that city are the Midtown, Mayfair, Astor, Esquire, Grant, Classic, and Radio City theatres.

NEW CIRCUIT to cost $6,000,000 planned by UA as "show-window" Page 14

EXHIBITION starts new day as see-before-buying screenings start Pages 15, 16

SINGLE features with dual comedians newest trend in Hollywood Page 17

46 OF 95 arbitration cases filed since February settled; complete docket to date and this week's cases, hearings, awards Pages 47 to 55

"ARBITRATION hearings never were intended for legal playgrounds"—H. M. Richey tells exhibitors Page 56

20th-FOX plans 52 for season convention hears; flexible policy set Pages 69, 70

REGIONAL conventions held by Paramount and Warner Brothers Page 71

98 PROPERTIES acquired by producers in May and June Pages 83 and 84

EXHIBITORS back U. S. charges in testimony at Crescent trial Page 86

DISNEY accuses National Labor Board of strike "meddling" Page 88

TELEVISION, new-born commercially, faces new problems Page 90

RIVALRIES stir units producing propaganda films for British Page 94

SERVICE DEPARTMENTS

Asides and Interludes	Page 82	Release Chart	Page 103
Hollywood Scene	Page 80	Reviews	Page 74
Managers' Round Table	Page 95	What the Picture Did for Me	Page 92

MPTOA to Have AID

NOW it's the Motion Picture Theatre Owners of America among national exhibitor organizations which is establishing a service bureau, "one that will keep all of us informed about conditions generally — sales policies and so forth." The disclosure comes in the current bulletin of the MPTOA, over the signature of Edward Kuykendall, president, and it notes that this information bureau is the follow-up of suggestions made by Arthur Lockwood at the national convention last month in Los Angeles. It adds that the service bureau will keep members "informed, and in a better position to buy pictures and operate theatres."

National Allied States Association has had just such a service in operation for months: the Allied Information Department, under the chairmanship of Sidney Samuelson of Allied of Eastern Pennsylvania—and has already made many reports on product prices, policy, and procedure.

Like Allied's AID, the MPTOA's bureau will depend a lot upon reports from members.

80% Holdovers

HOLDOVERS on Broadway this week established an all-time high: 11 of 14 of the street's movie houses had holdovers, fully 80 per cent.

The only non-holdovers, and all three of them just starting, were RKO's "Tom, Dick and Harry," at the Music Hall; MGM's "Getaway," at the Rialto, and the independent double feature bill of "Wrangler's Roost," Republic, and "Arkansas Judge," at the New York Theatre.

The 11 holdovers: Warners' "Sergeant York," in its third week, Astor Theatre; RKO-Disney "Fantasia," 36th week, at the Broadway; "They Met in Bombay," MGM, third week, Capitol; "Soviet Frontiers on the Danube," Artkino-Soviet importation, fourth week, Central; "In the Navy," Universal, sixth week, Criterion; "Underground," Warners, fourth week, Globe; "Frank Buck's Jungle Cavalcade," RKO, second week, Palace; "Caught in the Draft," Paramount, fourth week, Paramount Theatre; "Moon Over Miami," 20th Century-Fox, second week, Roxy; "Manpower," Warners, third week, Strand; and, "Ku-Kan," Adventure Epics, Chinese importation, fourth week, World Theatre.

'Funday School'

TO ATTRACT "kid" patronage at Loew's Theatre, in Houston, Manager Francis Deering inaugurated Saturday morning shows under the beguiling name of "Funday School." In addition to the regular screen shows, Mr. Deering offers amateur talent and radio shows. The "Funday School" is sponsored by a local soft drink company, and also has the support of Radio Station KPRC which features a class for juvenile radio announcers. How this showman puts on this novelty, together with other current exploitation developments, is told in this week's Managers' Round Table, starting on page 95.

That Anti-Decree Case

NEW YORK offices of majors' counsel still would not specify, Wednesday, when they would file their "test suit" in Minneapolis state court to determine constitutionality of the state's anti-blocks-of-5 law, and obtain temporary injunctive relief. But a spokesman of the Paramount legal staff intimated the suit might be filed before the week's end.

Minnesota's two-month-old law, sponsored by Northwest Allied, forces distributors to sell their entire season's product, anti decree. Thus, it is athwart the consent decree ruling that majors must offer 1941-42 product in blocks of five, and it also appears to render impossible the single feature selling of such majors as United Artists, which was reported joining with the five-decree-bound distributors in the test suit.

Mixed feelings were the lot of Minneapolis sales representatives of the majors, as 1941-42 product neared release. Ralph Cramblet, UA branch manager there, was reported selling new product, under asserted instructions from New York to proceed "as usual."

Protest Warners' Buy

CABLES from London, Wednesday, reported that the British Cinematograph Exhibitors Association had decided to object formally to the British Board of Trade, against Warners' proposed acquisition of the Associated British circuit of 400 theatres of the late John Maxwell. Ownership of British theatres by American film interests was thought undesirable. And it was further asserted the pending deal contravenes a reported U. S. film companies' guarantee not to invest their "frozen" money in British theatres.

The CEA is advising Warners of its stand, and plans Parliamentary lobbying. British offers for the Maxwell circuit, largest in Britain, were invited.

No progress occurred, at the Wednesday meeting, in London, on formation of an all-film-industry emergency war trade council. Delegates favored action, but there were contentious voices.

Selznick, Capra, Lasky

PLACEMENTS and replacements of top product personnel, of prime interest to the exhibitor buyers of the topsters' product, this week saw David O. Selznick and Frank Capra ready to hitch their careers to United Artists, as papers arranging their acquisition of partnership-stock lay on U. A. Hollywood desks, fully drafted and awaiting the arrival of the two men there, from New York.

Meanwhile, Jesse Lasky, whose "Sergeant York" opened, under Warners' auspices, at the Astor Theatre, New York, and then at other spots, two weeks ago, has become the subject of much attention centering around his future picture and releasing plans.

The Selznick-Capra future was pointed up sharply by Arthur W. Kelly, United Artists acting chief, in a New York interview Tuesday. He said the two men would produce two pictures each, per year, for UA release. Their UA partnerships result from acquisition of the shares of the late Douglas Fairbanks and the withdrawal of Samuel Goldwyn.

Mr. Lasky was understood to have said, during the week of the "Sergeant York" New York world premiere, that he would continue making pictures for Warner release. However, rumor since then has linked him with MGM, United Artists, Twentieth Century-Fox, and RKO. Last reports this week said he had obtained financing for three more films, but did not specify release arrangements.

No Iceland Newsreels

NEWSPAPER correspondents, newsreel cameramen and radio commentators will not be permitted to visit Iceland until American occupation of the country has been completed. President Roosevelt this week explained that newspapermen would not be permitted to go to the new base for the present, and that prohibition was explained by other officials to extend to cameramen and radio reporters as well.

Later, the President said, opportunity will be provided for American correspondents to visit the new base in order to acquaint the public with the activities which are going on, and at that time it is expected cameramen will be given similar opportunities. How much they will be permitted to say or record about the base will be a matter for the military command to determine.

Television's Audience

FORTY THOUSAND persons nightly watch the television broadcasts of the National Broadcasting Company, according to Alfred H. Morton, the company's vice-president in charge of television, who on Wednesday in New York reported results of a postcard survey. These postcards, giving the week's program, allow voting on value of numbers presented. Mr. Morton added that between 4,500 and 5,000 television receivers are in use in the area served by the company's transmitter, WBNT. From 450 to 600 of these are in public places.

The 40,000 figure is a minimum estimate. It is being shown to sponsors. The survey, Mr. Morton said, showed that five to six persons watch home reception, and about 25, public place reception.

The company is dickering for television rights with promoters and fights at Ebbets Field, Brooklyn, are to be telecast next Tuesday night. (See page 90.)

Liaison

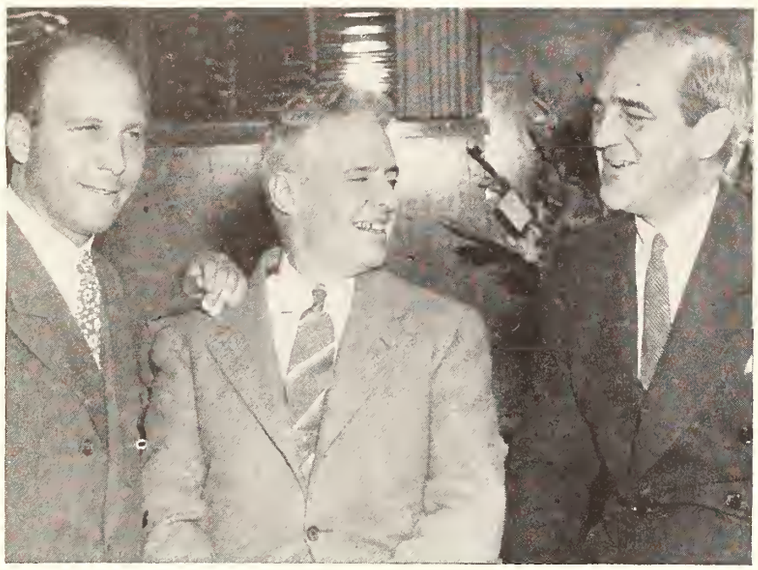
" 'THE Story of America' is being told and will be told on our American screen," declared Major General Robert C. Richardson, Jr., U. S. Army director of public relations, Tuesday night in Hollywood at the close of three days of conferences with studio heads. "The motion picture industry and the people in Hollywood are among the most sincere in this nation in their eagerness to aid in national defense," he told film leaders at a dinner in his honor at Perino's. Other speakers were Will H. Hays, Y. Frank Freeman, H. M. Warner, Louis B. Mayer and Lieutenant Colonel W. Mason Wright, Jr., chief of the pictorial branch of the army's public relations office in Washington. Closer Army-Hollywood laison is reported on page 91.

PICTURES ADVERTISED THIS WEEK

"Life Begins for Andy Hardy," MGM, *2nd cover.*
"They Met in Bombay," MGM, *Page 3.*
"The Bride Came C. O. D.," Warners, Page 4.
"Underground," Warners, Page 4.
"Manpower," Warners, Page 5.
"Dive Bombers," Warners, Page 5.
"Dance Hall," 20th-Fox, Page 6.
"Charley's Aunt," 20th-Fox, Pages 19 to 46.
"A Yank in the R.A.F.," 20th-Fox, Pages 19 to 46.
"Belle Starr," 20th-Fox, Pages 19 to 46.
"Sun Valley Serenade," 20th-Fox, Pages 19 to 46.
"Wild Geese Calling," 20th-Fox, Pages 19 to 46.
"How Green Was My Valley," 20th-Fox, Pages 19 to 46.
"Weekend in Havana," 20th-Fox, Pages 19 to 46.
"Nothing but the Truth," Paramount, Pages 57 to 68.
"Hold Back the Dawn," Paramount, Pages 57 to 68.
"New York Town," Paramount, Pages 57 to 68.
"Henry Aldrich for President," Paramount, Pages 57 to 68.
"Buy Me That Town," Paramount, Pages 57 to 68.
"Tom, Dick and Harry," RKO, Pages 72, 73.
"New Wine," United Artists, Pages 76, 77.
"Puddin' Head," Republic, Page 79.
"Poison Pen," Republic, Page 81.
"Ellery Queen and the Perfect Crime," Columbia, 4th cover.

MOTION PICTURE HERALD, published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubca, New York." Martin Quigley, Editor-in-Chief and Publisher; Calvin Brown, Vice-President and General Manager; Watterson R. Rothacker, Vice-President; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; James P. Cunninghom, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building. Leon Friedman, manager, William R. Weaver, editor; Toronto Bureau, Ste. 811, 21 Dunas Sq., Toronto, Ontario, Canada. Alister Grosart, representative; Montreal Bureau, Press Bureau, 224 Canada Cement Building, Montreal, Canada. C. A. Haworth, representative; London Bureau, 4, Golden Square, London W 1, Hope Williams Burnup, manager; cable Quigpubca London; Paris Bureau, Pierre Autre, representative, c/o Monsieur Autre, chez Madame Eroble, Les Mathes, Charente Inferieure, France; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia. Lin Endean, representative. Mexico City Bureau, Apartado 269, Mexico City, Luis Becerra Celis, representative; Buenos Aires Bureau, Corrientes 2470, Buenos Aires, Argentina, Natalia Bruski, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Morinha, representative; India Bureau, Post Office Box 147, Bunder Road, Karachi, India, G. A. Thakur, representative; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, 87 Woolstraat, Amsterdam Z., Holland, Philip de Schoop, representative. Member Audit Bureau of Circulations. All contents copyright 1941 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK IN PICTURES



BOSTON OPENING. Executives of RKO Radio trouped to Boston last week to open formally a new exchange building at 122 Arlington Street. Exhibitor goodwill was expressed in the attendance, among others, of Arthur Howard, secretary, and Frank Lydon, president of the Independent Exhibitors of Massachusetts, shown above with Ned E. Depinet, vice-president of the company.

FIELD army uniforms were substituted for white ties but the atmosphere was the same at the opening of the new post theatre to supply film entertainment at Fort Monmouth, N. J. Below, Brigadier General Dawson Olmstead, post commanding officer, has just cut the ribbon at the entrance, with prospective customers thronging behind him.





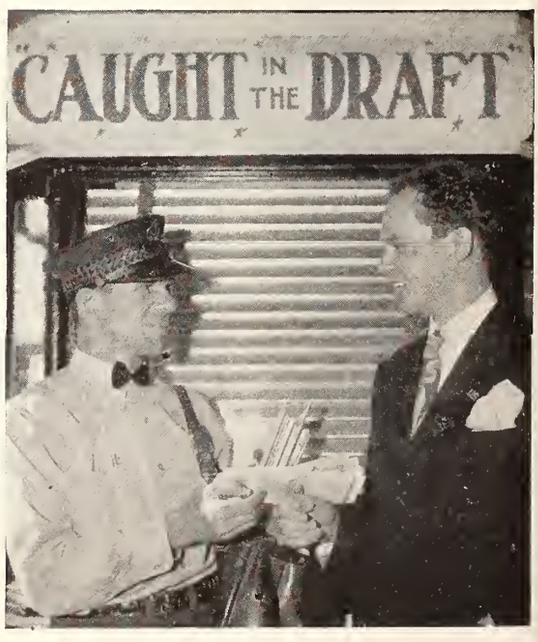
A CHARITY carnival to be held Labor Day is the object of the intensive planning being done above by chieftains of the Dallas Variety Club. Left to right, seated, James O. Cherry; Paul Short, chief barker; Eddie Sullivan. Standing: Harvey Hill, Charles Meeker and Ben Ferguson.



E. T. GOMERSALL, right, named to succeed William Heineman as western sales manager for Universal, puzzles over a deal in his New York office.

By Staff Photographer

JOE BAISCH, acting manager of the Kenosha, Kenosha, Wis., was plotting exploitation for "Caught in the Draft" when the postman rang only once. It can't be verified but newspaper correspondents swore it was a draft induction order for Mr. Baisch. It was a good idea, even if it wasn't his draft order.





JOHN HARRIS, Pittsburgh circuit operator, and his family visit the "Blondie in Society" set at Columbia in Hollywood. Left to right: Harry Harris, Producer Robert Sparks, Mr. Harris; seated, Mrs. John Harris and Penny Singleton.



By Staff Photographer

COL. RICHARD C. PATTERSON, above, chairman of the RKO board, has been named chairman of the Defense Savings Committee for New York State.

DAVID E. MILGRAM, right, president of Affiliated Theatres, Philadelphia, is chairman of the Fund Campaign for the Northern Liberties Hospital.

NORTON RICHEY, below, gives his first dictation as vice-president of Monogram.

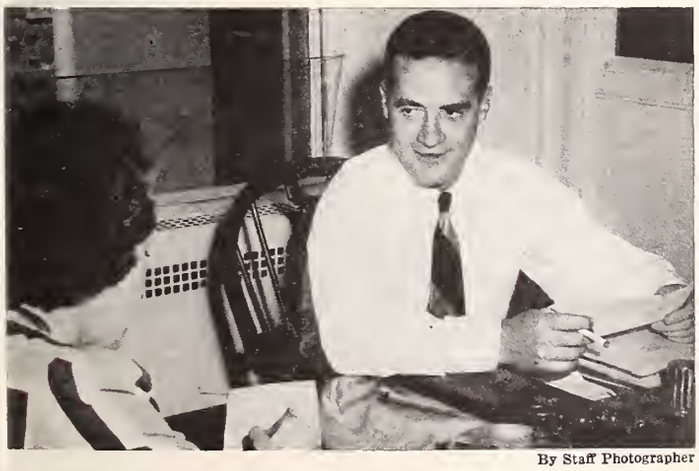




By Cosmo-Sileo

REV. NORMAN VINCENT PEALE, above, of the Marble Collegiate Church, New York, is on his way, heralded by the Warner publicity department, from Hollywood where he is technical adviser for "One Foot in Heaven", to Atlantic City to tell Christian Endeavour members "Ten Things I Have Discovered About Hollywood".

IMPERSONATION. In the absence of A-Mike Vogel, Round Table chairman, from his office, James Wheatley, vice-president, and Harvey Cocks, manager, of the Quimby circuit, Fort Wayne, disport themselves with his ten-gallon hat and pipes. Watching is Lou Hart of the Hippodrome, Gloversville.



By Staff Photographer



By Staff Photographer

DECREE TRADE SHOWING

FIRST trade showing in New York under the consent decree which obliges five major distributors to screen each feature for exhibitors before it can be sold was held Monday by RKO Radio at the Broadway theatre. The picture was "Parachute Battalion". Attending exhibitors are pictured herewith. Simultaneously, MGM held its first screening of "Lady Be Good" in Los Angeles. The story of the week's showings and those to come starts on page 15.



By Staff Photographer



By Staff Photograher

WILLIAM STEIN, above right, operator of the Imperial circuit, Hackettstown, N. J., reaches for his hat. Shaking his free hand is Leon Rosenblatt of the Rosenblatt circuit, also New Jersey.

GREETINGS are extended, above, by Robert Wolff, New York district manager, to Sidney Deneau and Sam Rosen, Fabian circuit representatives.



By Metropolitan

SI FABIAN, above, of the New York Fabian circuit.



By Staff Photograher

A CUSTOMER, left. C. E. Smith, operator of the St. Cloud circuit, Washington, N. J., hears something amusing from Ed Carroll, RKO New Jersey salesman.

EARLY ARRIVALS, below, are Anthony Pollillo of the Paradise, Brooklyn, and Gary Piccione, Westbury and Mineola, Long Island.



By Metropolitan



By Metropolitan

SIDEWALK GROUP: Eddie Seider; Frank Drumm, office manager of the New York exchange; J. M. Seider; Mr. Wolff and Irwin Wheeler, Seider circuit.

ALLIED AT WORK AND PLAY

MEMBERS of Allied Theatres of New Jersey met last week for their annual outing at Long Branch, New Jersey. Golf and the ocean were neglected for a while in the afternoon and evening for a brief business session.

(Photos by Staff Photographer)





OVER THE ICE CREAM Harry Hecht of the Hecht circuit imparts a message of importance to Sidney Seligman of the Embassy, Newark.



HARRY LOEWENSTEIN, above, president of the unit, is absorbed at the business session.

TIME OUT is taken by Morris Marks, above left, of the Dunellen and A. Louis Martin of the Majestic, Paterson.



ENJOYING the mid-day meal after golf and swimming are E. Thornton Kelly, Allied's field organizer, and "Doc" Emmett, general manager of the Lee Newbury circuit.



DAVE SNAPER, New Brunswick, illustrates a point, below, in lobby conversation with Mr. and Mrs. Morris Marks of the Dunellen, Dunellen, N. J.



HENRY ("DOC") BROWN, above right, of Lakewood with Mrs. Brown at luncheon.



LISTENERS at the afternoon business session, right, were Herbert Hill, Paulsboro, and John Harwan, Mount Ephraim. In the background is Sam Frank, Hammonton.

U.A. NEEDS 'SHOW-WINDOWS', WILL BUILD NEW $6,000,000 CIRCUIT

Twelve First-Run Theatres in Key Cities Planned at First to Get "Proper Representation"; Buckley To Head Operations

United Artists, apparently convinced that the U. S. Government's repeated strictures against theatre acquisition have no relation to it, will proceed immediately to build, and acquire, a circuit which at the outset will have 12 first-run houses throughout the country, according to Arthur Kelly, executive vice-president in charge of sales, who called reporters into his New York office Tuesday, to impart the news.

It will be the first time the company has directly operated theatres, Mr. Kelly pointed out. The present United Artists Theatre circuit has no official connection with the distribution company, although some UA executives own interests in it.

UA being a distributing firm, it is not subject to the Department of Justice displeasure at theatre acquisition by producers, Mr. Kelly explained; and he added that from the beginning UA partners had always envisioned their own theatre outlets for UA releases.

Harry Buckley was named by Mr. Kelly as the man who would probably assume direction of the circuit aborning. Mr. Buckley is a UA vice-president, and a former circuit executive.

Uniform Style Planned

The new UA houses will be built, or acquired, as the situation dictates, Mr. Kelly asserted. They will all be in a certain style: modern, de-luxe; yet of only about 1,000 seats, and of a small operating cost.

UA's purpose, he explained, is to secure proper representation, "show-windows," in certain locations. It will even compete with larger circuits, if that is necessary for proper "breaks," he declared.

From $5,000,000 to $6,000,000 will be expended on the project, which should be in operation by the autumn, according to the UA official. This money will come from the company, and other private sources; not from the public.

The emphasis on "small-type" houses was from a conviction that larger theatres were unnecessary, Mr. Kelly explained, asserting UA did not want to build "memorials." Noting that the purpose of the circuit was to obtain proper situations for UA product, Mr. Kelly intimated, the company had been unfairly treated, adding:

"We feel that we can show our pictures to better advantage than other exhibitors. We know the product, and can give it the proper treatment, for best results."

While the first intention is to secure first runs, the company may also secure subsequents, in certain of the deals, Mr. Kelly admitted. Although the company intends to secure operating control in most instances, in some it may buy in to the extent of only 25 per cent, he said, explaining such situations would be "where we believe in the exhibitor."

Single features, a concomitant of UA's type of product, will be the rule wherever possible, Mr. Kelly promised. Although UA product will be chiefly used, it may not supply enough fare for all playing time; and consequently, other companies' product will also be used in certain locations.

The present United Artists Theatre Circuit will not be acquired by the company, Mr. Kelly said. That circuit had been offered, but the deals into which it had entered with other circuits, and the interests in it of other persons, made UA control of it impossible, he said.

The United Artists Theatre Circuit, in which the distributing company of that name disclaims any official interest, numbered about 25 directly operated theatres at its peak of operations; and, at the present, is said to own United Artists Theatres, Ltd., of California, with interests in 57 houses; have a substantial share of the "A" and "B" stocks of Metropolitan Playhouses, with interests in 138 houses, and own United Artists of Texas, with a 50 per cent interest in the Robb and Rowley circuit of 82 houses. In addition, it operates the following theatres, most in partnerships:

The Chinese, Hollywood; Four Stars, Loew's State, and United Artists, Los Angeles; United Artists, Chicago; Loew's State, Louisville; Loew's Century, Loew's Valencia, Parkway, Baltimore; United Artists, Detroit; Rivoli, New York; Loew's Ohio, Loew's State, Columbus, Ohio; United Artists, Portland, Ore.; and Loew's Penn, Pittsburgh.

The disclaimer of the releasing company, however, has not prevented its executive personnel from participation in the circuit, in partnership everywhere except at the Rivoli, New York—said to be the only theatre the circuit owns outright. Among the UA personnel understood to have been original investors in the circuit are Mary Pickford, and the late Douglas Fairbanks, Sr.

Joseph M. Schenck, former chairman of the board of Twentieth Century-Fox, is president of the United Artists Theatre Circuit, Inc., headquarters of which are in the Paramount Building, New York; and William P. Philips is its secretary.

Mr. Kelly declined to reveal what theatres and theatre sites were now being considered for the new chain. It was revealed, however, that purchase of the Rivoli, New York, property of the present United Artists Theatre Circuit, had been discussed some months ago, with no action. The theatre is closed for the summer months.

United Artists was formed, around 1919, with a quality picture program, to emanate from producers who were also partners in a corporation formed solely for the purpose of marketing pictures.

Its present partner-owners are Mary Pickford, Alexander Korda, Charles Chaplin. Expected as new partners, to replace the late Douglas Fairbanks, and the withdrawn Samuel Goldwyn, are producers David O. Selznick and Frank Capra. Papers for the deals to include these two men were complete early this week.

New Selling Order in U. S. Brings Separate Conventions for Canada

Canada will preserve block-booking in film dealings but, because of the divergence which has developed in procedure between the United States and the Dominion since the U. S. consent decree, there is now seen the necessity, or advisability, of holding separate sales conventions of the major companies in Ontario or Quebec key cities for a discussion of plans and policies for the new 1941-42 exhibition season.

This was indicated in the precedent set by the Warner exclusively Canadian sales conference, last Tuesday and Wednesday, at the Mount Royal Hotel, Montreal. A coachload of New York executives, headed by Gradwell Sears, took part, but managers and salesmen of branches across the Dominion will not be attending further conventions in the U. S.

The new situation was also exemplified in the holding of the recent meeting at Toronto of Paramount Pictures, at which the Canadian sales policy was outlined. Officials of Paramount Film Service, Ltd., will not attend national conventions in the U. S.

Several of the Canadian officials of United Artists attended sessions of that company in Chicago a few weeks ago but the conditions discussed there did not apply to the Canadian territory. During recent days, home office executives of Universal Pictures and Republic attended separate conferences at Toronto to discuss developments, even though their distributor, Empire-Universal Films, Ltd., had held a full-dress meeting at the Ontario capital only a month previously. Regal Films, handling MGM product in the Dominion, has held a meeting, but this was largely for reorganization purposes.

What can or will be done about the Canadian sales policy appears to be a remote question. There are distinctly rival chain interests with the creation of Odeon Theatres circuit. Both Famous Players and Odeon have absorbed a considerable number of unaffiliated theatres, by lease, purchase or partnership, and siderable number of unaffiliated theatres, by lease, purchase or partnership, and have now joined the circuits, thus washing away their individual booking problems. There now appears to be little in the way of organized independent groups to argue for changes in booking systems or modification of clearance schedules. The rival chains are linked with groups of exchange companies, generally speaking, and outlets are provided for.

DISTRIBUTORS START THEIR FIRST SHOW-BEFORE-BUYING SCREENINGS

Mixed Exhibitor Reaction Is Reported at First Key City Showings; Attendance Varies; Distance, Time Are Obstacles

The film industry's great, untried, much mulled, and so radically new experiment—trade showings by order of the Government, as a prelude and continuing practice in its consent decree method of selling films in blocks of five—began on Monday morning, in key cities throughout the nation; and, as reports were collated Tuesday, the situation, generally, appeared as follows:

Attendance was fair. It varied; good in some cities, bad in others. In general, the impression was one of indifference, if not of inability to get to the screening room. Some exchange spokesmen complained. Some thought the screenings a waste of money. Others predicted greater attendance later, when exhibitors got used to the screening idea, and when screenings coincided with their exchange "visiting day," or when the company screened an exceptionally good picture. Indianapolis, with some 400 attending, appeared to make the best showing. New Haven had only 16.

Strict enforcement of the "not transferable" clause in tradeshow invitations by MGM and RKO at their Monday screenings in Los Angeles, where exhibitors' wives and families or business connections were politely but positively turned away, limited audiences so drastically that pictures shown were believed penalized by exhibition to such a preponderance of vacant seats. Accordingly, RKO invited the trade press to a snug production room at the studio for its Tuesday screening, presenting the attraction simultaneously for exhibitors at the Victoria Theatre, adjacent to Film Row, leased and advertised as the place at which the product was to be made available for inspection. Revision of plans for tradeshows beyond those which have been advertised is expected to follow at an early date.

Reactions Varied

Reaction to the pictures shown Monday, RKO's "Parachute Battalion" and MGM's "Lady Be Good," were not definite. What reactions were reported were favorable. In one instance, typical audience reaction appeared from normally undemonstrative exhibitors.

In New York, where the consent decree was arrived at as a settlement of the Government's anti-trust case against the five majors, some 45 exhibitors attended the RKO screening Monday morning, 10:45, at the Broadway Theatre. These were said to represent 270 theatres, of which 50 were independent.

MGM, on Monday announced it would show its films in 65 cities, not the 31 in which exchange centers are. William F. Rodgers, general sales manager, added: "In addition to complete opportunity for advance viewing of films, our customers will not be required to pay more than a fair percentage allowed to us by public attendance. Even where a theatre's tradition has been confined to flat rentals, we will arrive at a new valuation of what is proper rental based on audience attendance in the territory in which the theatre is located."

Seventy-one circuit and independent showmen, representing 400 theatres, MGM said, attended its first trade show, "Lady Be Good," in New York Wednesday.

Blocks-of-Five Timetables

RKO, first to reach exhibitors with consent decree trade showings, listed the titles and trade showing dates, theatres and places of its first full block of five, in MOTION PICTURE HERALD, on July 5th, page 35, setting showings in 32 cities for "Parachute Battalion," "Father Takes a Wife," "Here Is a Man" (formerly "Devil and Daniel Webster"), "Citizen Kane" and "Lady Scarface," the showings running from last Monday to Saturday, July 19th.

Reviews of RKO's "Parachute Battalion," "Here Is a Man" and "Father Takes a Wife" appear in this issue, starting on page 74. "Citizen Kane" was reviewed on April 12th, page 36.

Metro-Goldwyn-Mayer listed the titles, trading showing dates and places of a block of three, in MOTION PICTURE HERALD on June 28th, pages 28 and 29, setting showings in 62 cities, for "Lady Be Good," starting June 14th; "Dr. Jekyll and Mr. Hyde," starting July 21st, and "Down in San Diego," starting July 28th. A review of "Lady Be Good" appears in this issue, on page 74.

Paramount announced advance trade showing dates for "Nothing But the Truth," "Hold Back the Dawn," "Buy Me That Town," "Henry Aldrich for President" and "New York Town," to run between July 28 and 30, as listed in MOTION PICTURE HERALD, on pages 30 and 31, on July 12th.

Twentieth Century-Fox announced advance trade showing for its first five: "Charley's Aunt," "Wild Geese Calling," "Sun Valley Serenade," "Dressed to Kill" and "Private Nurse," to run between July 22nd and 25th, as listed in MOTION PICTURE HERALD, on pages 18 and 19, also on July 12th.

Warners, at mid-week, had made no public disclosure either of the identities of its first block or the dates when they will be shown in advance to exhibitors.

Appended are attendance figures, and opinion reactions from most of the key cities in which the first screenings occurred Monday morning and afternoon:

Over 100 at Los Angeles

Combined attendance at the two screenings in Los Angeles' Victoria Theatre was approximately 125. The MGM picture was shown at 10:30 A.M.; the RKO, at 2:15 P.M. Seventy-five attended the first; 50 the second.

Observers speculated that the strict adherence to "exhibitors only" policy caused the drop in attendance at the second screening.

Typical audience reactions from normally placid exhibitors, at both showings, surprised supervising showmen.

Chicago "Good"

Attendance at the Chicago RKO screening — approximately 50 exhibitors — was called good, inasmuch as that area's showmen rarely see films in projection rooms at exchanges, it was said.

Among those attending were, president Jack Kirsch, Allied of Illinois; Jim Booth, Essaness; Lou Reinheimer, Jack Hunt, Oriental Theatre; Alex Manta, Jack Rose, Indiana-Illinois theatres; Joe Gould, Joseph Stern Circuit; Sam Meyers, Wilmette, Ill., and Maurice Rubins, Michigan City, Ind.

Philadelphia "Poor"

Approximately 60 persons attended the RKO screening at 11 A.M.; and approximately 75 the MGM, at 2:30 P.M. The showings were at the Aldine Theatre. The attendance figures were said by film industry circles to be poor. It was not known how many of the total were exhibitors, inasmuch as all admission cards were honored.

Veteran exchangemen asserted exhibitors of the area never attended trade showings; and the decree would not affect their habits. Furthermore, they pointed out that, inasmuch as neighborhood theatres in the Philadelphia territory normally play pictures from 42 to 90 days after their first run, the exhibitor has always had, and still has, the opportunity to see them before playing them.

45 in New York

Approximately 45 exhibitors, mostly independent circuit operators, and estimated as representing 270 theatres, attended the RKO screening at 10:45 A.M., Monday, at the Broadway Theatre, New York, of "Parachute Battalion."

It was said, after careful check, that only about 12 exhibitors present operated less than five theatres.

Differences of opinion—on the practicability, and even the desirability, of trade

(*Continued on following page*)

MUSICIANS ORDERED TO PLAY ANTHEM

James C. Petrillo, president of the American Federation of Musicians, issued an order last Friday that all union musicians were to play "The Star Spangled Banner" at the start and finish of each performance, in theatres, restaurants and other places where union musicians are employed. The order must be carried out until further notice, it was reported. Programs will begin five minutes earlier and end five minutes later so that musicians can play the anthem on their own time.

AFM does not require that the anthem be played on short radio shows, but requests that the national song be played for studio audiences during longer radio programs, in the event that a sponsor does not wish it broadcast.

REACTIONS VARY ON TRADE SHOWS

(*Continued from preceding page*)

screening among independent exhibitor circles, was exemplified at the New York showing by William Stein, operator of the Imperial Theatres circuit, of Hackettstown, New Jersey, and Robert Goldblatt, operator of the Music Hall, Tarrytown.

Mr. Stein opined he would attend all the trade screenings. He said they were what the exhibitor, generally, needed. Now that the exhibitor has a chance to see the product he buys, he should use that chance, in Mr. Stein's opinion. He added: "If a picture is worth buying, it is worth seeing"; and he said he would not mind the fact of travel between his headquarters and New York.

Mr. Goldblatt said he would like to see the pictures being trade shown; but that "it is not humanly possible" to see all of the trade shows, or even a sizable group. He admitted that, like Mr. Stein, he had men to run his theatre in his absence, but pointed out his enterprise was smaller, and he liked to supervise much of the theatre activity. He noted his situation was similar to a majority of smaller theatre owners, who will not be able to afford visitations to trade centers merely for screenings. He predicted screening services and, as a member of New York Allied, remarked that the national organization and its units were considering such services.

The figure of 270 theatres represented at the showing compares with the approximately 1,069 theatres in the area.

Bob Wolff, New York district manager for RKO, supervised the RKO showing, together with Harry Michalson, shorts subject sales chief, Mike Poller, head of the playdate department and S. Barret McCormick, advertising and publicity director of the company.

Albany Has 60

Sixty persons were present when MGM screened "Lady Be Good" in Albany. Out-of-towners included Andy Roy, Lou Stolz, Jack Breslin, Warners Theatres managers in Utica; Frieder and Grossman, Community, Hudson; Pete Varnaskis, Watertown; George Thornton, Saugerties; Viv Sweet, Star, Salem and Swan, Greenwich; Frank Williams and Ed Burke, Benton Circuit, Saratoga. Fabian circuit managers attended en masse.

Independents in Pittsburgh

Independent theatre operation predominated at the Pittsburgh screenings, with opinion on the screenings divided. Thirty-six attended the RKO showing; 52, the MGM. Approximately 600 invitations went out. Manager Herbert Greenblatt handled the RKO showing and MGM Manager Byron Stoner handled his company's screening.

Slight in New Orleans

Comparatively slight attendance was reported from New Orleans, where both MGM and RKO screened films. While the attendance was not up to expectation, it was noted exhibitors were present from the country as well as the city; and it was hoped there would be more at future screenings.

Indianapolis "Largest"

Largest attendance appeared to have been at Indianapolis' St. Clair Theatre, for the RKO film. Many were from out of town, among the 400 present. MGM held its screening in the afternoon, at the Talbott. Consensus among exhibitors interviewed, favored the trade show practice.

Minneapolis In Favor

Of the 170 who attended the RKO showing at the St. Louis Park Theatre, most seemed to favor trade shows, it was reported. MGM's screening was Tuesday.

"Pleased" in Dallas

Both independent and circuit operators, who attended the RKO and MGM showings in Dallas Monday—about 150 at each screening—appeared pleased, according to observers. Circuit spokesmen said they would cooperate to make the trade shows a success.

Cincinnati Has 30

Exhibitors will come in greater numbers when they become accustomed to the practice of trade showings, it was predicted in Cincinnati, after 30 exhibitors attended the first screenings. Local leaders present at both included Arthur Frudenfeld, RKO division manager; Frank W. Huss, president of Associated Theatres; and Louis Wiethe, circuit operator. The films seemed to please the theatre owners.

Good Atlanta Reception

Approximately 22 representatives of the circuits and larger theatres were at the Atlanta RKO showing. They were reported to have praised the picture. Among those present were five men from the Lucas and Jenkins circuit; and Michael Smith and H. T. Beaudry from the Army camp theatres.

Mixed Reception in Omaha

A "lukewarm" reception was recorded in Omaha, after both screenings. It was said 65 attended the MGM showing; 30 the RKO. Observers predicted Monday attendance would be good; attendance the rest of the week, poor.

Only 16 in New Haven

Sixteen exhibitors, nine of them independent, attended the RKO screening in New Haven. Among them were J. B. Fishman, president of Connecticut Allied; I. J. Hoffman, Warner circuit zone manager.

The majority of those attending were convinced that the trade showings were important and beneficial to them, and Dr. Fishman stated that a member of his company would attend each showing and attempt to grade each picture as to box office appeal, type, booking value in double feature program, and rental. Also members will compare such gradings of pictures shown at Allied meetings for the benefit of those exhibitors who are unable to attend showings.

Detroit Draws 25

The RKO screening in the morning, at Detroit, drew 25 exhibitors, the MGM afternoon screening, 40. Showings were at the Majestic.

Boston Screening at Theatre

RKO's Boston screening was at the Uptown Theatre, with the showings to be shifted to the exchange Friday. Approximately 30 attended. They were said to represent 150 theatres.

Most came from towns within 25 miles. One came from Portsmouth, N. H. Some opinions were that theatremen, generally, were inclined to obtain their news about pictures from existing services.

Few at Milwaukee

Approximately 41 exhibitors saw the RKO showing in Milwaukee. Twelve were from outside the city.

Denver Has 35

Approximately 35 exhibitors were present at the Santa Fe Theatre, Denver, when RKO screened. Half of these were from nearby towns.

St. Louis Draw "Fair"

In St. Louis, the RKO showing drew 30 exhibitors, the MGM, 75. Approximately half of these were from outside the city.

Conflict of opinion among the city's leading exhibitors was reported. Fred Wehrenberg, president of the local MPTOA, and circuit head, was represented as calling the shows a "waste of time, money, and energy" and asserting the existing services (trade publications) are enough to form opinion from. On the other hand, Louis Ansell, also a circuit operator, was reported heavily endorsing trade shows.

Portland Draws from Afar

The Portland, Oregon, showing, in a temperature of 100 degrees, attracted exhibitors from points 125 miles away, reports said. About 20 attended.

Seattle: "Just Previews"

"Just more previews" was the reaction at the RKO showing in Seattle, attended by 25 exhibitors and circuit bookers, among them six showmen from the suburbs. The screening was at the Jewel Box Theatre. Complaints were heard about distances necessary to travel.

100 At Cleveland's

The RKO trade showing at the Warners' Lake Theatre attracted 100 exhibitors. It was said 300 invitations were sent. Some complaints were heard later that notifications did not arrive in time for attendance.

Buffalo's Small

Less than 20 attended the RKO screening at the Bailey Theatre, Buffalo. All were reported from Buffalo proper. About 35 exhibitors attended the MGM display at the Elmwood. Consensus showed little enthusiasm.

Mild at Charlotte

Fifteen exhibitors attended the MGM screening. They were said to represent 146 theatres. It was noted some exhibitors from the immediate area did not attend.

Des Moines Favorable

Reaction among the approximately 60 who attended the Des Moines trade showing was reported favoring the practice, and the picture.

Kansas City Has 50

Almost 50 exhibitors gathered at the RKO show. Some 450 exhibitors are "eligible."

San Francisco's "Wives"

About 75 attended the San Francisco display. Observers said nearly "half of them were wives." Little change in exhibitor routine was foreseen.

New Jersey Allied Studies "Reviewing Service"

Independent New Jersey exhibitors who cannot get to the new consent decree trade showings, or to whom such visitations will be uneconomic, may shortly benefit from a special reviewing service, if the plans of the New Jersey Allied mature.

The organization, in a business meeting concurrent with its annual summer outing, Thursday, July 10th, at West Long Branch, that state, discussed trade showings, with the reported consensus that some exhibitors may not find time or money to visit exchange centers for the screenings; and that, hence, a reviewing service should be instituted. The unit will wait, however, it was said, for several weeks, before taking action.

TWO COMEDIANS BETTER THAN ONE; BUT THREE'S A CROWD STUDIOS FIND

And Hollywood, with an Eye on Abbott-Costello Grosses and Budgets, Starts a Trend to More of the Same

by WILLIAM R. WEAVER
Hollywood Editor

Are two comedians better than one?

Hollywood says yes, pointing to Abbott and Costello as proof positive and plus.

Does it follow, then, that three comedians are better than two?

Hollywood says no, pointing, under pressure, to the Ritz Brothers, inactive, and, with reservations, to the Marx Brothers, whose decision to withdraw from the field while still champions suggests concurrence.

So Hollywood is going in for two-comedian pictures in a big and quite widespread way, starting forthwith and continuing, as per Hollywood custom, until the vein runs out and doubtless a bit beyond.

Far from unmindful of the trend, the sensationally successful Bud Abbott and Lou Costello, whose "Buck Privates" started the cycle, have limited their next year's output of profitable persiflage to three pictures instead of last year's five. Shrewd showmen beneath their buffoonery, Messrs. A & C make no secret of having learned on the long, hard way up to top billing that too much of a good thing is still too much.

Hollywood does not subscribe, however, to the Abbott and Costello strategy of conserving success. It never has.

Laugh Grosses No Joke

Hollywood is interested exclusively in the relationship of Abbott and Costello grosses to the budgetary index of Abbott and Costello pictures and the relationship of both factors to the alleged lack of interest in contemporary product on the part of today's ultimate consumer.

Study of these factors in their fascinating relationship, one to another and all to perpetual problem of how to make pictures that pay, has led Hollywood, as similar processes always do, straight to the conclusion that the answer to "What does the public want?" is "More of the same."

First, foremost and utmost in pursuit of the profits indicated as collectible in exchange for two-comic comedies is the House of RKO-Radio, now headed, production-wise, by Joseph I. Breen, who has added impetus to a move in the direction of double-starred laugh-films already well in progress prior to his advent.

At work on the RKO lot are and have been Victor McLaglen and Edmund Lowe on a one-picture deal, subject to extension, under which they will carry forward the Captain Flagg-Sergeant Quirt variety of humour in which they prospered themselves and exhibitors way back when.

Finishing work on the lot just now are Fibber McGee and Molly, and Edgar Bergen and Charlie McCarthy, a pair of pairs of comics, so to speak, whose "Look Who's Laughing" assuredly rates place in the present category.

The Breen addition to the RKO list of entries in the paired-comedian sweepstakes is another one-picture deal, subject to the usual provisions for extension, which will present Bert Lahr and Buddy Ebsen as comics-in-chief.

Warner Brothers' contribution to the double-decker type of comedy is "Navy Blues," now in editing stage and already featured in Warner publicity as important enough to warrant a press junket to Hawaii, come September, if the sea lanes are still open. Co-starred in this are Jack Oakie and Jack Haley, recently of the 20th Century-Fox brand, under which they were last seen in "Great American Broadcast" and "Moon Over Miami," respectively.

Team Benny and Hope

Twentieth Century-Fox's bid for the variety of revenue under discussion is "Great Guns," in which the Messrs. Stan Laurel and Oliver Hardy will engage in the type of proceedings the title suggests.

Multiple-starring of comics is, of course, no new step for Paramount to be taking, but it's taking a somewhat longer stride than usual in that direction in response to the currently expressed demand by co-starring Jack Benny and Bob Hope in a picture thus far listed on the studio schedule simply as "Untitled." What with Paramount's own "Road to Singapore" and "Road to Zanzibar" as box office reasons enough for continuing to group its comedians, no Abbott-Costello precedent need by credited with prompting the pairing of Messrs. Hope and Benny, but the attraction is no less accurately an item for your list of twin-motored comedies. You can chalk up, too, another Bing Crosby-Bob Hope number, for later on.

In the talking stage as yet, but well along, is a Metro-Goldwyn-Mayer project to co-star Wallace Beery and Marjorie Main, on the nation's screens just now in "Barnacle Bill," in at least one—maybe a number—more pictures possessing the dual attraction value toward which the community is as the moment disposed. Reports on "Barnacle Bill" are being scrutinized accordingly. And there's no questioning the dual-attraction value of William Powell and Myrna Loy in the return to their most successful roles, singly or jointly, in "The Shadow of the Thin Man."

And is Universal napping at its own feast, depending upon Messrs. Abbott and Costello to do the whole job in the multi-comedian field?

It is not.

Olsen and Johnson are at work at Universal in their own version of their own stage hit, "Hellzapoppin," doubtless with nothing but comedians in the cast or allowed on the premises.

New Marquee Names

And Universal, having proved with Messrs. Abbott and Costello to Hollywood's satisfaction that, as stated above, "two comedians are better than one," is by way of setting out to find out whether it may not be true, under certain conditions and contrary to Hollywood's present belief, that "three comedians are better than two."

It's a subtle experiment that Universal is making and the story of it is just slightly "inside," if the term may be employed the vernacular.

Enjoying second billing to Messrs. Abbott and Costello in "Ride 'Em Cowboy," their present undertaking, are the three McMichael brothers.

The three McMichael brothers are the male 75 per cent of the Merry Macs.

The Merry Macs were featured in a Universal picture called "Moonlight in Hawaii," completed prior to "San Antonio Rose," in which they are also featured, as singers, and the boys displayed so much ability in the field of comedy that the studio withheld "Moonlight in Hawaii" and sent "San Antonio Rose" into distribution first with a view toward establishing the young men as marquee personalities.

Universal expects the McMichael brothers, riding the coat-tails of Messrs. Abbott and Costello in "Ride 'Em Cowboy" and contributing comedy as well as a mite of melody to the proceedings, to emerge a trio of comedians able to carry on in their own stellar right. They are under long term contract to the studio—as comedians.

Let's see, he said, looking back and counting, that adds up to a total of some 13 comidies coming up with two or more comedians to the copy, with Columbia, the United Artists group, Republic, Monogram, Producers Releasing Corporation and the independent studios not as yet fallen into line but likely to, momentarily, if this trend turns out to be as contagious as most. Better allow for at least 20 in the near future, and for as many more as the market will absorb—maybe more than that—somewhat later.

▽

LATER, *same day*: Word from Burbank is that Warners are on the point of pairing Jack Gleason and Jack Carson as a comedy duo in something to be called "You're In the Army Now."

HOW'S BUSINESS?

A Department of Commerce report from Washington, D. C., says income of individuals in the United States during May reached a rate of $86,000,000,000 *annually, the highest on record. The upturn reflected not alone the continued upswing in business activity generated by the defense program, the department said, but also a recovery from the temporary slackening of production during the soft coal shutdown in April.*

The May total of $6,868,000,000 *raised the aggregate payments for the first five months of* 1941, *to* $33,889,000,000, *compared to the corresponding period last year of* $29,911,000,000. *The previous annual record was reached in the boom-year of* 1929 *when income totaled* $82,374,000,000.

More Cut Prices For Service Men

Hundreds of additional theatres, east and west, independent and circuit, large and small, this week established lower admission rates for soldiers, sailors and marines, adding to the thousands of theatres which have already established special rates for the armed forces of the United States.

Pittsburgh prices have been approximately halved at all chain theatres following policy changes for service men at the Warner, Harris Amusement Company, and Loew's Penn and Fulton theatres. Some independents have followed suit and the Drive-In theatre recently announced free admission, except for the tax, for uniformed soldiers. At downtown houses admission will be 20 cents for tickets regularly less than 40 cents and 25 cents for tickets over 40 cents, plus tax.

St. Louis, Houston Cut

All St. Louis first runs have cut prices for service men. Loew's has set a scale of 20 cents to 6 P.M. and 25 cents thereafter. Fanchon and Marco will admit soldiers, and their "dates" for half price. State and federal tax on the full price is charged.

Special tickets for soldiers, good in all houses of the circuits, have been devised at Houston by the Interstate and Loew's chains, at a reduction of 25 per cent. They are sold only in the Army camps and Navy and Coast Guard posts in the area.

Broadway theatres in New York, including the Capitol, Paramount, Palace, Strand, Roxy, State and Criterion have lowered prices for men in service uniforms to 20 cents for scales under 40 cents and 25 cents for tickets over 40 cents. The Globe theatre has cut to 20 cents at all times.

The Astor, on a reserved seat policy, will not change its scale. "Fantasia," at the Broadway, cut prices for service men over a month ago.

In Ohio the Loew Ohio and Broad theatres in Columbus have adopted the 20-25-cent scale, subject to full price state and federal taxes.

Providence, R. I., first run theatres have joined in slashing prices to the 20-25-cent scale for uniformed servicemen. The State, Strand, Majestic, Carlton, and Fays theatres joined the movement and neighborhood theatres are expected to follow suit. The theatres receive heavy patronage from the nearby naval base at Newport.

Loew's Poli at Springfield, Mass., was the first to adopt cutrates for the military services in the New England area this week when it lowered prices to half rate, plus full scale tax.

All six major theatres in Rochester, New York, have cut prices for uniformed soldiers this week. Included in the move are Loew's Rochester, the RKO Palace, Capitol, Temple, Regent and Century theatres. A 20-25-cent scale was generally adopted.

Brower Resigns from Soundies

H. H. Brower, one-time Warner Branch manager in Los Angeles, has resigned his position as general manager of Soundies, Inc., the distributing company for the Roosevelt-Mills 16 mm juke box films. The company's decision to move its headquarters to Chicago prompted Mr. Brower's action.

"Bride of Buddha" Acquired

J. H. Hoffberg has acquired the national distribution rights to "Bride of Buddha," and the picture will be released as a road show attraction, it has been announced.

Buffalo MPTO Meeting Held

Charles Hayman, president of the Western New York MPTOA presided at a meeting of the group held in Buffalo last Tuesday. Mr. Hayman reported on the MPTOA convention in Los Angeles, which he attended, and topics for discussion at the meeting were next season's buying under the consent decree, and chance games and giveaways.

The Buffalo MPTOA reports that the *Courier-Express* began an advertising campaign, on July 3rd, advising its readers to go to motion pictures for "a Movie Vacation." The theme of the ads, it was said, will be that movies offer relaxation, entertainment and short vacations that will prove extremely beneficial. The ads are being run once a week by the Buffalo newspaper at no cost to exhibitors and the publisher has offered to cooperate "with theatre owners in any way, in order to achieve maximum results" from the campaign.

Services Held For Jerome Jackson

Funeral services were held in New York last Tuesday for Jerome J. Jackson, 41, former managing director of the Warner studio in Teddington, England, who died at the Mount Sinai Hospital, July 14th. Burial was at the Beth David Cemetery, Elmont, Long Island.

Mr. Jackson was chief of Warners' Teddington studio for a year and a half until his resignation in 1938. Prior to that he was an associate producer and assistant to Irving Asher, and before that was with United Artists and Gaumont British.

Paramount Board Reelects Officers

At a special meeting of the board of directors of Paramount Pictures, Inc., held in New York last Thursday, July 10th, all Paramount officers were unanimously reelected for one year, as expected.

The officers are: President, Barney Balaban; chairman of the board, Adolph Zukor; chairman of executive committee, Stanton Griffis; vice-presidents, Y. Frank Freeman, Austin C. Keough, Neil F. Agnew, John W. Hicks, Jr., and Henry Ginsberg; treasurer, Walter B. Cokell; secretary, Austin C. Keough; comptroller, Fred Mohrhardt, and assistant secretaries, Norman Collyer, Jacob H. Karp, Frank Meyer.

Film Censorship Waning

Pennsylvania was the only one of the seven states with political state censoring of motion pictures where "substantial difficulties" arose in such censoring during the past year, according to the annual report of the American Civil Liberties Union, in New York. Such difficulties were described as "traditional in recent years" in Pennsylvania.

The Penn state censor board banned "The Ramparts We Watch," March of Time, on the grounds that it was "pro-Hitler." "World in Flames," produced by Paramount, was another "barred in Pennsylvania on the ground that it had a "tendency to corrupt and debase morals." "Although," the report said, "the film was said to have been approved by both President Roosevelt and Wendell L. Willkie. Threat of court proceedings removed the ban."

Michigan Theatres In Defense Pledge

The Michigan film industry at a recent meeting pledged unanimous support to the Motion Picture Committee Cooperating for National Defense, and promised that national defense reels would be shown and handled throughout the state.

The meeting was in charge of Frank J. Downey, MGM, and state chairman of the committee. Edward C. Beatty, president of the Butterfield theatres and Carl W. Buermele, general manager for Cooperative theatres, represented the theatre division. Of the 521 theatres contacted 493 have thus far returned their pledges, signifying their intentions of showing the reels.

The following committees were set up at the meeting:

CONTACT; Lester Sturm, 20th Century-Fox chairman; John F. Howard, Paramount; Fred North, Warners; William Flemion, PRC;

SCREENING; James F. Sharkey, RKO, chairman; Eddie Heiber, Universal, Moe Dudelson, United Artists;

PUBLICITY; Warren A. Slee, MGM, chairman; Jack Saxe, Monogram, Clare Townsend, Columbia, Sam Sepolwin, Republic;

BOOKING; Harry Lenison, RKO, chairman; Gil Becker, MGM;

Attorney Charges Bioff Intimidated Witnesses

Willie Bioff's arrest was demanded this week by a Coast attorney, on the reported grounds he had allegedly intimidated "witnesses"—the inference being that these witnesses were those contemplated by the Government, in its pending extortion case against the West Coast IATSE leader, and that such intimidation ran athwart the instructions of Federal Judge Knox, in New York several weeks ago, that threatening of witnesses by Bioff would be punished.

The Coast attorney mentioned is George Bodle, acting for the Screen Cartoonists Guild, now striking against the Disney studio. At the office of United States District Attorney Mathias Correa, in New York, it was intimated no action would be taken unless proof were submitted that the persons affected in the alleged molestation were involved in the Bioff-Browne extortion case.

The Guild charges Bioff with entering Disney-Guild negotiations as a "strike-breaker" and having engineered defalcation from strikers' ranks, of several American Federation of Labor craft unions.

Paris Convicts Pathé Chief

Press wire services from Vichy, France, reported last weekend that the "occupied" French Government had announced that Bernard Nathan had been convicted by a Paris court for responsibility in the bankruptcy of the Pathé-Nathan film interests. He was sentenced to five years in prison, ten years of forced residence, the loss of citizenship rights and fined 3,000 gold francs. An unusual feature of the sentence was that he was deprived of his authority as head of his family.

Simon Cerf, company manager, received a similar sentence as an accomplice.

A statement by Sidney R. Kent

We in 20th Century-Fox face the new season with complete confidence.

We have no patience with the defeatism and confusion which seem to be blanketing this industry. True, there is no precedent in history for the difficulties that beset everybody; but there has been, nevertheless, no change in the

(over)

essential things which make up our business.

We in 20th Century-Fox have never forgotten these fundamental principles, and we are confident that if we go forward into the new year observing these basic requirements many of our present problems will disappear.

Contained in this announcement is a statement by Mr. Darryl F. Zanuck on our production plans. You should read it carefully as an outline of things to come. You will note that we have set our plans so that we shall have a maximum of flexibility in our producing operations. In this changing world we must be in a position to take advantage of new conditions as they arise.

Distribution next season will be governed by the terms of the Consent Decree. While this imposes new conditions on our sales operations, it should be obvious to all that, if exhibitors are to continue to receive good pictures, they must cooperate with distribution to the end that pictures shall be sold as extensively as possible and at a price that is fair. From exhibitors we shall expect and demand a fair price for our product.

Just as exhibitors expect us to produce the best pictures of which we are capable, so have we every right to expect our customers to give to our pictures a promotional support which will insure them proper public recognition.

This is the platform on which we are entering the new season. Far from being timorous or doubtful, we know precisely what we are doing, and we are going to do it with confidence that our efforts will be rewarded both by our customers and by the public, which supports us both.



President
20th Century-Fox Film Corporation



Six months ago, in conference with Sidney Kent and Joseph M. Schenck, we realized that in the coming year any film company that wished to progress and keep abreast of the times would have to make a more strenuous effort than ever before in the history of the industry.

To this end we have signed additional manpower, both producers and directors, and have fortified our lineup of stars and players. We realize that each new film must stand on its own feet as an attraction to theatre-goers. For six months we have worked toward this goal with the signing of distinguished personalities, some of whom are listed on the following pages. More will be added because 20th Century-Fox will leave no stone unturned to assure for itself and its customers the greatest product possible.

Thus, despite theatre conditions, despite outside competition, despite the war—20th Century-Fox marches on—greater and stronger than ever!

Darryl F. Zanuck

Vice-President in Charge of Production
20th Century-Fox Film Corporation

JOSEPH M. SCHENCK

DARRYL F. ZANUCK
Vice-President in Charge
of Production

WILLIAM GOETZ
Vice-President

Producers



Ralph Dietrich



Mark Hellinger



Ernst Lubitsch
(Producer-Director)



Walter Morosco



William Perlberg

Directors

John Brahm
Otto Brower
Irving Cummings
John Ford
Eugene Forde
Thornton Freeland
H. Bruce Humberstone
Henry King
Fritz Lang
Walter Lang
Rouben Mamoulian
Archie Mayo
Ray McCarey
William McGann
Irving Pichel
Gregory Ratoff
Jean Renoir
James Tinling

WILLIAM KOENIG, Studio Production Manager · HERMAN WOBBER, General Manager of Distribution



Nunnally Johnson



Robert Kane



William Le Baron



Milton Sperling



John M. Stahl
(Producer-Director)



Sol M. Wurtzel

Writers

John Balderston
Philip Dunne
Robert Ellis
Helen Logan
Ken Englund
Steve Fisher
John Taintor Foote
Marcus Goodrich
Sam Hellman
Brown Holmes
Arthur Kober
John Meehan
Seton I. Miller
Dudley Nichols
Frank S. Nugent
John O'Hara
Robert Pirosh
Joseph Schrank
Allan Scott
George Seaton
Jo Swerling
Dwight Taylor
Lamar Trotti
Karl Tunberg
Dale Van Every
Darrell Ware
John Wexley

The Star

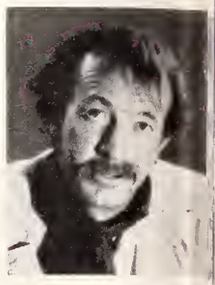

Don Ameche


Lynn Bari


Joan Bennett


Jack Benny


Milton Berle


Walter Brennan


Joan Davis


James Ellison


Alice Faye


Henry Fonda


Kay Francis


Jean Gabin


Mary Beth Hughes


Walter Huston


Dean Jagger


Brenda Joyce


Nancy Kelly


Laurel & Hardy


Carmen Miranda


Lloyd Nolan


Jack Oakie


Pat O'Brien


Maureen O'Hara


Sidney Toler


Marjorie Weaver


Arleen Whelan


Warren William

nd Players



John Carradine



Claudette Colbert



Laird Cregar



Alan Curtis



Linda Darnell



Jane Darwell



Virginia Gilmore



Betty Grable



Richard Greene



Charlotte Greenwood



Edmund Gwenn



Mary Howard



Anna Lee



Sheldon Leonard



John Loder



Ida Lupino



Victor Mature



Roddy McDowall



John Payne



Walter Pidgeon

appearing in "HOW GREEN WAS MY VALLEY"



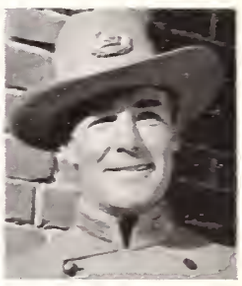
Tyrone Power



Cesar Romero



George Sanders



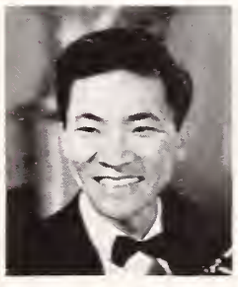
Randolph Scott



Jane Withers



Cobina Wright, Jr.



Sen Yung

Watch Fo

20th Century-Fox, having faith in these new young players has given them important parts in important pictures so that their ascendancy to stardom will be greatly expedited.



Dana Andrews

Who scores so strongly in "Belle Starr" that he has just been awarded one of the two starring roles in "Swamp Water."



Anne Baxter

Her fresh charm seen in "Charley Aunt" and the comes a great sta ring opportunity "Swamp Wate



Carole Landis

The studio has great plans in store for her blonde beauty and thrilling talent. New triumphs for her in 1941-42 after "Moon Over Miami."

These New Stars!

Good stories, more than anything else, are the determining factors in the development of new stars — a vital element in our business.



John Shepperd

He forges to the top with his performance in "Belle Starr." Indubitably, one of the great marquee names of tomorrow!



Gene Tierney

This flaming new personality skyrockets to stardom in the never-to-be-forgotten title role of "Belle Starr."



John Sutton

He clicks strongly in "A Yank in the R. A. F." and soon will be seen in other outstanding roles. A real discovery!



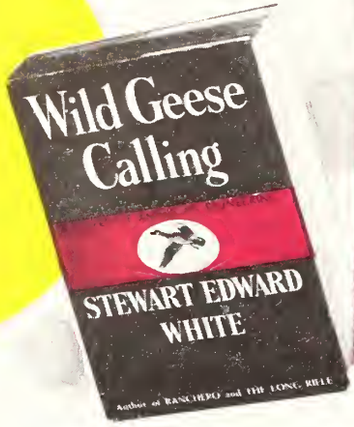
George Montgomery

Becomes the screen's great outdoor action star in a series of Zane Grey stories beginning with "The Last of The Duanes"!

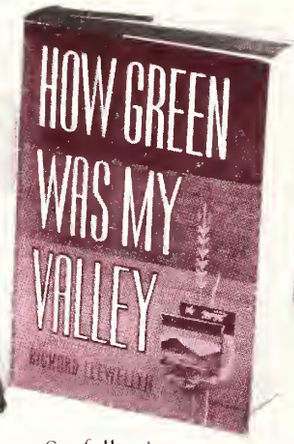
FROM THESE IMPORTANT PROPERTIES 20TH CENTURY-FOX WILL PRODUC

This is only a partial list of the sto

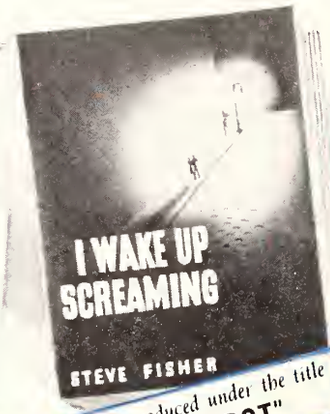
Best Sellers



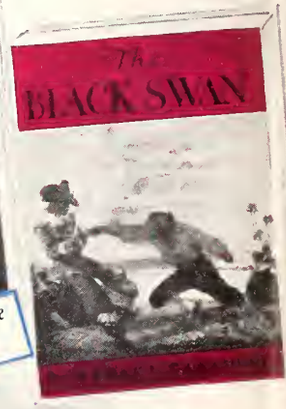
See following pages

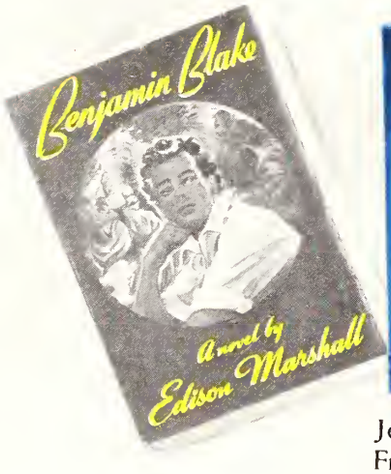


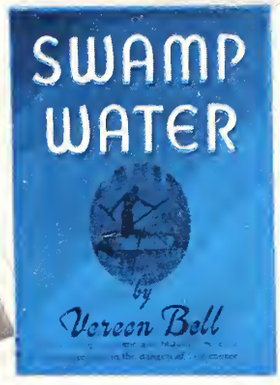
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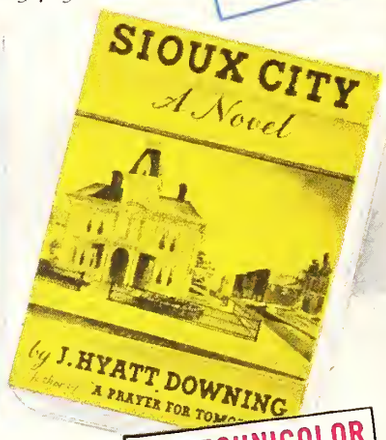
To be produced under the title **"HOT SPOT"**







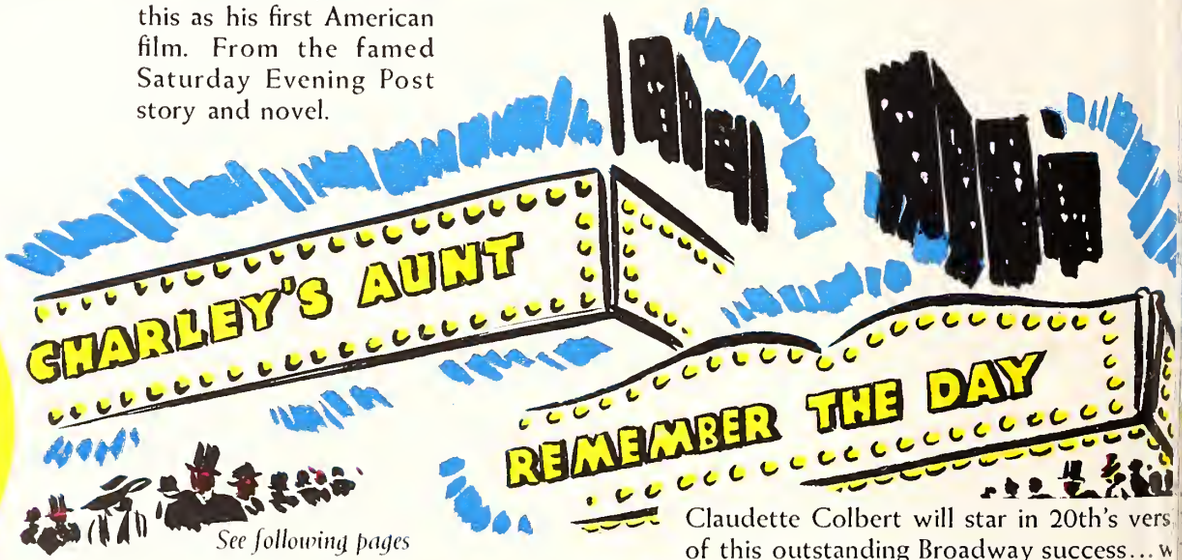
Jean Renoir, the great French director, will make this as his first American film. From the famed Saturday Evening Post story and novel.



IN TECHNICOLOR

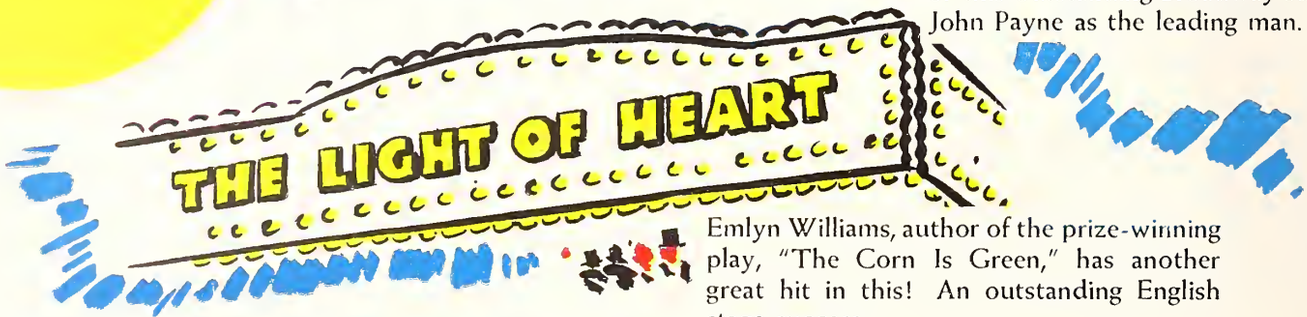


Stage Plays



See following pages

Claudette Colbert will star in 20th's vers of this outstanding Broadway success... w John Payne as the leading man.



Emlyn Williams, author of the prize-winning play, "The Corn Is Green," has another great hit in this! An outstanding English stage success.

ND OTHERS AS GREAT AND AS TIMELY...
'S 1941-42 PROGRAM OF PICTURES!

c. in preparation at the studio

A Wealth of Stories

HELLO, FRISCO, HELLO

Turbulent drama set against the colorful background of the Barbary coast. Produced with all the grandeur and exitement of IN OLD CHICAGO! Gene Tierney in an outstanding role.

THE SHORES OF TRIPOLI

Timely, exciting, adventuresome story built around an historic locale. More timely today than ever before.

A YANK IN THE R.A.F.

See following pages.

WHITE COLLAR GIRL

A romantic comedy with Betty Grable in the title role. One of the best box-office titles in years because thousands of young women know its significance. It's made to order for the millions who went for Kitty Foyle.

CONEY ISLAND

A title that's been pre-sold for four generations. The famous playground woven excitingly into a story of the gay blades who made it gay in the gay nineties. In fact, it's life with father at Coney Island!

MOON TIDE

The primitive, powerful story of a murderer who rescues a beautiful girl from death to forge their infatuation into a mystic and tender love. A perfect vehicle for the American debut of the celebrated French star, Jean Gabin; co-starring Ida Lupino.

TEN GENTLEMEN FROM WEST POINT

Here's the stirring drama of the birth of the Academy —the very heart and soul of the U. S. military establishment. You may well be proud to play this picture.

SONG OF THE ISLANDS

(In Technicolor)

A William LeBaron production, lavishly mounted in glorious Technicolor. A romantic love story fused into the rich colorful background of the South Seas.

RIGHT TO THE HEART

Something entirely new in a musical story—a fresh funny piece with a mixture of melodrama and melody. Betty Grable, John Payne head the cast.

BELLE STARR

(In Technicolor)

See following pages.

WEEK-END IN HAVANA

(In Technicolor)

See following pages.

LAW AND ORDER, INC.

A great human story by the celebrated dramatist, John Wexley, built on the life and triumph of the dauntless District Attorney who destroyed the ruthless Murder Syndicate.

CHICAGO GAL

Nunnally Johnson, famous author and screen producer, has done this melodramatic comedy about the Chicago lass who is not only a modern girl but one who's away ahead of her time.

SUN VALLEY SERENADE

See following pages.

CONFIRM OR DENY

Thrill-packed, timely story of newspaper men in England under the blitz. Don Ameche will have leading role.

On the following pages, 20th Century-Fox announces seven of its early attractions for the season of 1941-42. Some of these pictures are practically completed; others have progressed so far in production that their completion is assured for early screening. We urge you to look at these pictures at the Trade Showings and determine for yourself the entertainment and boxoffice values they represent!

He's the No. 1 Boxoffice Girl of the Year!



JACK BENNY

in

CHARLEY'S AUNT



with

KAY FRANCIS
JAMES ELLISON

and

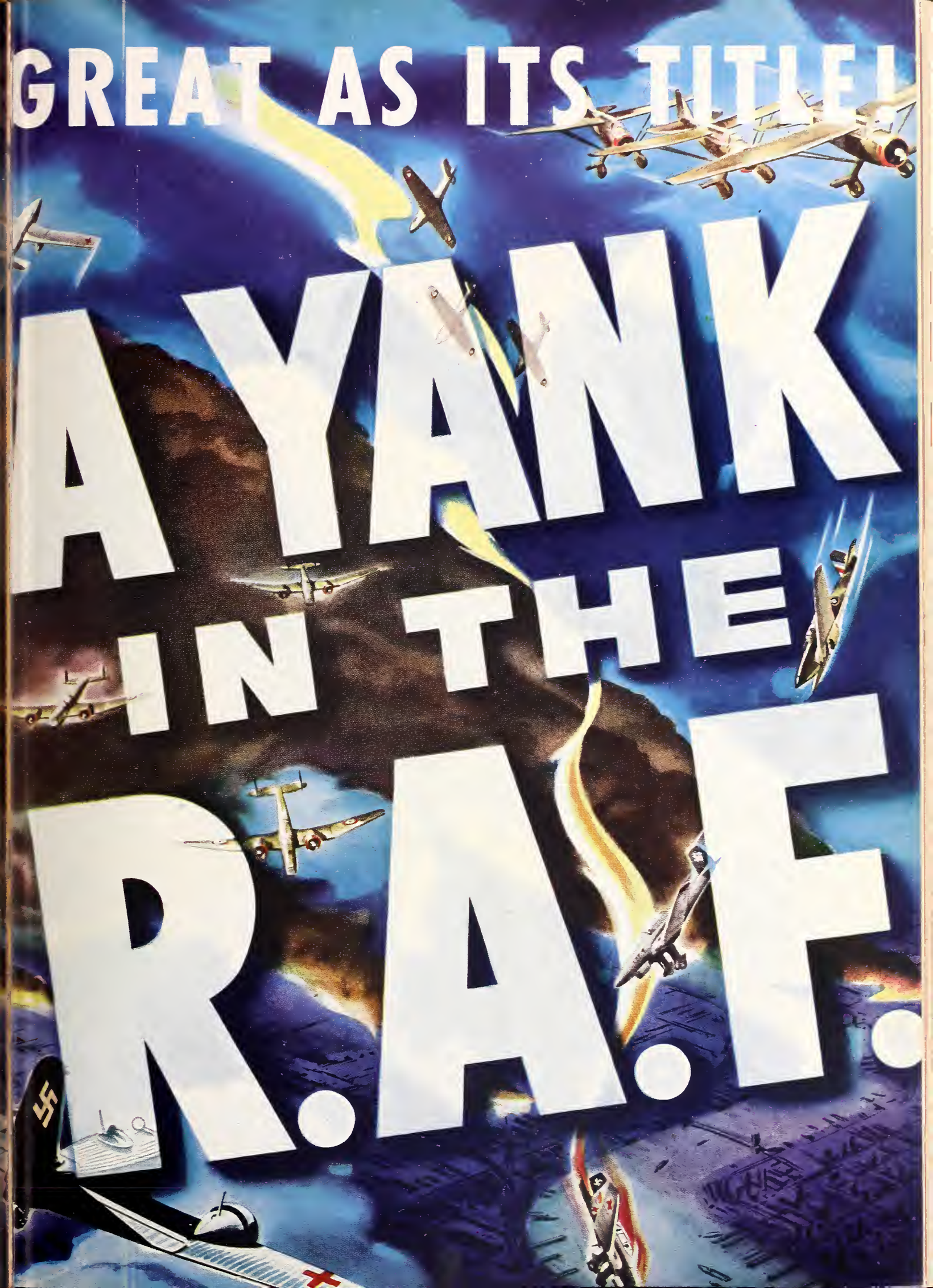
Edmund Gwenn • Laird Crega
Reginald Owen • Arleen Whela
Ernest Cossart • Anne Baxte
Richard Haydn

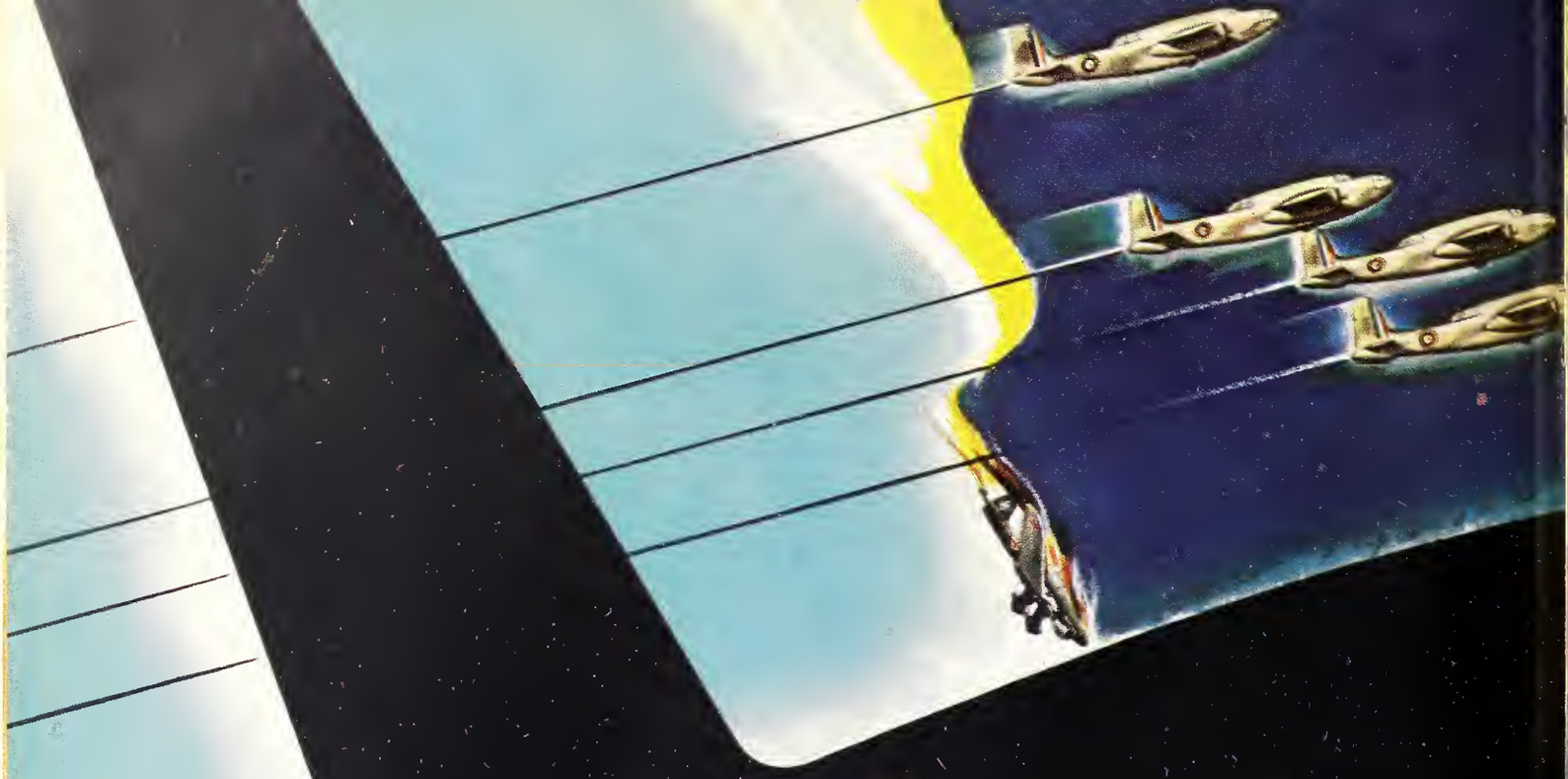
Directed by Archie Mayo

Produced by William Perlberg
Screen Play by George Seaton

20th CENTURY FOX

WATCH FOR
TRADE SHOWING
ANNOUNCEMENTS!


GREAT AS ITS TITLE!
A YANK
IN THE
R.A.F.



TYRONE POWER

as the Yank

in

A YANK IN THE R·A·F·

with

BETTY GRABLE

as the sweetheart of the Yank . . .

and JOHN SUTTON

REGINALD GARDINER

Produced by

DARRYL F. ZANUCK

Directed by

HENRY KING

Associate Producer Lou Edelman

Screen Play by Darrell Ware and Karl Tunberg

Original Story by Melville Crossman



WATCH FOR TRADE SHOWING ANNOUNCEMENTS!

20th CENTURY FOX

With All the Boxoffice Power of "Jesse James"!



BELLE STARR

THE BANDIT QUEEN

IN TECHNICOLOR


A GREAT NEW SCREEN PERSONALITY! . . . Miss GENE TIERNEY FLAMES TO STARDOM AS "THE BANDIT QUEEN"!
No woman was ever a more tender sweetheart . . . or a more relentless champion of right!
BELLE STARR
THE BANDIT QUEEN
with
RANDOLPH SCOTT • GENE TIERNEY
and
Dana Andrews • John Shepperd
Elizabeth Patterson • Chill Wills
Directed by Irving Cummings
Associate Producer Kenneth Macgowan
Screen Play by Lamar Trotti
Story by Niven Busch and Cameron Rogers
IN TECHNICOLOR
20th CENTURY FOX
WATCH FOR TRADE SHOWING ANNOUNCEMENTS!


Sun Valley Serenade



SONJA HENIE · JOHN PAYNE



making gay love!

with the sky the limit!

in fun, music and winter sports!

Sun Valley Serenade



plus the irresistible rhythms
of 7 smash hit songs played by

GLENN MILLER AND HIS ORCHESTRA

who make even the snow hot . . .
in America's glorious vacationland!

Mack Gordon and Harry Warren *hits!*

"I Know Why And So Do You"
"At Last"
"It Happened In Sun Valley"
"Chattanooga Choo Choo"
"The World Is Waiting
To Waltz Again"
"I'm Lena The Ballerina"
"The Kiss Polko"



and MILTON BERLE
and LYNN BARI
and JOAN DAVIS
and the NICHOLAS BROTHERS

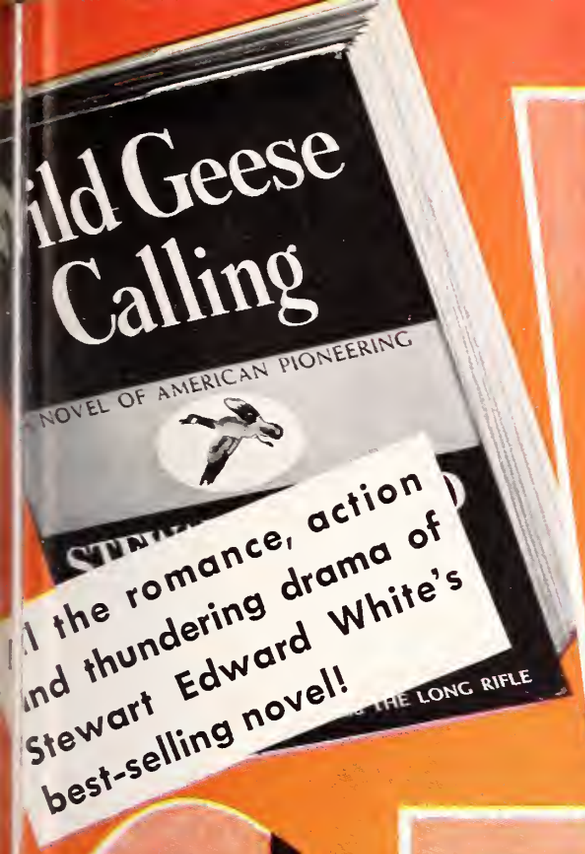


Produced by MILTON SPERLING
Directed by
H. BRUCE HUMBERSTONE

Screen Play by Robert Ellis and Helen Logan
Story by Art Arthur and Robert Harari
Dances staged by Hermes Pan

WATCH FOR TRADE SHOWING ANNOUNCEMENTS!

20th CENTURY FOX



WILD GEESE CALLING

HENRY FONDA

JOAN BENNETT

in STEWART EDWARD WHITE'S

WILD GEESE CALLING

with

WARREN WILLIAM · ONA MUNSON · BARTON MacLANE

Directed by John Brahm • Produced by Harry Joe Brown

Screen Play by Horace McCoy



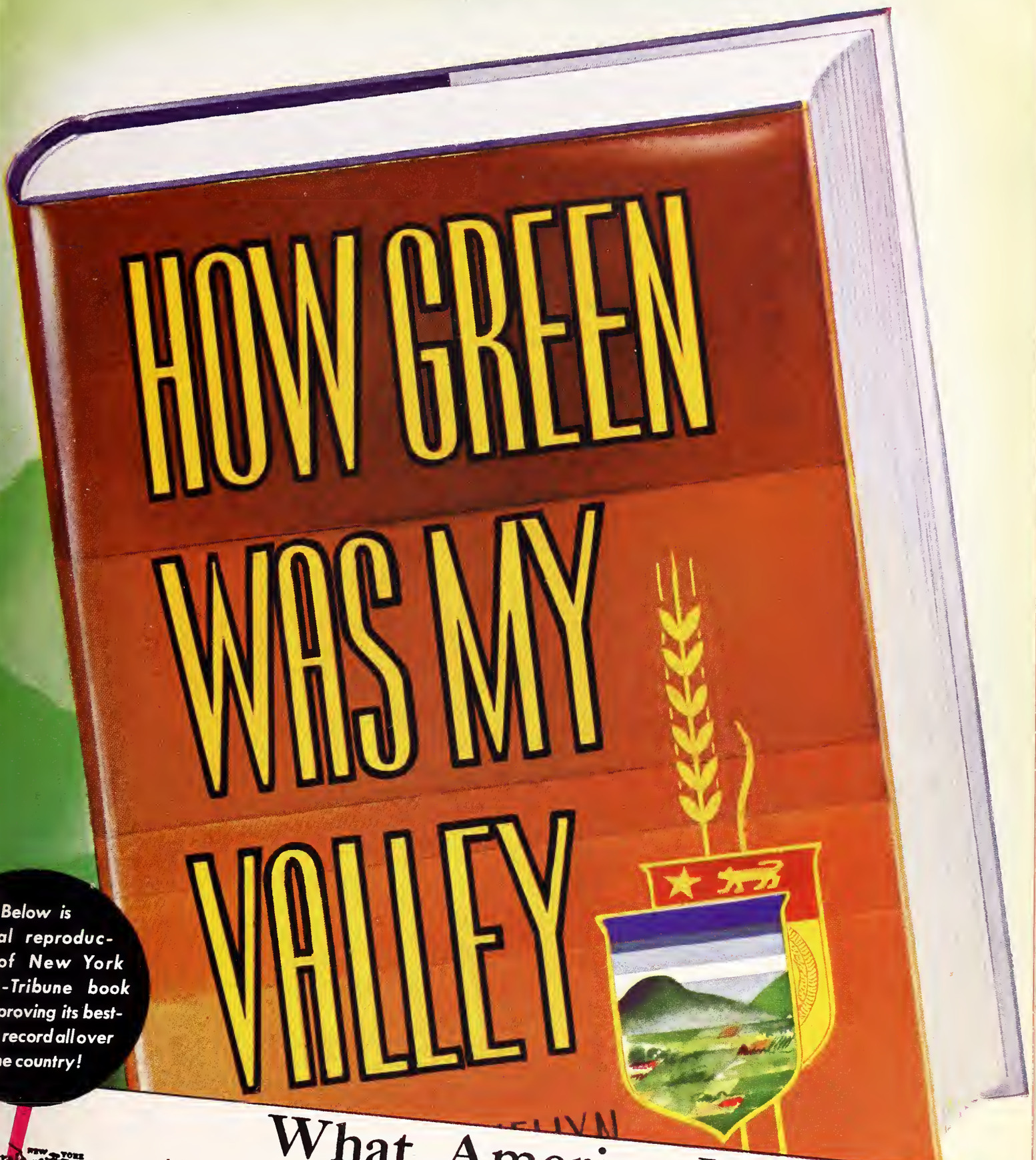
OUT OF THE PAGE OF A THRILLING BOOK

. . . THE TWO-FISTED LUMBERJACK . . . THE DANCE HALL QUEEN!

WATCH FOR TRADE SHOWING ANNOUNCEMENTS!

20th CENTURY FOX

ne of the Great Books of Our Time!



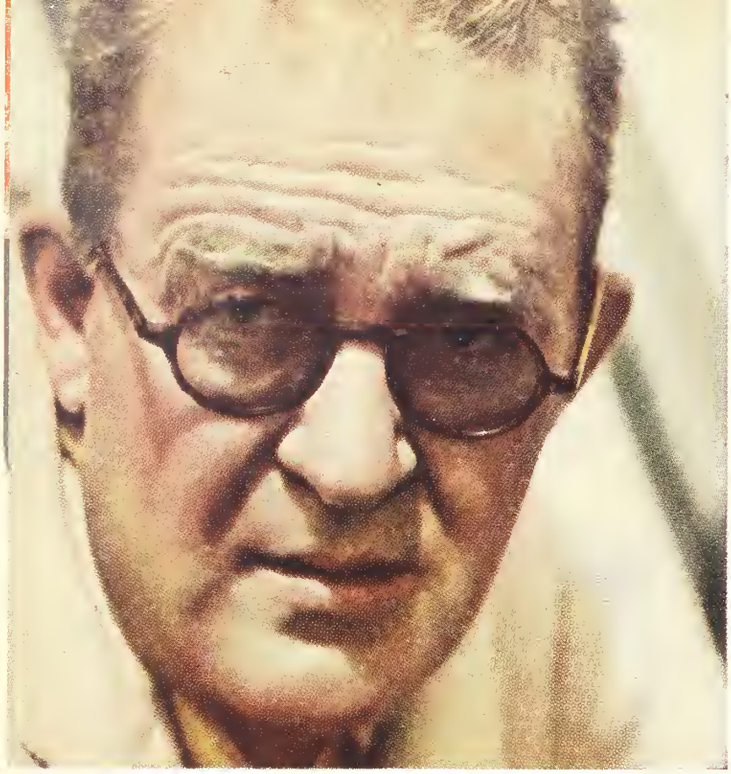
Below is actual reproduction of New York Herald-Tribune book chart, proving its best-seller record all over the country!

What America Is Reading

New York Herald Tribune BOOKS

...has arranged with the leading booksellers ... the country to report each week their sales of the first six titles in fiction and non-fiction to give our readers an accurate picture of what is being read in America. Only titles reported three or more times are charted. The following books were reported ... the week ended May 17th, 1940:

| FICTION | Albany—R. F. Clapp, Inc. | Baltimore—Remington-Putnam | Berkeley—Euclid Book Co. | Berkeley—Sather Gate Book Shop | Boston—Jordan Marsh Co. | Boston—Old Corner Book Store | Boston—Personal Book Shop | Buffalo—Otto Ulbrich Co. | Burlington—McAuliffe's | Cedar Rapids—Sanford's | Chattanooga—T. H. Payne Co. | Chicago—Brentano's | Chicago—Marshall Field & Co. | Chicago—Fred Harvey | Chicago—Knock's | Cincinnati—Kidd Book Store | Cleveland—Burrows Brothers Co. | Cleveland—Fred Harvey | Cleveland—Korner & Wood | Columbus—F. & R. Lazarus | Denver—Kendrick Bellamy Co. | Detroit—Doubleday, Doran | Detroit—J. L. Hudon Co. | Fort Wayne—Wolf & Dressler | Fort Worth—The Fair | Hartford—Brentano's | Hollywood—Hollywood Book Store | Houston—Pillot's | Indianapolis—L. S. Ayres & Co. | Kansas City—Fred Harvey | Los Angeles—Campbell's | Los Angeles—J. W. Robinson | Milwaukee—Schuster's | Minneapolis—Powers | Nashville—Stokes & Stockell | New Bedford—H. S. Hutchinson & Co. | New Orleans—F. F. Hansell & Bro. | New York City—Brentano's | New York City—Doubleday, Doran | New York City—Putnam's | New York City—Scribner's | New York City—Wanamaker's | Oakland—Kahn's | Oklahoma City—John A. Brown Co. | Omaha—Matthews Book Store | Pasadena—Vroman's | Philadelphia—Brentano's | Philadelphia—Doubleday, Doran | Philadelphia—Strawbridge & Clothier | Pittsburgh—Joseph Horne Co. | Pittsburgh—Kaufmann's | Portland, Me.—Campbell's Book Store | Portland, Me.—Loring, Short & Harmon | Portland, Ore.—J. K. Gill Co. | Providence—The Book Shop | Sacramento—Levinson's Book Store | St. Louis—Doubleday Doran | St. Louis—[illegible] |
|---|---|---



Produced by
DARRYL F. ZANUCK

Directed by
JOHN FORD

"How Green Was My Valley" is the crowning achievement of a masterful director! Only to John Ford could such an important property be entrusted! Bigger than "The Grapes of Wrath"

A perfect cast vivifies the famous roles!



WALTER PIDGEON
as Mr. Gruffyd



MAUREEN O'HARA
as Angharad



ANNA LEE
as Bronwen



Roddy McDowall
as Huw Morgan



Donald Crisp
as Father Morgan



Sara Allgood
as Mrs. Morgan

WATCH FOR TRADE SHOWING ANNOUNCEMENTS!

20th CENTURY FOX



in Technicolor

Week-End in Havana



MIRANDA . . . she likes ROMERO ver-ee much!





ALICE FAYE and JOHN PAYNE pitch woo . . . under that Havana moon!

20th pairs them up . . . to give you the picture all musicals will be measured by!

Alice **FAYE**
John **PAYNE**
Carmen **MIRANDA**
Cesar **ROMERO**

in

20th CENTURY FOX

Week-End in Havana

IN TECHNICOLOR

with

COBINA WRIGHT, Jr.
GEORGE BARBIER
LEONID KINSKEY

Directed by Walter Lang
Produced by William LeBaron

Lyrics and Music by Mack Gordon and Harry Warren
Dances staged by Hermes Pan

Tentative Release Schedule For August and September

Release Date	*Production*
August 1	CHARLEY'S AUNT
8	DRESSED TO KILL
15	WILD GEESE CALLING
22	PRIVATE NURSE
29	SUN VALLEY SERENADE
September 5	CHARLIE CHAN IN RIO
12	BELLE STARR (in Technicolor)
19	MARRY THE BOSS' DAUGHTER
26	A YANK IN THE R. A. F.



Printed in U.S.A.

46 OF THE 95 ARBITRATION CASES FILED TO DATE HAVE BEEN SETTLED

22 Awards Entered, 24 Other Cases Settled or Withdrawn; Four Boards Have Had No Cases; New York Had Most

Arbitration of motion picture disputes under the terms of the New York consent decree neared the end of the first half year of operation this week with a record of 95 cases filed in 28 of the 32 tribunals of American Arbitration Association during the first five and a half months. Complaints were restricted to "some run" and "clearance" actions under Sections VI and VIII of the decree. Not until September 1st, when "new order" selling becomes operative will specific run, and other grievances be subject to arbitration. Cases to July 15th are detailed starting on page 49. Wednesday four more awards and one new case were reported.

Although the number of cases entered to then at the rate of about 19 a month, did not equal the flood of actions which many circles forecast in January both exhibition and distribution have expressed themselves as generally satisfied with the operation of the new system of adjusting grievances. Although a few cases have dragged on for several months, most have been brought to hearing and disposed of within 90 days.

22 Awards Entered

During the period 22 awards have been entered by arbitrators in all sections of the country. Twelve of the complaints so decided were dismissed while eight awards found for the complaining exhibitor, granting either some run, or a reduced clearance. In two cases at Washington and Denver the award was split, granting part of the petition and denying other sections. Three of the dismissals were appealed by exhibitors.

The Appeals Board upheld the arbitrator in its first ruling on the Ken theatre (Chicago No. 1) complaint while appeals from Dallas and Washington are still pending.

The settlements, totaling 23 on July 15th, topped the number of decisions by one and were hailed generally as a sign of increasingly conciliatory relations between exhibition and distribution. Almost half of the withdrawals occurred before the cases reached a formal hearing. Only in one case was an agreement reached in the form of a formal consent dismissal, registered as an arbitrator's award.

Four tribunals, Des Moines, Indianapolis, Omaha and Seattle have as yet received no complaints. St. Louis, Salt Lake, Portland, Oklahoma City, New Orleans, Minneapolis, Memphis and Cleveland are currently inactive, with all cases submitted to their tribunals either withdrawn or decided. New York leads all offices with a total of seventeen cases on file.

Following the postponement of Pittsburgh's second case, the clearance complaint of David Green, operator of the Beacon theatre, from June 23d until December 8, 1941, it was revealed that cases involving both clearance and specific run may be continued over until after Section XI of the decree, dealing with particular run, becomes effective in September. According to the New York office of the AAA, Samuel Pringle, arbitrator of the Pittsburgh complaint, ruled that specific run, as well as clearance was involved and set the hearing back.

It is held also that complaints filed in two parts may be postponed until after September. Although there has been no instance of it to date, it is held that a clearance section could be heard now, and the run demand heard later. In cases where clearance has been denied, or termed a request for run, this continuation would save exhibitors the cost of filing a new action in September, it is said.

Four New Awards

The Forest Theatre Corporation at New Haven won its complaint in the first Connecticut arbitration case at New Haven on Monday when Frederick H. Wiggin, arbitrator, ordered the "Big 5" distributors to reduce from 14 to seven days the clearance held by the Rivoli, West Haven, over the Forest.

Mr. Wiggin ruled that the 14 day margin held by the Rivoli, built in 1939, over the older Forest is "unreasonable" within the scope of Section VIII of the consent decree and ordered an immediate cut to seven days. Although admitting the Rivoli was newer and in a better location he upheld the prior establishment of the Forest. He said that the award adequately reflects the Rivoli's claim to preference and continued clearance over the Forest.

"The force of the argument that the Rivoli is entitled to recognition because it pays higher rentals," Mr. Wiggin stated, "would have operated with more weight if it had been demonstrated whether the difference in rentals was

(Continued on following page)

Boston Arbitrator Cites Decision of Defunct NRA as Basis for Clearance

The bones of the "Blue Eagle" were dug up in Boston Monday as John A. Daly, arbitrator, cited a ruling of the long dead Motion Picture Code Authority as the basis of a "fair and reasonable" clearance.

His decision, the third filed with the Boston tribunal, found in favor of the Big Five defendants, dismissing the clearance case of the Garboose Brothers of Athol, Mass. Their complaint, asking no clearance at all, was the second Boston Case.

The complainants, Abraham, Samuel and Jacob Garbose, operators of the York and Capitol theatres in Athol, in a complaint filed February 25, 1941, alleged that the present clearance was unfair and asked that they be allowed to exhibit pictures on national release date. The York is operated continuously, while the Capitol is operated on weekends only.

In summing up the complaint, Mr. Daly pointed out that at present pictures are shown in Athol and Gardner, Mass., after the first run showing in Boston and after showing in Fitchburg, Mass.

"I find," the arbitrator reported, "that, as a result of the contracts governing the exhibition of pictures in Fitchburg, Gardner and Athol, there is in substance a clearance granted in favor of Fitchburg over Athol and Gardner and that there is no clearance as between Athol and Gardner.

"The situation of clearance in favor of Fitchburg over Gardner has existed since 1934. At that time, there was in existence the code authority of the Motion Picture Industry under the so-called NRA. A controversy arose before the Code Authority concerning clearance as between Fitchburg and Gardner, and on November 22, 1934, the Code Authority rendered a decision between the then operators of the Orpheum and Uptown theatres in Gardner and the Maine and New Hampshire theatres to the effect that Fitchburg was entitled to clearance over Gardner and that seven days maximum clearance between the two towns was reasonable. Since that time, the practice has been to give Fitchburg clearance over Gardner and to give no preference or clearance as between Gardner and Athol".

It was noted that the competitor, George A. Giles, plays pictures late to get advantage of advertising in the larger centres. The Garbose brothers prefer to play the pictures at the earliest time.

"I find," the arbitrator summed up, "that there is no considerable amount of patronage drawn from one city, or from the surrounding competitive area, to the other because of the time in which the pictures are shown in one or the other place. Neither Gardner nor Athol has national release date. Were either to have national release date, to the exclusion of the other, I find that it is highly probable, if not absolutely certain, that the one playing national release date would attract a considerable patronage which would otherwise remain in the other city. I find that it is reasonable that clearance shall exist in Fitchburg as against Gardner and Athol, and I therefore find that the present clearance in the Fitchburg, Gardner and Athol area is reasonable."

Costs were assessed against the complainants.

DECISIONS IN ALBANY, LOS ANGELES

(Continued from preceding page)

the cause or the effect of the clearance. Possibly it is partly cause and partly effect, but the evidence does not satisfactorily demonstrate it. If the clearance is the cause of the difference and if the difference ought, in and of itself, to prevent a change of clearance, then on the circumstances of this case clearance could never be modified while the difference lasted, and this in my opinion is a result not contemplated by the decree."

With regard to advertising, upon which respondents and interested parties laid great stress, the arbitrator found that the Forest "will have to change its method of advertising in order to avoid breach of the contract regulations regarding advertising during a prior run."

New York

Day and date booking was granted Alex Papayanakos on Tuesday for his American theatre, Canton, N. Y. by Morton J. Hall, arbitrator in the first two Albany cases. He ruled that the 14 day margin granted by RKO, in Case One and Warners, in Case Two to Schines Strand at Ogdensburg, 20 miles distant, is unreasonable. Costs were assessed against the distributors. Double bills, chance games and giveaways were cited against the Strand in the arbitrator's analysis.

At New York, following agreement of all parties, the clearance complaint of John Carbone, operator of the Temple theatre at Union City, N. J., was withdrawn Thursday. The case was the tribunal's tenth. Mr. Carbone's complaint sought reduction of the 10 day clearance of the Summit and Roosevelt theatres in Union City to day and date.

New York's tribunal, by far the most active in the country, received its 17th case on Monday when the Keyport Theatre Company, operator of the Strand at Keyport, N. J., filed a clearance action against Warners, 20th Century-Fox, RKO and Paramount.

David Snaper, head of the Snaper Circuit which controls the Keyport, asked that the 12 day clearance held by Asbury Park first run houses be reduced. Last week a similar complaint, New York Case No. 16, was filed by the Liberty-Freehold Theatre Corp., also operated by Mr. Snaper.

Los Angeles

Herbert Cameron dismissed the final count of the Los Angeles clearance complaint of O. W. Lewis, operating the Mission Playhouse at San Gabriel after ruling that the arbitrator cannot rezone booking areas. Paramount, MGM, and Loew's were told that clearance of the Alhambra and Garfield theatres, Alhambra over the Rosemeal and Garvey theatres shall be seven days after the Mission run. Costs were shared by complainant, distributors and the intervening Edwards, United West Coast and Alhambra Amusement Co. circuits.

The fourth Chicago complaint filed last week against Balaban and Katz circuit by Mort D. and Frank Goldberg, operators of the Portage theatre, this week appeared likely to raise the question of double features in an arbitration issue for the first time.

Several other unusual clauses were incorporated in the briefs filed by the attorneys, Sabath, Perlman, Goodman and Rein, representing the Portage, some of which are said to be the first of their kind ever put in a claim to any arbitration board.

Petitioner claims that the Portage was built in 1919-1920 and that the respondent houses, the B&K Gateway, Belpark and Will Rogers, were constructed in the years 1925, 1930 and 1936, and that the facilities and seating capacity being equal, and the Portage being the first theatre in the community, it was entitled to first choice of releases in the vicinity. It also charges distributors showed favoritism in selling product and refused to sell the Portage until they had satisfied the demands of the Balaban & Katz Corporation with respect to the respondent theatres.

The petition further said that during the years of 1934-35-36 the Portage theatre ran a single feature program but that since B & K started a double feature policy commencing with the 1937-38 season distributors had taken away such pictures as were formerly sold to the Portage, thereby devaluating the product that the Portage is now able to obtain in proper running time, and forced the latter to pursue a double feature policy against their wishes.

Balaban & Katz will fight the suit and have retained the firm of Spitz and Adcock as legal counselors.

Richard F. Kuhns, Chicago attorney will arbitrate the clearance demand of James Steininger's Lawn theatre. Hearings start July 29th.

Washington

Hearings at Washington on the two complaints of L. W. Lea, Danville, Va., operator, Case No. 4 and 5, ended July 10th after three sessions. Judge Bolitha J. Laws, arbitrator, took briefs under advisement.

Testimony at the hearings contered on efforts by Abram F. Myers, national counsel of Allied Theatre Owners, and Mr. Lea's attorney to refute distributor statements that the Lea and Schoolfield theatres, seeking some run and clearance awards, were inferior to the Wilby and Kincey, Danville Enterprises, and S. W. Craver houses, interested parties in the case. Mr. Myers also charged that all five consenting companies had forced the Lea houses to run double bills and cut prices by giving them inferior product.

Efforts were made to support and deny claims as to the relative superiority of equipment and location of the several theatres involved. Photographic evidence was accepted by the arbitrator. A number of pictures of the Lea houses and other Danville theatres were entered into the record.

Both H. F. Kincey and Robert Wilby were called to the stand by their attorney, Thomas Varnum, to testify that their houses are among the newest and best equipped in the area and are thereby entitled to distributor preference. Mr. Wilby denied, however, that distributor affiliation resulted in preferential treatment or unfair restriction of competition. Rudolph Berger, Washington manager for MGM, denied that he had warned Mr. Lea that Wilby and Kincey planned to "take over Danville" and that he had restricted bookings for the Lea or Schoolfield. John Casky, attorney for Fox, presented witnesses to state that projection and other facilities in the Lea houses were not equal to competitive installations.

San Francisco

Roger Sherman, San Francisco attorney, has been named by the AAA to arbitrate the clearance complaint of A. C. Karsky of Oakland against RKO, Warners and 20th Century-Fox, the tribunal's second complaint. Mr. Sherman was appointed by the AAA after the parties had been unable to reach an agreement on arbitrators listed on the local panel. The case involves Oakland first run theatres and the Fox West Coast and Golden State circuits, who intervened.

New Haven

The dean of the Yale University Law School, A. G. Gulliver, will arbitrate New Haven's second complaint, clearance action of the Saybrook (Conn.) Theatre against MGM, RKO, and Warners. Hearings will start July 22nd.

In the third New Haven case Warners have asked to intervene for the Strand, Embassy and Palace theatres, New Britain, in the complaint of Fred Quatrano. He seeks a 7-day clearance only by New Britain theatres over his New Newington theatre, now under construction for August opening.

Cincinnati

Hearing of F. W. Rowlands, Columbus, O., circuit operator's clearance complaint against the five consenting companies asking adjustment of the seven-day clearance which Neth's Markham holds over his Parsons, scheduled for July 10, before arbitrator Anthony B. Dunlap, has been postponed until August 5th. Postponement was necessitated by absence from the city of some of the defendants.

Milwaukee

Milwaukee's second arbitration case in which Lee Macklin, operator of the Grand theatre in New London, Wis., charges the Big Five with giving unreasonable clearance to the Rio and Appleton theatres, Appleton, Wis., has had its fourth postponement, this time from July 17th to July 23d. The latest postponement was granted at the request of J. H. Lorentz, branch manager for 20th Century-Fox, who on the hearing date was attending the company's convention.

Boston

The fourth case filed in Boston by the Waltham Amusement Company, operating the Grand at Waltham, Mass., against the Big Five on a clearance had a one-day hearing Thursday before arbitrator William Harold Hitchcock. Both parties waived the one-hour argument and briefs will be filed within 10 days. No date has been set on the fifth case brought by the Taunton Amusement Company, operated by the same parties. The complaint is similar but the complainant preferred the cases be tried separately. Mr. Hitchcock has also been appointed arbitrator in this case.

A-Mike Vogel Addresses Advertising Club

Showmanship as applied to theatre promotion is geared to sell merchandise as well as theatre tickets. This was the theme of a talk made by A-Mike Vogel, chairman of Motion Picture Herald's Managers Round Table, before the Staten Island Advertising Club, on Tuesday. Mr. Vogel stressed that, though the term was usually applied to theatre operation, showmanship could be translated into increased sales by the progressive businessman who saw the possibilities of adapting the wide publicity given Hollywood stars and stories to the promotion of his own wares. This could be done, he noted, by working closely with the theatremen in mutually profitable campaigns.

The meeting, attended by over 100, also included representatives of various Staten Island theatre circuits. Mr. Vogel's appearance was arranged by Harry Black, general manager, and Edgar Goth, publicity director, of the Fabian Staten Island theatres.

"Comerford Day" Held

"Comerford Day" was held Thursday at the Boys' Club-Big Brothers Camp, near Dunn Lake, in the vicinity of Scranton, Pa. It is an annual event, inaugurated by the late M. E. Comerford, founder of the circuit of that name.

SUMMARY OF ALL ARBITRATION CASES

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
ALBANY							
Case No. 1	Clearance	American Theatres (Alex Papayanakos), Canton, N. Y.	RKO Radio	Schine's Strand and Pontiac, Ogdensburg	Morton J. Hall	April 29-May 6 May 13, 14, 15, 19	Day and date granted
Case No. 2	Clearance	American Theatres (Alex Papayanakos), Canton, N. Y.	Warner Bros.	Schine's Strand and Pontiac, Ogdensburg	Morton J. Hall	April 29-May 6 May 14, 15, 19	Day and date granted
ATLANTA							
Case No. 1	Clearance	Aaron H. Courshon, Parkway, Miami, Fla.	Paramount, MGM, Warners	Paramount Enterprises Circuit	Harold T. Patterson	July 24	.....
Case No. 2	Clearance	Aaron H. Courshon, Parkway, Miami, Fla.	20th Century-Fox	Wometco Circuit	C. A. Stair	June 28	.....
BOSTON							
Case No. 1	Some Run	Paulston, Inc. (Benjamin Gold), Park, Nashua, N. H.	"Big 5"	Colonial Theatres	Arthur L. Brown	March 14 (MGM settled before hearing	Some run granted
Case No. 2	Clearance	Garbose Bros., York, Capitol, Athol, Mass.	"Big 5"	Affiliated theatres in Boston and Fitchburg	John Daly	April 7-14-28-May 12, June 14	Complaint dismissed
Case No. 3	Clearance	Lucien des Coteau Manchester, N. H.	"Big 5"	State Operating Co., Manchester, N. H.	Henry Channing	May 19, June 7	Clearance reduced
Case No. 4	Clearance	Waltham Amusement Corp., Grand, Whittenton, at Waltham. Mass.	"Big F5"	Strand, Park, in Staunton	Dr. Ben. M. Selekman	June 23, 30 July 15	.....
BUFFALO							
Case No. 1	Some Run	Richard Detoto, Genesee, Mount Morris, N. Y.	20th Century-Fox and Warner Bros.	Family theatres, Mount Morris	Weldon D. Smith	Warners settled before hearing March 31	Some run, Fox '40-'41 granted
Case No. 2	Clearance	A. A. Carlson, Carlson, Mayville, N. Y.	"Big 5"	Jamestown, Mayville	.....	Case settled before hearing	.....
Case No. 3	Clearance	Helen Weisenberg, Sun, Rochester	"Big 5"	.....	.....	Case settled before hearing	.....
Case No. 4	Clearance	N. M. Konczakowski, Marlowe, Buffalo	"Big 5"	Niagara, Shea's Circuit	Richard H. Templeton	Case settled before hearing.	.....
CHARLOTTE							
Case No. 1	Clearance	H. B. Ram, Patricia, Aiken, N. C.	"Big 5"	Miller, Dreamland, Rialto, Augusta, Ga.	Guy O. Bagwell	June 25	Consent dismissal
Case No. 2	Some Run	Ellis Blumenthal, Lafayette, Winston-Salem	Paramount, RKO, Warners	Lincoln Theatre	C. V. Kilpatrick	June 16	.....
CHICAGO							
Case No. 1	Some Run	E. F. Van Derveer, State, Morris, Ill.	MGM	Anderson Circuit	Charles Zane Henkle	March 15	Some run granted
Case No. 2	Clearance	Ben Banovitz, Ken, Chicago	20th-Fox, Paramount, RKO	Schoenstadt Circuit	Charles P. Megan	March 20	Dismissed; Arbitrator upheld on appeal
Case No. 3	Clearance	James Steininger, Lawn, Chicago	"Big 5"	Marquette, Colony, Highway	Richard F. Kuhns	July 29	.....
Case No. 4	Clearance	G. C. S. Circuit, A. A. Courshon, Chicago	"Big 5"; U.A., Col., Univ. also cited	B. & K. Gateway, Belpark, Will Rogers	.....	.....	.....

[Continued on following page]

STATUS OF CASES THROUGH JULY 15

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
[*Continued from preceding page*]							
CINCINNATI							
Case No. 1	Some Run	Willis Vance, State, Newport, Ky.	Paramount, 20th-Fox,	Hippodrome, Strand, Newport	Stanley Matthews	May 28, June 4, 5	Complaint dismissed
Case No. 2	Clearance	F. W. Rowlands, Parsons, Columbus, O.	"Big 5"	Eastern, Neth Circuit	Anthony B. Dunlap	Aug. 4	.....
Case No. 3	Clearance	F. W. Rowlands, Main, Columbus	"Big 5"	Markham, Neth Circuit	Herbert F. Koch	June 27 July 10	.....
CLEVELAND							
Case No. 1	Some Run	Louis Israel, Ellet, Akron	"Big 5"	Co-operative Theatres of Ohio; Norka, Rialto	Dan B. Cull	March 28, June 17	Complaint dismissed
DALLAS							
Case No. 1	Some Run	Joseph's Drive-In, Austin, Texas	MGM, 20th-Fox	Interstate, Underwood, Ezell theatres, Dallas	C. F. O'Donnell	Case settled before hearing	.....
Case No. 2	Some Run	Ruben Frels, Norbana, El Camp, Texas	"Big 5"	.....	L. M. Jordan	May 28	Complaint dismissed, appealed
Case No. 3	Clearance	L. M. Rice, Campus, College Station, Tex.	"Big 5"	Palace, Queens, Dixie, Bryan, Tex.	Lloyd W. Klingman	June 9	.....
DENVER							
Case No. 1	Some Run	Joseph G. Goodstein	20th-Fox, MGM Paramount	Intermountain theatres, Fox, Longmont	George D. Begole	March 25-26-27 April 1–3	Complaint withdrawn
Case No. 2	Withholding prints	E. K. Menagh, Star, Ft. Lupton, Colo.	"Big 5"	Rex, Brighton, Colo.	John Carroll	MGM settled May 15	Dismissed Fox Withholding, run, charges Clearance reduced
Case No. 3	Clearance	W. J. & J. L. McDonald, Nile, Mitchell, Neb.	Paramount, Warners, 20th-Fox	Names six nearby theatres (Note 1)	Clarence Eynon	June 12-17	.....
DES MOINES	[No cases filed in the period]						
DETROIT							
Case No. 1	Clearance	Julius L. and Milton London, Booth, Detroit	Paramount, Warner Bros.	Del, DeLuxe, Whittier, Eastend, Co-operative Theatres of Michigan	Jerome G. Thomas	.....	.....
Case No. 2	Clearance	Julius L. and Milton London, Booth, Detroit	Paramount, RKO, Warners, 20th-Fox	Colliseum, Majestic, Globe	L. J. Carey	March 29-May 3-10, 23	Complaint withdrawn
INDIANAPOLIS	[No cases filed in the period]						
KANSAS CITY							
Case No. 1	Some Run	W. A. Weaver, Pic, Iola, Kan.	"Big 5"	.....	.....	.....	.....
LOS ANGELES							
Case No. 1	Clearance	O. W. Lewis, Mission Playhouse, San Gabriel	"Big 5"	All San Gabriel area first runs; Edwards, United West Coast, Alhambra Amusement Co. Circuits	Herbert Cameron	May 21, 26, June 5, 11	Fox dismissed Clearance reduced to three days
Case No. 2	Clearance	George Bromley, Alex Moungh, Campus, Los Angeles	"Big 5"	Sunset, Clinton, Huntley's	.....	.....	.....
Case No. 3	Clearance	John Rennie, A. L. Sanborn, El Monte, Los Angeles	"Big 5"		.....	.....	.....
Case No. 4	Clearance	J. Vanducci, D. Lemucchi, Oildale and Arvin theatres, Oildale and Arvin, Cal.	Paramount, Warners, MGM, Fox	United West Coast Theatres	.....	.....	.....

Note 1—Nile complaint names Egyptian, Bluffs and Oto theatres in Scotts Bluff, Neb., Delmar in Morrill and Grove and Riviera in Gering, Neb.

[*Continued on page 53*]

Tops

ANYTHING THAT HAS GONE BEFORE!

PARAMOUNT TOPS ITS ASTOUNDING RECORD OF THE PAST FEW MONTHS WITH THESE *Sizzling* SUMMER HITS!

"CAUGHT IN THE DRAFT"
"ONE NIGHT IN LISBON"
"The SHEPHERD of the HILLS"
in Technicolor!

"KISS THE BOYS GOODBYE"
"The PARSON of PANAMINT"
"ALOMA of the SOUTH SEAS"
in Technicolor!

But wait and see what's coming next!

Just turn the pages to Paramount's Product Announcement

HISTORIES OF COMPLAINTS, AWARDS

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
[Continued from page 50]							
MEMPHIS							
Case No. 1	Some Run	V. D. Guest, Camden, Camden, Ark.	MGM	.....	L. R. Featherstone	Case settled before hearing	.....
MILWAUKEE							
Case No. 1	Clearance	Evansville Theatre, Inc., Rex, Evansville, Wis.	Paramount	Jeffris, Janesville, Wis.	Thos. P. Whelan	April 22 - 24 - May 15	.....
Case No. 2	Clearance	Lee Macklin, Grand, New London, Wis.	"Big 5"	Rio, Appleton, Appleton, Wis.; Grand, Times, Clintonville; Waupaca, Palace, Waupaca, Wis.	Carl B. Rix	May 21, June 11, July 17, 23	.....
MINNEAPOLIS							
Case No. 1	Some Run	David Ratner, White Bear, White Bear Lake, Minn.	MGM, RKO, Warner Bros., 20th-Fox	State, White Bear Lake; Avalon, White Bear Lake, Minn.	A. A. Karlins	April 14	(MGM settled before hearing) Withdrawn
Case No. 2	Some Run	David Gillman, Gayety, Minneapolis	20th-Fox	.....	Leslie J. Anderson	Withdrawn before hearing	.....
Case No. 3	Some Run	David Gillman, Gayety, Minneapolis	Paramount	.....	Philip Mackay	April 22	Complaint disallowed
NEW HAVEN							
Case No. 1	Clearance	Michael Cascioli, Forest, West Haven	"Big 5"	Rivoli, West Haven, New Haven	Fred. H. Wiggin	May 26, June 3, 23	Clearance cut to 7 days
Case No. 2	Clearance	Leo E. Bonoff, Saybrook, Saybrook, Conn.	MGM, RKO, Warners	Garde, New London; Essex in Essex	A. G. Gulliver	.....	.....
Case No. 3	Clearance	Fred Quatrano, New Newington, Newington, Conn.	"Big 5"	Strand, Embassy in New Britain	.....	.....	.....
Case No. 4	Some Run	Salvatore Dorno, College Open Air, New Haven, Conn.	"Big 5"	Middlesex, Capitol, Middletown	.....	.....	.....
NEW ORLEANS							
Case No. 1	Some Run	Charles K. Woolner, Drive-In	Paramount	.....	Phillip E. James	April 5-16	Complaint disallowed
Case No. 2	Clearance	Charles K. Woolner, Drive-In	Paramount	.....	Eugene A. Nabors	Withdrawn before hearing	
Case No. 3	Some Run	Charles K. Woolner, Drive-In	Warner Bros.	.....	Dr. Paul Brosman	Withdrawn before hearing	.....
NEW YORK CITY							
Case No. 1	Clearance	Hilary Corporation (Albert Margulies), Regent, Brooklyn	"Big 5"	Apollo	Julius H. Cohen	April 7	Exhibitors settled. Case withdrawn
Case No. 2	Clearance	Esquire Corporation, Squire, Great Neck, Long Island	"Big 5"	Great Neck Playhouse, Great Neck, L. I.	George P. Spiegelberg	April 9-15-22-May 1-4-16, 29, June 6, July 11	.....
Case No. 3	Clearance	Monseigneur Enterprises, (Jack Davis), Forum, Metuchen, N.J.	"Big 5"	Paramount, Oxford, Strand, Plainfield, N.J.	Warren Leslie, Jr.	May 14	Withdrawn
Case No. 4	Clearance	Jack Fields, Cameo, Jersey City, N. J.	"Big 5"	Fulton, Apollo, Orient, (Skouras Theatres)	Frank Weil	April 30	Withdrawn
Case No. 5	Clearance	River Theatre Corporation, Central, Pearl River, N. Y.	"Big 5"	Pascack, Westwood, N. J. (Skouras Theatres)	Francis Adams Truslow	May 7-22, June 11	Complaint dismissed
Case No. 6	Clearance	Andora Amusement Corporation (Joseph Siccardi), Liberty, Plainfield, N. J.	Warner Bros. RKO, Paramount, 20th-Fox	Paramount, Strand, Oxford (Walter Reade), Plainfield, N. J.	James A. O'Gorman	May 9, June 16	Withdrawn
Case No. 7	Clearance	Charles Meyerson, Lyric, Oyster Bay, Long Island	"Big 5"	Glen Cove, Glen Cove; Huntington, Huntington	George H. Engelhard	May 13, August 1	.....

[Continued on following page]

PARTIES, ARBITRATORS, DATES LISTED IN

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
[*Continued from preceding page*]							
NEW YORK CITY							
Case No. 8	Clearance	Louis Martin, Majestic, Paterson, N. J.	"Big 5"	State, Brandt Circuit	W. P. Cavanaugh	June 9	Withdrawn
Case No. 9	Clearance	M. L. Rothman, Colony, Sayreville, N. J.	"Big 5"	Capitol, South River, N. J.; New Brunswick houses	Robert A. Bruce	June 27, July 8, 24	.....
Case No. 10	Clearance	John Carbone, Temple, Union City, N. J.	"Big 5"	Summit, Roosevelt, Union City	William E. Stevenson	July 10	Withdrawn
Case No. 11	Clearance	Ramsey, Ramsey, N. J.	"Big 5"	Lafayette, Suffern, Warner, Ridgewood, N. J.	.....	Settled before hearing	.....
Case No. 12	Clearance	Paustan Enterprises, West End, Newark	"Big 5"	Ritz, Broadway, Newark	Michael N. Chanalis	June 17	.....
Case No. 13	Clearance	Selig A. Posner, Playhouse, Raritan	"Big 5"	Cort Theatre	.....	.....	.....
Case No. 14	Clearance	Cornwall Amusements, Inc., Cornwall-on-Hudson, N. Y.	"Big 5"	Broadway, Ritz, Newburgh, N. Y.	.....	.....	.....
Case No. 15	Clearance	Gleason Amus. Co., Colonial, Monroe, N. Y.	RKO, Paramount, Warners, Fox	Ritz, Broadway, Newburgh, N. Y.	.....	.....	.....
Case No. 16	Some Run Clearance	Liberty-Freehold Corp., Liberty, Freehold, N. J.	"Big 5"; War- (clearance only)	Mayfair, St. James, Paramount, Savoy, Lyric, Savoy in Asbury Park, Freehold	.....	.....	.....
Case No. 17	Clearance	Keyport Theatre Co., Keyport, N. J.	Warners, Paramount, RKO, Fox	Asbury Park first runs	.....	.....	.....
OKLAHOMA CITY							
Case No. 1	Some Run	J. D. Guest, Ritz, Duncan, Okla.	Warner Bros.	.....	Dean Terrill	Settled and withdrawn	.....
OMAHA	[No cases filed in the period]						
PHILADELPHIA							
Case No. 1	Clearance	High Bridge Corporation, (John Geyser), Florence, Florence, N. J.	"Big 5"	Fox, Burlington, N. J.; Ben Amsterdam's Atlantic Circuit	Robert J. Callahan	April 4	Complaint disallowed
Case No. 2	Some Run	David Silver, Earle, New Castle	MGM	Loew's Parkway, Wilmington	Ruppert C. Schaeffer, Jr.	May 15	Some run granted
Case No. 3	Clearance	Rose J. Hexter, Breeze, Phila.	Warners, 20th-Fox, Paramount	Warner Circuit	Calvin H. Rankin	May 28, July 9	Settled, withdrawn
Case No. 4	Clearance	Bryant Weist, Hollywood, Elizabethville, Pa.	MGM	Theatorium, Lykens, Penna.	Roland J. Christy	May 26, June 25	.....
Case No. 5	Clearance	Samuel & Morris, Romerson, Palm, Phila.	Paramount, MGM, 20th-Fox	Warner Circuit	H. Evans Rhell	June 16, 23, July 3, 9	.....
Case No. 6	Clearance	Edward I. Singer, Hill, Phila.	Paramount, RKO, Warners	Sedgewick	W. A. Wiedersheim	July 7	.....
Case No. 7	Clearance	Herman Bronstein, Hatboro, Hatboro	Paramount, RKO, MGM	Grove, Willow, Grove, Pa.	S. Eugene Kuen	July 30	.....
Case No. 8	Clearance	Columbus Stamper, Great Northern, Phila.	Paramount, MGM, Fox	Stanley-Warner Circuit	.....	.....	.....
Case No. 9	Clearance	Abe M. Ellis, Broad, Philadelphia	RKO, Paramount, Warners	Warners', Logan Grange, Bromley, Hunt's Rockland	.....	.....	.....
Case No. 10	Clearance	Liberty-Parkside Corp., Liberty, Camden, N. J.	MGM, Warners, Paramount, RKO	Warners' Stanley, Grand, Lyric	.....	.....	.....
Case No. 11	Clearance	Liberty-Parkside Corp., Parkside, Camden, N. J.	MGM, Warners, Paramount, RKO	Warners' Stanley, Grand, Lyric	.....	.....	.....

95 CASES PENDING OR SETTLED BY AAA

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
PITTSBURGH							
Case No. 1	Some Run	Herman Lorence, 18th Street, Erie, Pa.	Warner Bros. RKO, Paramount, Fox	American Theatre, Erie, Pa.	A. B. Murray	May 5	Complaint dismissed
Case No. 2	Clearance	David Green, Beacon, Pittsburgh	"Big 5"	Squirrel Hill, Pittsburgh	Samuel Pringle	June 23, Dec. 8, 1941	.....
Case No. 3	Clearance	Frand and Concetta Biordi, Majestic, Elwood, City, Pa.	RKO, 20th-Fox, Warners	Manos, Elwood City	Horace F. Baker	May 26, June 3-15, July 21	.....
PORTLAND							
Case No. 1	Some Run	P. R. Henderson, Rialto, Albany, Ore.	MGM, RKO, Fox, Warners	.....	Joseph K. Carson, Jr.	May 19-26	Complaint dismissed
SALT LAKE CITY							
Case No. 1	Clearance	J. H. Moran, Royal, Laurel, Mont.; Park, Red Lodge, Mont.	Paramount, 20th-Fox, Warners	Roman, Red Lodge, Mont.	William J. Lowe	June 6, 7	Complaint dismissed
ST. LOUIS							
Case No. 1	Some Run	Louis M. Sosna, Mexico, Mo.	"Big 5" (also named Universal, United Artists, Columbia, Republic	Liberty, Rex of Frisina Circuit	.....	Withdrawn before hearing	.....
Case No. 2	Clearance	Shirely Theatre Corporation, Rialto, Cape Girardeau	RKO	Broadway, Orpheum, Fox Midwest houses	Ethan A. N. Shepley	Settled before hearing	.....
SAN FRANCISCO							
Case No. 1	Clearance	William Symfy, Rita, Vallejo, Cal.	RKO, Paramount, Warners	Senator, Marval, Strand, Valmar, in Vallejo	Donovan O. Peters	July 15	.....
Case No. 2	Clearance	A. C. Karsky, Laurel, Oakland	RKO, Warners, 20th-Fox	Allendale, Hopkins, Foothill, Diamond, Capitol, Eastmont, Palace, Parkway, Tower	Roger Sherman	.....	.....
SEATTLE	[No cases filed in the period]						
WASHINGTON, D. C.							
Case No. 1	Clearance	Thomas D. Goldberg, Walbrook, Baltimore	Warner Bros., 20th-Fox	Durkee Circuit	E. B. Prettyman	March 25-28	Split decision: complainant won two of three points
Case No. 2	Clearance	John H. Taylor, Charles, La Plata, Md.	Paramount, 20th-Fox, MGM, RKO	Lust Circuit	.....	Distributors settled before a hearing	.....
Case No. 3	Clearance	Lee H. Homand, Westway, Baltimore	MGM, Warner Bros., 20th-Fox	Durkee Circuit	Sefton Darr	April 15-16-17-18-19	Dismissed; appealed
Case No. 4	Clearance	L. W. Lea, Lea, Danville, Va.	"Big 5"	.....	Bolitha J. Laws	June 30, July 7, 10	.....
Case No. 5	Some Run	L. W. Lea, Schoolfield, Schoolfield, Va.	"Big 5"	Kinsey, S. W. Carver Circuits	Bolitha J. Laws	June 30, July 7, 10	.....
Case No. 6	Clearance	K. & B. Amus. Co., Apex, Washington	MGM	Warners' Calvert, Uptown, Avalon	Louis M. Denit	July 15	.....

FILM ARBITRATION NEVER INTENDED AS A LEGAL PLAYGROUND: RICHEY

MGM Executive Sees Need for System Like That Now in Operation; Says Selling Policies Are Completely Revised

With the assertion that "arbitration was never intended as a legal playground," Henderson M. Richey, exhibitor contact for Metro-Goldwyn-Mayer, urged exhibitors to use the machinery of the consent decree as the "most speedy and inexpensive method of adjusting differences," short of direct conciliation, in an address to the Motion Picture Theatre Owners of Virginia, meeting on Tuesday and Wednesday at Old Point Comfort, Va. Mr. Richey delivered what appeared to be one of the frankest and most extensive analyses of the motion picture arbitration system yet uttered publicly by a spokesman of a consenting distributor.

"We urge you to use arbitration rather than carry around a complaint on your chest, unadjusted. That's what arbitration is there for, "Mr. Richey said. He discussed also changed methods in selling under the consent decree, cooperative institutional advertising and attendance.

While expressing the belief that most contract difficulties could be readily adjusted by conference between exhibitor and branch manager, Mr. Richey admitted that from approximately 5,000,000 annual industry transactions situations are bound to arise where an outside settlement is necessary. Clearance situations, in particular, are likely to require mediation by a third, disinterested party, he noted.

"Too Seldom Talked Over"

"Try conciliation first: if that fails use the American Arbitration Association" Mr. Richey told the Old Dominion theatre men.

"Don't be afraid of the arbitration in the business, because the set up is clean and right and offers a possibility of adjusting some of the complaints that have been too often voiced in front of the film building and too seldom talked over between the interested parties," he said.

Mr. Richey paid tribute to the administration of the arbitration system set up in the consent decree approved by Federal Judge Henry W. Goddard at New York. All branches of the industry are agreed, he said, that the "American Arbitration Association has once and for all eliminated the accusation that it is just a 'kangaroo court' because it is really amazing the type of men that they have been able to secure to act as arbitrators and to act as secretaries of the arbitration tribunals."

An exhibitor in resorting to arbitration, he said, should not be subject to unreasonable expense in order to gain a hearing on his case. Mr. Richey warned against letting the system become a "legal playground," with long-drawn proceedings and complicated arguments. He expressed hope that future hearings would be even shorter than in the complaints that have already been heard.

"Frankly, I believe that some of the proceedings to date have been a little extra legal and we are hopeful that this early flaw, if it may be called such, in the practical working out of arbitration for the industry, will soon be eliminated, he told convention delegates. Metro-Goldwyn-Mayer, the spokesman said, "hopes it will not be necessary to send lawyers into these proceedings very often."

MGM field representatives, he indicated, will present the company's side of arbitration cases as frequently as possible, in line with the principle that arbitration should be confined to men within the industry, "who understand the proceedings and who can, we believe, adequately present them to the neutral man for his decision."

One of the most frequently voiced exhibitor complaints over arbitration to date has been the excessive legality of some hearings. Presence of delegations of home-office legal "brains" at several cases has been attacked by several exhibitor organizations.

While predicting that modifications in the structure of the consent decree will be necessary after it has been in operation for a time, Mr. Richey said that there could be no quarrel with, or need to revise, the theory that adjusting differences within the industry is the "only plan that will accomplish the greatest good for the greatest number."

All of his company's selling plans and policies have been revamped to meet the decree, in letter and spirit, acording to Mr. Richey. He noted that all MGM employes had been ordered to follow strictly rules and regulations of the new order. Whether the decree "lasts for a year or forever," it will not affect MGM's "Friendly Company" policy, he said.

Exhibitors' Responsibility

Responsibility for the success of the decree is divided, Mr. Richey warned the Virginia exhibitors. He expressed a conviction that theatre owners were also bound to utilize its "rules of the game" and would benefit in more profitable operations and amicable relations with distribution thereby. Particularly he urged exhibitors to avail themselves of the opportunity to preview product at the tradeshows before buying. If past criticism against so-called blind selling has been justified, distributors are bound to tradeshow pictures for the exhibitor as conveniently as possible, and he is bound to see them, according to Mr. Richey.

"Attend not only the trade showings we are holding but the trade showings that are being held by other companies" he said.

Although denying that there has been the boxoffice slump claimed in some quarters Mr. Richey did express the belief that the industry had not received the share of business from defense expenditure as predicted. Ailments in the film business are more deep-seated than double bills, giveaways, or other frequently cited causes he said.

The present box-office situation started eight or ten years ago, according to Mr. Richey, and progressed with the gradual reduction of the work week. Today the 35 to 40 hour five day work week has made the American public more recreation conscious he said. Wage earners have found more time for sports, hobbies, social activity, and other leisure pursuits in place of attendance at motion pictures. The day has passed when the public, which worked longer hours, could find the only amusement that was convenient and not too tiring at the motion pictures.

The industry, generally, has failed to keep pace with this change, Mr. Richey said. Many theatres have continued to act as utilities, which the public will continue, as always, to visit day after day. The situation however has changed and today theatres must actively sell themselves, and motion picture entertainment to the public, in competition with other recreations, he advised.

In addition to pre-selling specific pictures through advertising and promotion the industry must develop institutional campaigns to "make the public motion picture conscious," he said.

One of the most effective methods of doing this, Mr. Richey said, is the recent newspaper campaign of institutional copy, such as launched by the Philadelphia *Bulletin* (see MOTION PICTURE HERALD, July 5, pages 28 and 37) boasting "movie vacations."

"I think that the newspapers of the United States who many times in the past have been criticised because some of their reviewers were, in the opinion of the industry, too severe in their critical analysis of product, deserve a great big pat on the back for this constructive piece of journalistic promotion, and there isn't any question about it, it's going to help a great deal, coming as it does from a more or less outside and neutral source," Mr. Richey declared.

Urges Local Exploitation

To institutional advertising, each theatre man, on every picture, Mr. Richey urged, should contribute at least one exploitation plan which will both boost the specific picture and remind the public of the entertainment value of films as a whole.

Further, a solid front must be presented to the public.

He urged the Virginia exhibitors to follow the system, successfully practiced by the MGM field staff, of joining local civic, fraternal and luncheon clubs to represent the motion picture in community life and to speak in its behalf. Thus, he said, when public groups discuss motion pictures, the industry may be represented by men able to give a constructive picture of the business.

Closer contact between the elements of the motion picture industry, exhibition, distribution and production means better business, Mr. Richey observed. In this all can play a part he said.

Francis S. Harmon, coordinator of the motion picture national defense committee told the Virginia theatremen of the committee's production of shorts and trailers on national defense. He urged all exhibitors to join the defense committee and asked for suggestions to expedite the distribution of the free defense pictures.

Julian Brylawski, president of the District of Columbia Theatre Owners also was a guest of the Virginia exhibitors. He told of his visits to Army camps in the East and Middle West and advised theatre men that he could not see where the camp theatres directly competed with motion picture operators. Chief complaint from camps was the age of films, he said.

Colonel Robert Barton, association counsel, addressed the meeting about arbitration proceedings and cautioned the members who had cases before the Arbitration Board to stick to their local legal minds instead of hiring the high price lawyers. He said that to date the average case has only cost the exhibitor about $40.

TEXAS CHILDREN HONOR HOBLITZELLE

A scroll bearing the signatures of 50,000 Texas school children has been presented to Karl Hoblitzelle, Texas Interstate executive and philanthropist, in appreciation of his financing the Texas School of the Air which brings radio programs to Texas schools each week throughout the school terms.


FRED ASTAIRE
JACK BENNY
CHARLES BOYER
CLAUDETTE COLBERT
MADELEINE CARROLL
BING CROSBY
PAULETTE GODDARD
FRED MacMURRAY
DOROTHY LAMOUR
BOB HOPE
RAY MILLAND
JOEL McCREA
MARY MARTIN
BARBARA STANWYCK
PARAMOUNT IS PREPARED!

PARAMOUNT IS PR

THE EXHIBITORS OF

THE GREATEST PICTURE

AS THE PRODUCE

PARAMOUNT'S SENSATIONAL RECORD for the FIRST 9 Months of 1940-41

Delivering such BOX-OFFICE SOCKS

as "RHYTHM ON THE RIVER"

"ARISE, MY LOVE"

"NORTH WEST MOUNTED POLICE" *in Technicolor*

"LOVE THY NEIGHBOR"

"VIRGINIA" *in Technicolor*

"THE LADY EVE"

"ROAD TO ZANZIBAR"

"I WANTED WINGS"



TAILOR MADE

That's the WORD to describe Parame
made for EVERY SITUATION! A SMA
a GREAT ROMANTIC COMEDY, a GREA
SHOW! Every kind of ENTERTAINM

ARED TO  DELIVER TO

IS COUNTRY IN 1941-42

N ITS 30 YEAR HISTORY

OF...

THE BEST SHOWS IN TOWN!

its *SMASH* pictures of this *SUMMER*

"CAUGHT IN THE DRAFT"

"ONE NIGHT IN LISBON"

"THE SHEPHERD OF THE HILLS" *in Technicolor*

"KISS THE BOYS GOODBYE"

"ALOMA OF THE SOUTH SEAS" *in Technicolor*

"THE PARSON OF PANAMINT"

THESE ARE ONLY A PREVIEW OF WHAT IS TO COME!



THE PARAMOUNT STUDIO has 20 pictures COMPLETED or well along in production. EACH ONE OF them THE LAST WORD IN ENTERTAINMENT; based on FRESH IDEAS, STUDDED with STARS and personalities that are HOT, coming to the PEAK, not falling OFF. Pictures that are crammed with LAUGHTER, EXCITEMENT, MUSIC, ROMANCE, SPECTACLE, COLOR; pictures that have NOT one foot of SOCIAL SIGNIFICANCE or MESSAGE; pictures that will be THE BEST SHOWS IN TOWN, be it LARGE or SMALL.

ND

FIRST FIVE for '41-42! Tailor-MEDY, a GREAT LOVE STORY, ILY PICTURE, a GREAT ACTION or EVERY kind of AUDIENCE!

PARAMOUNT is PROUD to ANNOUNCE that these 5 are

(turn the page, please!)



1

Bob HOPE Paulette GODDARD



ADD THIS UP!

BOB HOPE . . . the hottest star on screen or radio! ***plus*** **PAULETTE GODDARD** . . . no mean box office blaze, and cuter than ever! ***plus*** **EDWARD ARNOLD** and **LEIF ERICKSON** and **GLENN ANDERS** and **HELEN VINSON** and **WILLIE BEST** (tanned and terrific in "Ghost Breakers") and a top-notch supporting cast! ***plus*** **ELLIOTT** ("Cat and Canary") **NUGENT'S** laugh-loaded direction! ***plus*** **ARTHUR HORNBLOW, Jr.'s** production supervision! . . .



"NOTHING BUT THE TRUTH"

with **EDWARD ARNOLD**

Leif Erickson • Glenn Anders • Willie Best • Helen Vinson

Screen Play by Don Hartman and Ken Englund • From the Play by James Montgomery and the Novel by Frederic S. Isham • Directed by ELLIOTT NUGENT

Now read this excerpt from a theatre manager who ran first "SNEAK" preview of "NOTHING BUT THE TRUTH"!

"Never a picture that contained more laughs than this one.

"Tonight we previewed Paramount's 'Nothing But The Truth'. My personal opinion is that there has **never** been a **picture** produced **that contained more laughs than this one.** I've never heard such screams and shrieks, such belly laughs that sometimes lasted throughout whole sequences to a degree where the dialogue simply couldn't be heard. As the audience left the theatre they were still howling.

"It goes without saying, the comment cards were one hundred percent raves.

"Bob Hope is superb, his timing and delivery being tops as always. This picture easily places him as the screen's foremost comedian.

"If 'Nothing But The Truth' doesn't pack theatres everywhere then nothing will, and that's the truth!"

Yours very truly,

(The name of the theatre manager is certified and in our files.)

WHAT HAVE YOU GOT?

"NOTHING BUT THE TRUTH"

If you don't believe us . . . READ THIS . . . it's nothing but the truth!



BUDDY De SYLVA says that "Nothing But The Truth" is funnier than "Caught In The Draft" . . . and Buddy made this picture the SMASH of the YEAR!

BOB HOPE says that "Nothing But The Truth" is his best picture!





Paramount Pictures



2 BOX-OFFICE INGREDIENTS





PAULETTE GODDARD

. . . fresh new personality with a tremendous following after five successful pictures!



OLIVIA DeHAVILLAND

. . . one of the really bright new box office names after her performances in "Strawberry Blonde" and "Santa Fe Trail"!



CHARLES BOYER

. . . probably the top draw today, for feminine patronage!



WALTER ABEL

...sensational actor who scored a tremendous hit in "Arise, My Love"!



MITCHELL LEISEN

...ace director ("Arise, My Love" and many, many more hits!)



ARTHUR HORNBLOW, Jr

...one of Hollywood's top producers!

Written by Charles Brackett and Billy Wilder • From a Story by Ketti Frings

A TRULY

A GREAT LOVE STORY!

"HOLD BACK E DAWN"

WITH

Victor Francen · Walter Abel

T PICTURE . . . but don't take our word for it!

ead this "sneak" preview from a Theatre manager!

"Perfection! Rating A-plus."

"Tonight we previewed Paramount's **"HOLD BACK THE DAWN."** Produced by Arthur Hornblow, Jr., and directed by Mitchell Leisen. The running time was 126 minutes and the cast featured **Charles Boyer, Olivia DeHavilland, Paulette Goddard, Victor Francen** and **Walter Abel.**

"The only word for this picture is **PERFECTION.** Story, direction, acting, photography, continuity, it's all perfect and beyond criticism. A down to earth story with a Los Angeles—Tiajuana locale, this picture tells a tale that's gripping in excitement and beautiful romance.

"The principals ideally cast were never seen to better advantage. Boyer and DeHavilland's love scenes were so realistic and their dialogue so touching, that the audiences were simply wrapped up in each situation.

"Comment cards were superfluous and unnecessary. There wasn't a single one that wasn't a rave. Everyone connected with the picture coming in for complimentary mention. Paulette Goddard was immense in a part made to order for her, and Walter Abel's droll humor was injected at the right time.

"It's a triumph for Mitchell Leisen and will undoubtedly prove a box office bet."

Yours very truly,

(The name of the theatre manager is certified and in our files.)

Paramount Pictures

3

A GREAT ROMAN

FRED MacMURRAY

MARY MARTIN

ROBERT PRESTON







C COMEDY!

"NEW YORK TOWN"

A Paramount Picture with **AKIM TAMIROFF**

LYNNE OVERMAN · ERIC BLORE

Screen Play by Lewis Meltzer • Based on a Story by Jo Swerling

Directed by CHARLES VIDOR

A STORY AS BIG AS THE HEART OF NEW YORK!

EIGHT MILLION PEOPLE... living in the most glamourous spot on earth... every one of them trying to crack the Big Town wide open and land on top of the heap. This is their story... of Park Avenue and Hell's Kitchen... of penthouses and attics... of love and hate and hope and depair. This is the story of New York Town... told through the heart of a boy and a girl who laughed and loved their way to the top... and were smart enough to stick together!

A LINE-UP OF STARS AS BIG AS THE STORY!



FRED MacMURRAY... handsome star of a dozen hits, including "One Night In Lisbon" .. "Virginia"!



MARY MARTIN... the glamour sensation of the year, now packing them in with her newest hit, "Kiss The Boys Goodbye"!



ROBERT PRESTON... the fastest-rising romantic star in pictures!

AKIM TAMIROFF · LYNNE OVERMAN · ERIC BLORE ... a trio of laugh-getters that absolutely cannot be topped!

Paramount Pictures

A GREAT FAMILY PICTURE!



TAILOR-MADE FOR THE 30,000,000 AMERICANS WHO LISTEN TO THE "ALDRICH FAMILY" BROADCASTS!

HENRY ALDRICH FOR PRESIDENT

4

Youth... gaiety... music... and a story packed with those famous human incidents in the life of Henry Aldrich that have made his name a household word throughout America. Young Jimmy Lydon, star of 'Tom Brown's School Days,' 'Swiss Family Robinson,' is Henry to a 'T'! With a great supporting cast headed by ***lovely June Preisser,*** singing and dancing marvel!







JIMMY LYDON
(as Henry Aldrich)



JUNE PREISSER

MARY ANDERSON
CHARLES SMITH
MARTHA O'DRISCOLL
VAUGHAN GLASER

Original Screen Play by Val Burton
A sequel to the Clifford Goldsmith "Henry Aldrich" Stories
Directed by HUGH BENNETT

FOR AUDIENCES THAT WANT ACTION!



5

A GREAT ACTION PICTURE!

"BUY ME THAT TOWN"



THE MOST UNUSUAL STORY ANGLE IN YEARS!

Get this! A king of the rackets buys . . . yes, **BUYS** a town . . . and changes **"OUR TOWN"** to **"MY TOWN"!** Then excitement breaks loose. He runs the toll bridges, the fire department, the police department . . . turns City Hall into a night spot . . . turns the town upside down! That is until a girl . . . and Uncle Sam's defense program take a hand and start dictating to the little dictator! Action? It'll take your breath away! Fun? A barrelful! Romance? Racy as a fire-engine! **It's a tailor-made show for wherever audiences love** action . . . and show us a place where they don't! With a tailor-made cast, headed by three popular stars with plenty of fan-followers!



Paramount Pictures



LLOYD
NOLAN



CONSTANCE
MOORE



ALBERT
DEKKER

Sheldon Leonard
Barbara Allen (Vera Vague)
Edward Brophy
Warren Hymer

Screen Play by Gordon Kahn
Directed by EUGENE FORDE

CECIL B. DEMILLE

MARK SANDRICH

VICTOR SCHERTZINGER

MITCHELL LEISEN

EDWARD H. GRIF

SAM WOOD

PRESTON STURGES

MELVYN DOUGLAS

BRIAN DONLEVY

ELLEN DREW

PRESTON FOSTER

FRANCES FARMER

BETTY FIE

SUSANNA FOSTER

Depend on Paramount for your

BOX OFFICE AMMUNITION

BETTY HU

SUSAN HAYWARD

WILLIAM HOL

VERONICA LAKE

CAROLYN LEE

CONSTANCE MOORE

BASIL RATHBONE

VICTOR MOORE

ROBERT PRESTON

JOHN BARRYMORE

LYNNE OVERMAN

PATRICIA MORISON

JUDY CANOVA

CASS DALEY

ROCHESTER

WILLIAM A. WELLMAN

WILLIAM BO

BRIAN AHERNE

BOB BURNS

Paramount Pictures

PRINTED

FOX LISTS 52 FOR '41-42, UNDER FLEXIBLE POLICY FOR 'NEW ORDER'

Program Will Be Varied to Meet Conditions under Decree Selling, Wobber Tells Delegates at Los Angeles Meeting

Twentieth Century-Fox plans to release approximately 52 feature pictures in 1941-42, it was announced in Los Angeles Wednesday by Herman Wobber, general manager of distribution, at the company's annual sales convention which opened at the Ambassador Hotel. The company also will release 52 one-reel films and 104 issues of Movietone News.

"Distribution of the new season's pictures will be governed by the terms of the consent decree, and the selling system will be kept flexible to meet varying situations," Mr. Wobber emphasized, adding "that the company had deliberately set its plans to insure maximum flexibility in production operations in order to be in a position to take advantage of changing world conditions."

First Block of Five

The first group of five pictures which will be ready for distribution on August 1 and which the company will start showing to exhibitors on July 22nd, includes:

CHARLEY'S AUNT, starring Jack Benny with Kay Francis, James Ellison, Edmund Gwenn, Reginald Owen, Arleen Whelan, under the direction of Archie Mayo.

WILD GEESE CALLING, the Stewart Edward White story in which Henry Fonda and Joan Bennett are co-starred, under John Brahm's direction.

SUN VALLEY SERENADE, co-starring Sonja Henie and John Payne, with Glenn Miller and orchestra, Milton Berle, Lynn Bari and Joan Davis, directed by H. Bruce Humberstone.

DRESSED TO KILL, starring Lloyd Nolan with Mary Beth Hughes and Sheila Ryan.

PRIVATE NURSE, with the Jane Darwell, Brenda Joyce, Sheldon Leonard and Robert Lowery.

Other pictures now before the cameras, which will be ready for early distribution are:

A YANK IN THE R.A.F., Darryl F. Zanuck production, starring Tyrone Power with Betty Grable, John Sutton, Reginald Gardiner and Gladys Cooper, under Henry King's direction.

BELLE STARR, a color production which Irving Cummings directed with Randolph Scott and Miss Gene Tierney.

HOW GREEN WAS MY VALLEY, Darryl F. Zanuck production of Richard Llewellyn's novel, which John Ford is directing with Walter Pidgeon, Maureen O'Hara, Anna Lee, Donald Crisp, Roddy McDowall, Sara Allgood, Barry Fitzgerald and Patric Knowles.

GREAT GUNS, a Laurel and Hardy comedy with Sheila Ryan.

MARRY THE BOSS' DAUGHTER, with Brenda Joyce, Bruce Edwards and George Barbier.

CHARLIE CHAN IN RIO, with Sidney Toler again playing the title role.

Twentieth Century-Fox also has scheduled the following for production:

BENJAMIN BLAKE, Darryl F. Zanuck production, from the novel by Edison Marshall, to star Tyrone Power, with Ida Lupino.

REMEMBER THE DAY, adapted from the Broadway play, with Claudette Colbert and John Payne.

SWAMP WATER, adapted by Dudley Nichols from the Vereen Bell novel, to be the first American film to be directed by Jean Renoir, French director. Virginia Gilmore, Dana Andrews, Anne Baxter and Walter Huston head the cast.

THE LIGHT OF HEART, English stage play by Emlyn Williams.

WEEK-END IN HAVANA, William LeBaron's musical in color, with Alice Faye, Carmen Miranda, Don Ameche and Cesar Romero.

HOT SPOT, based on Steve Fisher's novel, "I Wake Up Screaming."

THE BLACK SWAN, a picturization of Rafael Sabatini's book.

Stories in Preparation

GIFT OF THE MAGI, Robert Kane's production of the O. Henry tale which will star Tyrone Power. Jo Swerling will handle the script.

LAW AND ORDER, INC., Pat O'Brien's first starring vehicle under his new Fox contract.

SMALL TOWN DEB, a Jane Withers film, with Jane Darwell and Cobina Wright, Jr.

SIOUX CITY, J. Hyatt Downing's novel, which will be filmed in color.

A HOUSE AT PEACE, based on Charles Morgan's novel.

HELLO, FRISCO, HELLO, with Gene Tierney.

THE SHORES OF TRIPOLI, built around an historic locale.

WHITE COLLAR GIRL, comedy with Betty Grable.

CONEY ISLAND.

MOON TIDE, to feature the American debut of the French star, Jean Gabin, and will co-star Ida Lupino.

TEN GENTLEMEN FROM WEST POINT, about the birth of the United States Military Academy.

SONG OF THE ISLANDS, a William LeBaron production in color.

RIGHT TO THE HEART, another musical from William LeBaron, co-starring Alice Faye and John Payne.

CHICAGO GAL, a comedy from Nunnally Johnson.

CONFIRM OR DENY, a story of American newspapermen in England during the "blitz." Fritz Lang will direct Don Ameche and Joan Bennett.

Other films scheduled for 1941-42 release include:

Zane Grey's LAST OF THE DUANES.
WE GO FAST.
MAN AT LARGE.
CADET GIRL.

A second Zane Grey story, RIDERS OF THE PURPLE SAGE.

Additional titles will be added to this list as new story purchases are made by the studio.

Associate Producer Robert Kane will shortly leave for England to place in production there THIS ABOVE ALL, from the novel by Eric Knight. Other films set for British production include: SPITFIRE, UNCENSORED, PADDY, THE NEXT BEST THING, KIPPS, the H. G. Wells story co-starring Diana Wynyard and Michael Redgrave; PITT THE YOUNGER, with Robert Donat and Robert Morley; a second film with Robert Donat; and another in the INSPECTOR HORNLEIGH series of comedy mysteries.

Sell on Name Value

Emphasis on the importance of star value in selling was stressed by Fox officials. To be seen in the 1941-42 lineup are: Don Ameche, Dana Andrews, Lynn Bari, Anne Baxter, Joan Bennett, Jack Benny, Milton Berle, Walter Brennan, John Carradine, Claudette Colbert, Laird Cregar, Alan Curtis, Linda Darnell, Jane Darwell, Joan Davis, James Ellison, Alice Faye, Henry Fonda, Kay Francis, Jean Gabin, Virginia Gilmore, Betty Grable, Richard Greene, Charlotte Greenwood, Edmund Gwenn, Mary Howard, Mary Beth Hughes, Walter Huston.

And, Dean Jagger, Brenda Joyce, Nancy Kelly, Carole Landis, Laurel and Hardy, Anna Lee, Sheldon Leonard, John Loder, Ida Lupino, Victor Mature, Carmen Miranda, George Montgomery, Roddy McDowall, Lloyd Nolan, Jack Oakie, Pat O'Brien, Maureen O'Hara, Sidney Toler, John Payne, Walter Pidgeon, Tyrone Power, Cesar Romero, George Sanders, Randolph Scott, John Shepperd, John Sutton, Gene Tierney, Marjorie Weaver, Arleen Whelan, Warren William, Jane Withers, Cobina Wright, Jr. and Sen Yung.

Producers currently under contract to the studio who will assist Darryl Zanuck on the 1941-42 program are: Ralph Dietrich, Mark Hellinger, Nunnally Johnson, Robert Kane, William LeBaron, Ernst Lubitsch (producer-director), Walter Morosco, William Perlberg, Milton Sperling, John M. Stahl (producer-director) and Sol M. Wurtzel.

Directors on the season's pictures will be: John Brahm, Otto Brower, Irving Cummings, John Ford, Eugene Forde, Thornton Freeland, H. Bruce Humberstone, Henry King, Fritz Lang, Walter Lang, Rouben Mamoulian, Archie Mayo, Ray McCarey, William McGann, Irving Pichel, Gregory Ratoff, Jean Renoir, and James Tinling.

Writers under contract were announced as: John Balderston, Philip Dunne, Robert Ellis, Helen Logan, Ken Englund, Steve Fisher, John Taintor Foote, Marcus Goodrich, Sam Hellman, Brown Holmes, Arthur Kober, John Meehan, Seton I. Miller, Dudley Nichols, Frank S. Nugent, John O'Hara, Robert Pirosh, Joseph Schrank, Allan Scott, George Seaton, Jo Swerling, Dwight Taylor, Lamar Trotti, Karl Tunberg, Dale Van Every, Darrell Ware and John Wexley.

An increase in the advertising appropriation for the exploitation of Fox pictures during

(Continued on following page)

GOLDWYN SEES END OF DOUBLES SOON

Samuel Goldwyn, in Hollywood this week, predicted that "under the new order" double features would disappear from the country within one year. This is the first time, it is believed, the producer, arch-foe of doubles, has set a time limit for their extinction.

As adjournment of the Missouri Legislature July 12 doomed the bill aimed at eliminating multiple and triple features, Fanchon & Marco, in St. Louis, inaugurated a policy that was one of the chief features of the measure last week. The bill, sponsored by the Better Films Council of Greater St. Louis, provided that a 15-minute intermission be held between each performance F & M has introduced five-minute intermissions at its four major run houses in St. Louis—Ambassador, Missouri, Fox and St. Louis. During these five minutes, the house lights are brought up and the patrons are advised to visit the theatre's candy counter.

20th-Fox to Sell 52 Under Decree For '41-'42 Season

(Continued from preceding page)

1941-42 was announced by Charles E. McCarthy, director of publicity and advertising. The budget is expected to reach $2,000,000 figure.

Mr. McCarthy said that never before has promotion of pictures been as important as it will be next season under the consent decree operation.

"More advertising effort will be put behind the first showings of pictures in the company's 30 exchange centers than ever before," Mr. McCarthy said. "Only aggressive selling, both on the part of the film companies and exhibitors alike, will bring results at the box-office in these changing times. Twentieth Century-Fox has reorganized its publicity, advertising and promotion set-up to meet these new conditions. Every possible medium of advertising and publicity will be utilized.

"In order to facilitate the handling of the increased advertising and to assist exhibitors the company has organized a new field promotion department to augment its present advertising and publicity department. Special field men will work in collaboration with exhibitors."

At the opening session, Herman Wobber delivered the opening address and introduced Hermann Place, recently elected chairman of the executive committee. Addresses also were made by Irving Maas, Ben Miggins and C. V. Hake of the foreign department, following which the delegates assembled in the Ambassador Theatre to see "Sun Valley Serenade," the Sonja Henie film.

The Wednesday afternoon session opened with an address by Joseph M. Schenck, who was followed by Darryl F. Zanuck. Mr. Zanuck talked about the forthcoming season's product, and introduced studio talent.

Boosts Young Players

"Continuing the drive to build up a roster of younger players with potential star possibilities," Mr. Zanuck told delegates that "the company has assembled the strongest lineup of young players in its history."

"We realize," he said, "that any film company that wishes to progress and keep abreast of the times must make a more strenuous effort than ever before. To this end we have signed additional manpower, both producers and directors, and have fortified our lineup of stars and players."

On Wednesday evening, there was a screening of the Jack Benny-Kay Francis film, "Charley's Aunt," at the Huntington Park Theatre.

The program for Thursday started with a news and short subjects session, during which there were addresses by Truman H. Talley, vice president and producer of Movietone News, and his Movietonews staff, W. J. Clark, short subject sales manager, and Paul Terry, producer of Terrytoons.

William Sussman, eastern division manager, and William Kupper, western division manager, delivered addresses, and M. A. Levy, chairman of the 1940-41 S. R. Kent Drive, made the distribution of prizes to winners in the Drive. The morning session ended with a screening of "Wild Geese Calling," the Henry Fonda-Joan Bennett co-starring film, at the Ambassador Theatre.

The short subject program for 1941-42 season, including 52 one-reel films and 104 issues of Movietone News, was outlined by Truman Talley, vice president and producer of Movietone News and his staff. While the schedule will be approximately the same as it was last season, Mr. Talley pointed out that the short subject set-up will be organized to meet any new demands that may result from changes in exhibition brought on by consent decree selling.

The new short subject program will be divided into two groups. One will consist of 26 one-reelers included in the following series: "Magic Carpet of Movietone," "Adventures of A Cameraman," Ed Thorgersen's "Sportsreel" and "The World Today."

Paul Terry, producer of Terry-Toons, told the delegates that the use of color will be increased, with more than fifty percent of the program being photographed in color. The staff of animators at the Terry-Toon studio in New Rochelle, N. Y. has been increased, Mr. Terry announced.

Other members of Truman Talley's staff who addressed the convention today were: Edmund Reek, Jack Darrock, Russell Muth, Tony Muto and Ed Thorgersen.

Outline Selling Policy

Thursday afternoon's session was devoted to addresses on the company's sales policy. Mr. Wobber opened the session with a general explanation of the company's plans and policies. He was followed by Mr. McCarthy. Harry Brand, studio director of publicity, also spoke on plans to publicize pictures while in production. William C. Gehring, central division manager, also delivered an address. Thursday evening saw a screening of the color film, "Belle Starr," at the Ambassador Theatre.

Friday morning the delegates were to see a screening of rushes of "A Yank in the R.A.F.," "Week-End in Havana" and "How Green Was My Valley," all in production. Following the screening, they were to hear addresses by Felix A. Jenkins, Fred Pride and John Caskey, explaining the legal angles of the consent decree and its anticipated effect on the company's sale policy. Theatre operations were to be the theme of addresses by Spyros Skouras and Charles Skouras. The afternoon session was to be devoted to a visit to the studio, during which time delegates were to watch the shooting of pictures and meet stars working on the lot.

With the convention officially closing after the Friday afternoon visit to the studio, delegates were to leave Los Angeles Saturday, July 19th, to return to their home cities.

Presentation of checks to prize-winners in the "S. R. Kent Sales Drive" for 1940-41 were made by District Manager M. A. Levy, leader of the Drive. First prize went to Sam N. Wheeler's Washington exchange. Charles L. Walker of the Salt Lake City exchange won first prize in the international group.

A check was presented to Edgar Moss, Atlantic district manager, whose district finished the Drive in first place.

Following the presentation, Mr. Levy announced that the usual Kent Drive would not be held this year because of anticipated changes in selling under the consent decree.

NEWSPAPERS ASK SUNDAY SHOWS

Since Governor Paul B. Johnson of Mississippi recently went on record as opposed to continuance of the state's ancient blue laws that keep hundreds of theatres closed on Sunday, except on the Gulf Coast where the law has never been upheld, daily and weekly newspapers of the Magnolia commonwealth have begun a drive to have the laws repealed. Governor Johnson promises to modify the laws so as to permit Sunday movies during the emergency.

Showmanship Aids for New Releases; More 'York' Dates

There were few signs of a slackening of promotional efforts in behalf of new releases as the 1940-41 season entered its final six weeks. Premieres in Salt Lake City, Ottawa, and a California wine cellar (see page 80) heralded new releases, and road show promotion was continued extensively in behalf of other pictures.

To open the "Parson of Panamint" at Salt Lake City last weekend Paramount staged a four-day jubilee attended by stars, production executives and a long roster of Utah notables, led by Mayor Ab Jenkins of Salt Lake City. Harry Sherman, producer, and Charles Ruggles, Philip Terry, Patricia Morison, Susan Peters and Peter B. Kyne, author of the story led the Hollywood delegation. Opening festivities included network broadcasts, a klieg-light premiere at the Utah theatre, and a series of civic receptions.

From Salt Lake City Mr. Sherman went to Cheyenne, Wyo., to don boots and chaps in the "Frontier Days" festival on July 17th and sponsor a special showing of the picture after the annual Frontier Day rodeo.

Set "York" Road Dates

Following the appointment of Frank Seltzer by Warner Brothers to the post of special exploitation man for "Sergeant York," Gradwell L. Sears, sales manager, and S. Charles Einfeld, advertising and publicity chief, announced new two-a-day engagements of the Gary Cooper picture produced by Jesse L. Lasky.

Tentative plans call for screening of "York" in Chicago, Washington, Nashville, Cleveland, Atlantic City, Philadelphia, Detroit and Boston at an early date on a road show basis. The Chicago engagement will open during the Warner convention in that city on July 28th. The Nashville opening will be deferred until August 31st when Milo S. Warner, national commander of the American Legion, will be in the Tennessee city.

At New York business at the Astor theatre was reported to have reached the house's capacity of $25,000 at a two-a-day, $2.20 top. Advance sales have reached eight weeks with cash futures reaching $16,000 during the first week.

New York promotion has featured sponsorship of special showings by American Legion, Veterans of Foreign Wars, and other veteran organizations. Following the pattern of the "Meet John Doe" campaign Warners are again advertising extensively on car cards in the New York subways, where "Sergeant York" has been named picture of the month by the New York Subways Advertising Company on its new "feature" cards.

"Prime Minister" in Ottawa

The Canadian Government has approved Warner Brothers' plans to open "The Prime Minister" at Ottawa on August 13th for the benefit of the Queen's Canadian Fund. The picture, with John Gielgud and Diana Wynyard, is the first feature completed under bombfire at the Warner Teddington studio.

Guests of honor at the premiere will be Princess Alice, a granddaughter of Queen Victoria and the wife of the Earl of Athlone, Governor-General of Canada, Prime Minister Mackenzie King. Members of the Canadian Cabinet and Parliament and of the American diplomatic corps in Canada will attend the premiere, in Ottawa's Capitol Theatre.

WARNER BROTHERS, 20TH-FOX AND PARAMOUNT IN SALES CONVENTIONS

Paramount Starts Series of 10 Regionals with New York Meeting; Limits Product Announcement to First Five

While RKO Radio and Loew-Metro were going to market this week with the first advance trade showings of motion pictures ever held in the U. S. by Governmental stipulation, Twentieth Century-Fox and Paramount this week were in annual sales conventions, and Warners was meeting in Canada. Warners is the only remaining member of the "Big Five" still to announce a block of new product and the dates for their public screening for exhibitors.

Meanwhile, first reports from the field on the first advance screenings indicated a mixed reception by exhibitors (see page 15).

The convention of Twentieth Century-Fox was held in Los Angeles, a single national meeting, where 52 pictures were announced for 1941-42. The product and convention details appear on pages 69 and 70.

Paramount, in New York, opened a series of regionals on Tuesday, but for the present is limiting its new season's product announcement to five: "Nothing But the Truth," "Hold Back the Dawn," "Buy Me That Town," "Henry Aldrich for President" and "New York Town."

Ten Paramount Meetings

Paramount will hold regional meetings for its ten sales districts, Neil Agnew, sales manager, announced last week in New York. The first Eastern regional was in New York Tuesday, Wednesday, Mr. Agnew and Robert Gillham were among guest speakers. J. J. Unger, Eastern divisional manager, presided. The second occurred Thursday and Friday, in Philadelphia. On next Monday and Tuesday, there is to be a meeting in Boston; and, on next Thursday and Friday, one in Cleveland. Mr. Unger is to supervise all these.

Charles Reagan, assistant sales manager, was to preside at a Chicago meeting Friday and Saturday, with others scheduled for Kansas City next Monday and Tuesday, and for Dallas on next Wednesday and Thursday. The Atlanta regional is to be next Monday and Tuesday, with Mr. Agnew presiding.

George Smith, western divisional manager, will preside at the meetings to be held at Denver next Monday and Tuesday, and at San Francisco next Thursday and Friday.

The schedule of Mr. Gillham, advertising and publicity director, includes talks not only to the New York meeting, but also to the Chicago, Denver, and San Francisco. Alec Moss, co-director of exploitation, was to attend the Chicago, Kansas City, Dallas, and Cleveland meets.

Oscar Morgan, the company's short subjects sales manager, announced that of the 85 one-reel subjects scheduled for the next season, 16 are finished, eight are in work.

The completed films are: the first "Superman" cartoon, in Technicolor; two "Quiz Kids" film; a "Speaking of Animals" novelty; "Post Pilot," initial release in the "Popeye" series; one each of the "Popular Science" and "Unusual Occupations" releases, both in Magnacolor; "Speaking of Mermaids," first Grantland Rice Sportlight; "The Separate Vacation" and "Controlling the Nerves," both starring Robert Benchley; "Hedda Hopper's Hollywood," first in a new series; and two subjects in the "Fascinating Journeys" series, "Road in India" and "Indian Temples."

Problems of the current season, the decree and its many new features; double features; competition; film buying, were under discussion at the meeting of Paramount's theatre partner-associates, at Shawnee-on-the-Delaware, Pennsylvania, Monday through Wednesday, with Leonard Goldenson presiding.

The following were to attend: John Q. Adams, John Balaban and Mrs. Balaban, Tracy Barham and Mrs. Barham, Abe Blank, Ray Blank, Myron Blank, Ralph Branton and Mrs. Branton, Harry Davis, John J. Fitzgibbons, John J. Ford, Harry French, John Friedl, B. B. Garner, Nate Goldstein and Mrs. Goldstein, Julius Gordon, Karl Hoblitzelle, Earl J. Hudson, William K. Jenkins, Fred Kent and Mrs. Kent, H. F. Kincey, M. A. Lightman, Arthur Lucas, M. J. Mullin, Harry Nace and Harry Nace, Jr., R. J. O'Donnell, J. J. O'Leary, Hunter Perry, Sam Pinanski, George Planck and Mrs. Planck, E. V. Richards, Harry Royster, Frank Rogers, Harold Robb and Ed. Rowley, J. J. Rubens, M. C. Talley, R. B. Wilby, William K. Hollander.

F. & M. THEATRES PLAY ANTHEM

Audience singing of the national anthem has been inaugurated at four major Fanchon & Marco theatres in St. Louis, the Ambassador, Fox, Missouri, and St. Louis. It is sung at the beginning of each performance, according to Harry C. Arthur, Jr., president and general manager of the company.

Universal Schedule Is Ahead of Time

Nate J. Blumberg, president of Universal, stated last week the company would, by September 1st, have completed enough pictures to meet all release requirements between that date and January 1st.

August releases are "Hold That Ghost," with Abbott and Costello, and "This Woman Is Mine;" Frank Lloyd production.

Scheduled for early 1941-42 are: "Badlands of Dakota," "Unfinished Business," "Almost An Angel," Deanna Durbin; "Hellzapoppin," Jules Levey film; "Appointment for Love;" "The Great Man," with W. C. Fields; "Ride 'Em Cowboy," Abbott and Costello, and "They Lived Alone," Deanna Durbin. Other releases up to January 1st, include: "Sing Another Chorus," "Moonlight in Hawaii," "Burma Convoy," "Captive Wild Woman," "Melody Lane," "Nobody's Fool," "Tme Wolf Man," and "Mermaid in Distress."

Briskin Says Columbia Past Production "Hump"

Columbia is already "over the production hump," caused by increased activity to build up a reserve of finished films in preparation for any kind of competition from companies operating under the consent decree, Samuel J. Briskin, production executive, said this week in Hollywood.

The company has three pictures for the 1941-42 season "in the can" and a dozen scripts about ready for filming as well as the bulk of the films required for the last three months of the current season completed, Mr. Briskin said. A short time ago an all-time production record was set at Columbia, Mr. Briskin declared, with 11 feature pictures shooting.

Rush of production by companies bound by the decree and others, like Columbia, which want to be prepared for any eventuality, resulted in a serious shortage of "manpower," he added, including stars and production executives as well as technical workers. The situation, he continued, is now returning to normal and predicted that the over-all effect of all the companies having a "backlog" of pictures and not being required to rush in order to meet release dates will be an improvement in quality. After a reserve of films has been built up it is possible, Mr. Briskin concluded, to spend extra weeks on a picture, which was often not possible in the past when it was necessary to meet a release date.

Warners Holds Separate Canadian Convention

Warners' separate Canadian sales convention, preceding the annual United States sales convention, July 28th through August 1st, at the Blackstone Hotel, Chicago, was held Monday through Thursday at the Mount Royal Hotel, Montreal, with Wolfe Cohen, district manager, presiding.

New product was outlined, especially those of interest to the Dominion, such as "The Prime Minister," "Captains of the Clouds," "Flight Patrol," "Battle of the Atlantic." The delegates attended the location where the second named picture is being filmed.

From the home office, attending were S. Charles Einfeld, Carl Leserman, Gradwell Sears, Roy Haines, Norman Moray.

Monday was devoted to screenings; the remaining three days to business sessions and the visit to the film location.

Meanwhile, it became known that delegates to the company's annual sales convention at the Blackstone Hotel, Chicago, July 28th through August 1st, will see at least five new films. They will be "Sergeant York," "Navy Blues," "The Flight Patrol," "The Prime Minister," and "Dive Bomber."

A pre-convention advertising and publicity conference, to discuss "Sergeant York" road showings and other forthcoming product, will be held by Warners at New York's Hotel Astor next Monday, through Friday. Supervising will be S. Charles Einfeld, and Morton Blumenstock. Assisting will be Mitchell Rawson and Lee Blumberg. Attending will be Bill Brumberg, Washington, D. C.; Monroe Rubinger and Jack Yergin, Chicago; Jack Goldsmith, Atlanta; Bill Lewis, Dallas; Sam Clark and Martin Weiser, Los Angeles; Phil Engel, New York.

MGM Again Elevates Field Personnel

Bringing to 47 the number of promotions in its field staff personnel, MGM over the weekend promoted 14 more men, in a further "streamlining" of the sales staff for consent decree selling.

New salesmen are Michael Cramer, Detroit; Howard Dunn, Des Moines; Ralph Carmichael, Los Angeles, all former office managers, and Sam Cooper, Salt Lake City, former booker.

James Micheletti, first booker, succeeds Cramer; Woodrow Sherrill, first booker, succeeds Dunn; Harold Weinberger, student office manager, succeeds Carmichael, and Howard Cahoon, second booker, succeeds Cooper.

Bernard Gold, Denver, and Gerald Banta, Des Moines, have been advanced from first to second bookers. Frank Hale, Denver; Kenneth Weldon, Des Moines, and John Moore, Salt Lake City, move up from student to second bookers. Leslie Zubiri, Salt Lake City, former assistant shipper, is now chief shipper.

ALL OVER

RKO RADIO blankets America with 24-sheets! . . . One of the biggest showings ever engineered, as RKO grabs every available board . . . Thousands of beckoning posters plastered along the highways and byways of the nation, concentrating in city zones and spreading out to every village and hamlet along the way! . . . A tremendous national billboard campaign to quicken action on the part of the millions waiting for Ginger's first picture since winning the Academy Award for her unforgettable "Kitty Foyle."




THE MAP!
GINGER ROGERS
YOUR ACADEMY
AWARD STAR
BURGESS MEREDITH
A DEFENSE FILM WITH EVERY PROGRAM
RKO RADIO PICTURES

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Tom, Dick and Harry

(RKO-Radio)

Ginger Rogers Entertains

Want comedy?

This is it.

Want to invite the customers to come and convince themselves that the 1940 Academy Award winner is really top actress?

Go ahead.

And if it's diversion they want, for its own sake and with no relationship whatever to the world of affairs as they happen to stack up at the moment, here it is.

Here is no more and no less than a portrayal by Ginger Rogers of a telephone operator—just an average telephone operator, no smarter or dumber than a hundred thousand others like her—engaged in the business of choosing a Tom, Dick or a Harry to marry. She chooses Harry, at picture's end, for the reason that her heart is surer than her head, which is as the audience would have it.

In the telling of this simple story a large amount of deviation from norm is indulged, all profitably. Dialogue yields many a laugh, both while following a straight line and while piling up on itself with two or more people talking at once, also with lines left floating in air now and again and filled out by gestures or facial expressions.

Departure from norm is taken, too, in the interpolation of dream-sequences. Hollywood normally counts one dream-sequence a risk, two fatal, but this production utilizes four of them, each more effective than its predecessor, all accounting for audience satisfaction.

George Murphy, Burgess Meredith and Alan Marshall fit the "Tom," "Harry" and "Dick" assignments snugly, playing a salesman, a mechanic and a millionaire respectively.

Miss Rogers' performance, in a type of material which a trace of "acting" could have blown sky-high, is a triumph for both the artiste and the art.

Production is by Robert Sisk, coming through at this point to demonstrate, after an experience including a number of minor-budget pictures, that he's got what it takes to turn out top-flight entertainment.

Garson Kanin's direction justifies all they've been saying about the young man since his first hit and leaves no doubt that there'll be a job awaiting him in Hollywood when he finishes his stint in Uncle Sam's army.

Previewed at the Alexander theatre, Glendale, a theatre which all the studios have been using for all of their previews these past several months. The people who pay their way into this theatre have been getting pretty well saturated with entertainment and pretty unresponsive to any of it. So have the professionals who attend in line of duty. "Tom, Dick and Harry" made them all happy again, and demonstrative in all the approved ways. Professionals were remarking, afterward, that if RKO-Radio has anything better than this on tap for its first block-of-five the company's in for a success story eclipsing any in its history.—WILLIAM R. WEAVER.

Produced and distributed by RKO-Radio. Producer, Robert Sisk. Director, Garson Kanin. Story and screen play by Paul Jarrico. Photographed by Merritt Gerstad. Edited by John Sturges. P. C. A. Certificate No. 7136. Release date, July 4, 1941. Running time, when seen in Glendale, 86 minutes. General audience classification.

CAST

Janie ..... Ginger Rogers
Tom ..... George Murphy
Dick ..... Alan Marshal
Harry ..... Burgess Meredith
Pop ..... Joe Cunningham
Ma ..... Jane Seymour
Butch ..... Lenore Lonergan
Paula ..... Vicki Lester
Ice Cream Man ..... Phil Silvers
Gertrude ..... Betty Breckinridge

My Life with Caroline

(RKO-Radio)

Sophisticated Comedy

Starring Ronald Colman in a role returning him to the field of light comedy, this treatment of the flirtatious wife theme for purposes of humour exclusively stacks up as a standout in the array of attractions for midsummer release. It deals with and thrives upon sophistication but sticks to terms, situations and dialogue which anybody can comprehend without a struggle and laugh both at and with.

The story, detailed on page 146 of your Product Digest, concerns a young wife's habit of imagining herself in love with men who profess to understand her, and with her husband's custom of adroitly averting divorce or dire consequence by arranging for her to gently discover each time that she is still in love with him. The plot boils down to no more than that, but the processes by which producer-director Lewis Milestone achieves the boiling down afford constant and lively entertainment.

Scene of the picture is a Florida resort of the wealthy, staged as if there had never been a depression, and all of the principals are rich. The time is the present but no reference to anything unpleasant going on in the world is permitted to becloud a film designed solely for diversion.

The Colman skill in maintaining a polished portrayal keynotes a cast performance without a weak spot in it. Registering in her first role, Anne Lee establishes herself in the feminine lead. A number of deviations from production norm, such as those in which the star talks directly to the audience without interrupting the narrative, are introduced with profit to the enterprise.

Previewed at the Alexander Theatre, Glendale, to a mixed audience which indicated by auditorium response, and in foyer comment afterward, enthusiastic approval of the picture. —W.R.W.

Distributed by RKO. Produced and directed by Lewis Milestone. A United Producers production. William Hawkes, executive producer. From the play by Louis Verneuil. Production designed by Nicholai Remisoff. Musical score, Werner Heymann. Director of photography, Victor Milner, ASC. Special effects by Vernon L. Walker, ASC. Gowns by Edward Stevenson. Set decorations by Darrell Dilevra. Recorded by John L. Cass. Edited by Henry Berman. Assistant director, Edward Donahoe. P. C. A. Certificate No. 7144. Running time, when seen in Hollywood, 81 minutes. Release date, September 1, 1941. General audience classification.

CAST

Anthony ..... Ronald Colman
Caroline ..... Anna Lee
Bliss ..... Charles Winninger
Paul ..... Reginald Gardiner
Paco Del Valle ..... Gilbert Roland
Helen ..... Katherine Leslie
Muirhead ..... Hugh O'Connell
Jenkins ..... Murray Alper

Lady Be Good

(In MGM first Block)

Musical Comedy

When "Lady Be Good" is good it's very, very good—which is when it's musical. When it isn't musical it's engaged in telling, with more deliberation and less humor than the rules of entertainment require, a story about a song-writing team whose romances and rhythms don't jibe. Although no thinner than many a plot utilized before now as background for successful musical-comedy numbers, this one penalizes the project more than most by monopolizing the footage in a ratio of about 6 to 1.

The picture gets going, after 40 minutes devoted to starting the background story and identifying the characters, when the Berry Brothers take over for a spot of Harlem-type hoofing and jerk the witnesses to attention. This number made the exhibitor audience attending the tradeshow forget its "buyer attitude" to the extent of applauding like movie fans.

Later on Eleanor Powell sets a new high in her dancing career in a timed routine performed with a dog which cooperates as if trained from puppyhood for no other destiny. Much later on Miss Powell leads, with one of the longest single-take tap routines on record, a production number as big as MGM's biggest stage and packed with audience value.

Another highlight in the proceedings is a song by Virginia O'Brien, the "Dead Pan" singer of "Meet the People," whose handling of a chorus in closeup is counted among the sure fire items in Hollywood's bag of tricks.

Ann Sothern, whose role presents her as writer of the lyrics, sings the title song by George and Ira Gershwin, which is retained intact and used as a peak of interest in the score, and "The Last Time I Saw Paris," by Jerome Kern and Oscar Hammerstein II, both numbers receiving lavish presentation. John Carroll also sings, though the story is permitted to intrude upon his numbers, and Robert Young, too, participates in the vocal events.

On the acting side, Lionel Barrymore as a judge and Reginald Owen as a music publisher account ably for their time before the camera, while Red Skelton displays a promise of comedy ability awaiting development.

Production is by Arthur Freed, who also shares with Roger Edens the credit for most of the songs, and direction is by Norman Z. McLeod, both jobs displaying no sign of stint and even some symptoms of excess.

Tradeshown at the Victoria Theatre, Los Angeles, to some 75 exhibitors and the trade press, a group perhaps too small to indicate typical auditorium reaction to musical comedy but large enough to manifest plainly its liking for the musical numbers in this offering. Apathy and listlessness induced by the lengthy story passages was no less apparent. Comment following the showing was in favor of eliminating 20 or 30 minutes of the narrative portion of the picture if practicable.—W. R. W.

Produced and released by Metro-Goldwyn-Mayer. Director, Norman Z. McLeod. Producer, Arthur Freed. Music by George Gershwin. Lyrics by Ira Gershwin. "The Last Time I Saw Paris," Jerome Kern, Oscar Hammerstein II. Additional songs by Roger Edens and Arthur Freed. Musical director, Georgie Stoll. Musical continuity, Walter Ruick. Vocals and orchestrations, Leo Arnaud, George Bassman,

(Continued from opposite page)

Conrad Salinger. Musical numbers directed by Busby Berkeley. Directors of photography, George Folsey, Oliver T. Marsh. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Set decorator, Edwin B. Willis. Musical presentation, Merrill Pye. Gowns by Adrian. Hair styles by Sydney Guilaroff. Film editor, Frederick Y. Smith. P. C. A. No. 7297. Running time, when seen in Hollywood, 110 minutes. Release date, not set. General audience classification.

CAST

Marilyn Marsh ..... Eleanor Powell
Dixie Donegan ..... Ann Sothern
Eddie Crane ..... Robert Young
Judge Murdock ..... Lionel Barrymore
Buddy Crawford ..... John Carroll
Joe "Red' Willet.....Red Skelton
Lull ..... Virginia O'Brien
Mr. Blanton ..... Tom Conway
Bill Pattison ..... Dan Dailey, Jr.
Max Milton ..... Reginald Owen
Mrs. Carter Wardley.....Rose Hobart
Master of Ceremonies.....Phil Silvers
The Berry Brothers—
James Berry, Warren Berry, Nyas Berry
The Singer ..... Connie Russell

Parachute Battalion

(In RKO first Block)

Service Comedy-Drama

To the extent that use of parachute troops in modern war may be said to have kindled special interest in this branch of the military, this service film dealing with the training of American parachutists stands out from its contemporaries. It is not in other particulars different from its predecessors in the groove of patriotic interest.

Principal scene of the picture is Fort Benning, Ga., and the highlights of the picture, naturally, are the 'chute takeoffs from planes in flight, presented in solo, in groups and, finally, in masses large enough to comfort citizens who may have been wondering whether the forces of the United States are doing anything about keeping abreast of developments in this type of warfare. A foreword to the film, stating that the 'chutes are manned by the soldiers of Fort Benning, clears up the point.

The story departs from the pattern of service picture plots in minor details but includes the soldier gripped by fear, in fact two of them, the braggart who turns out to be solid soldier at bottom, the officer's daughter wooed by squad rivals, some fisticuffs, a yokel for comedy relief, some near-accidents and some rescues, everybody coming through with chin up at the finish.

Production by Howard Benedict gets maximum value for outlay and direction by Leslie Goodwins keeps the proceedings on a straight track headed in the proper direction.

Harry Carey, Edmond O'Brien and Robert Preston stand out in a cast called upon for no extraordinary display of talents and sharing about equally the responsibilities of entertainment.

Tradeshown at the Victoria Theatre, Los Angeles, to some 50 exhibitors and the trade press. Interest in the parachute sequences was manifested by a ripple of comment and some of the dough-boy humor clicked for the right kind of laughs.—W. R. W.

Produced and released by RKO-Radio. Producer, Howard Benedict. Director, Leslie Goodwins. Musical score, Roy Webb. Photographer, J. Roy Hunt. Special effects, Vernon L. Walker. Montage effects, Douglas Travers, Art director, Van Nest Polglase. Associate, Carroll Clark. Technical advisor, Capt. William Ryder, 501st Parachute Battalion. Gowns, Renee. Recorder, Richard Van Hessen. Edited by Theron Warth. P. C. A. No. 7241. Running time, when seen in Hollywood, 75 minutes. Release date, not set. General audience classification.

CAST

Donald Morse ..... Robert Preston
Kit Richards ..... Nancy Kelly
Bill Burke ..... Edmond O'Brien
Bill Richards ..... Harry Carey
Jeff Hollis ..... Buddy Ebsen
Tex .....Paul Kelly
Spence ..... Richard Cromwell
Col. Burke ..... Robert Barrat
Pa Hollis ..... Erville Alderson
Chief of Infantry.....Edward Fielding
Thomas Morse ..... Selmer Jackson
Captain ..... Grant Withers
Private ..... Jack Briggs
Medical Officer ..... Walter Sande
Ma Hollis ..... Kathryn Sheldon
Private ..... Lee Bonnell
Private ..... Robert Smith
Staff Officer ..... Gayne Whitman

Father Takes a Wife

(In RKO first Block)

Swanson Returns in Comedy

After an absence of seven years, Gloria Swanson returns to the screen in Lee Marcus' production of the RKO Radio picture, "Father Takes a Wife", co-starring with Adolphe Menjou. Miss Swanson's last film was the Fox "Music in the Air", in 1934. In a well-paced comedy written by Dorothy and Herbert Fields, the one-time Keystone and Mack Sennett star has ample opportunity to show that she still is a good trouper, and waltzes through a number of comedy scenes with ease, grace and charm.

Story plot centers around the senior member of a large shipping concern, Frederick Osborne, who, after spending twenty-five years building up a career, goes off the deep end and falls in love with a glamorous actress. Menjou handles the part with his usual skill. The actress, played by Miss Swanson, gives up her career for marriage, but still hankers for the glories of the stage. While on their honeymoon, on a trip to Mexico in the Osborne yacht, they find a stowaway on board, who turns out to be a penniless Mexican singer eager to crash the concert field in America. Trouble begins when the Osbornes take the singer, Carlos, home with them, give him music lessons, clothe, feed him and groom him for a big concert in New York. Osborne senior becomes jealous of the singer, confronts his wife and after a battle, leaves home. In order to help out his father, Osborne junior, who has stood by throughout the difficulties ready to lend a helping hand to his erring parent, invites Carlos to his home only to discover that his own life has become complicated by his wife's constant concern over the Mexican's career. He, too, leaves home.

In desperation, father and son hit upon the brilliant scheme of arranging a concert tour for the singer to get him out of their lives. Following their coup, they discover that they are about to become fathers which happy prospect restores them to the waiting arms of the Osborne wives.

John Howard plays Osborne junior, opposite Florence Rice, as his wife. Helen Broderick, as the actress' Aunt Julie, has opportunity for dialogue in her inimitable style. Desi Arnaz, as Carlos, who is entranced with his own voice and who causes the marital volcanic disturbances, is amiable in the part. The picture provides good, light entertainment, principally because of the comedy situations and some keen-edged darts in the dialogue. It is aimed at a general audience, and has specific exploitation value in that many movie-goers who remember Miss Swanson's previous film history will be interested in her come-back.

Previewed in a projection room before a small trade press audience.—J. E. SAMUELSON.

Produced and distributed by RKO. Produced by Lee Marcus. Directed by Jack Hively. Director of photography, Robert de Grosse. Art director, Van Nest Polglase. Edited by George Hively. Dialogue director, Peter Godfrey. P. C. A. Certificate No. 7293. Running time, when seen in Hollywood, 79 minutes. General audience classification.

CAST

Frederic Osborne, Senior.....Adolphe Menjou
Leslie Collier.....Gloria Swanson
Carlos Bardez.....Desi Arnaz
Frederic Osborne, Junior.....John Howard
Enid Osborne.....Florence Rice
Aunt Julie.....Helen Broderick

Here is a Man

(In RKO first Block)

"The Devil and Daniel Webster"

Retitled on the eve of tradeshowing and after receiving a wealth of publicity during production as "The Devil and Daniel Webster," this melodrama of old New England presents Walter Huston as the Devil and Edward Arnold as Daniel Webster in competition for the soul of a farmer.

The contest is treated with realism and ends with a trial by jury in which the spirits of Benedict Arnold and others, recalled from hell for the occasion, serve as jurors while the Devil and Daniel Webster plead the case.

In common with other pictures which have dealt with the supernatural, this one faces the hazard of being proclaimed an artistic triumph while faring in the field of commerce according to the state of the public's appetite for fantasy, allegory and symbolism at the moment and point of exhibition.

Apart from whatever risk to success may or may not turn out to have been incurred in the presentation of the supernatural as the natural, the handling of the miraculous as routine, the production abounds in entertainment value. Produced and directed by William Dieterle at the peak of his proficiency, it ranks with the finest product Hollywood has made in point of artistic quality.

Edward Arnold's performance as Webster and Walter Huston's portrayal of the Devil rate among their respective bests.

James Craig as the farmer who sells his soul to the Devil for seven years of "everything money can buy", but is saved by Webster's eloquence from making payment, is one to be exploited.

Jane Darwell as a Christian mother and Anne Shirley as a devout wife add much of realism to the story, while Simone Simon as the Devil's feminine emissary and the farmer's mistress makes the character appropriately unreal.

Gene Lockhart, John Qualen and George Cleveland are foremost in a supporting cast which admits of no criticism.

On account of the nature and treatment of the subject matter, requiring a measure of allowance for allegory and the intent of the producer, the film is hardly suitable entertainment for children.

Previewed for the trade press in a studio projection room a convenience arranged by the company for the second RKO tradeshow after the first, presented at a leased theatre, failed to attract exhibitors in sufficient number to simulate audience reaction. Projection room response seemed favorable.—W.R.W.

Produced and distributed by RKO. Produced and directed by William Dieterle. Associate producer, Charles L. Glett. Music composed and conducted by Bernard Herrmann. Director of photography, Joseph August, ASC. Art director, Van Nest Polglase. Associate, Al Herman. Special effects by Vernon L. Walker, ASC. Costumes by Edward Stevenson. Set decorations by Darrell Silvera. Recorded by Hugh McDowell, Jr., and James G. Stewart. Edited by Robert Wise. Assistant director, Argyle Nelson. Dialogue director, Peter Berneis. P. C. A. Cedtificate No. 7238. Running time when seen in Hollywood, 107 minutes. Release date, October 17, 1941. Adult audience classification.

CAST

Daniel Webster .....Edward Arnold
Mr. Scratch .....Walter Huston
Ma Stone.....Jane Darwell
Belle .....Simone Simon
Squire Slossum.....Gene Lockhart
Miser Stevens.....John Qualen
Justice Hawthorne.....H. B. Warner
Sheriff .....Frank Conlan
Daniel Stone.....Lindy Wade
Cy Bibber.....George Cleveland
Mary Stone.....Anne Shirley
Jabez Stone.....James Craig

Emergency Landing

(Producers Releasing Corp.)

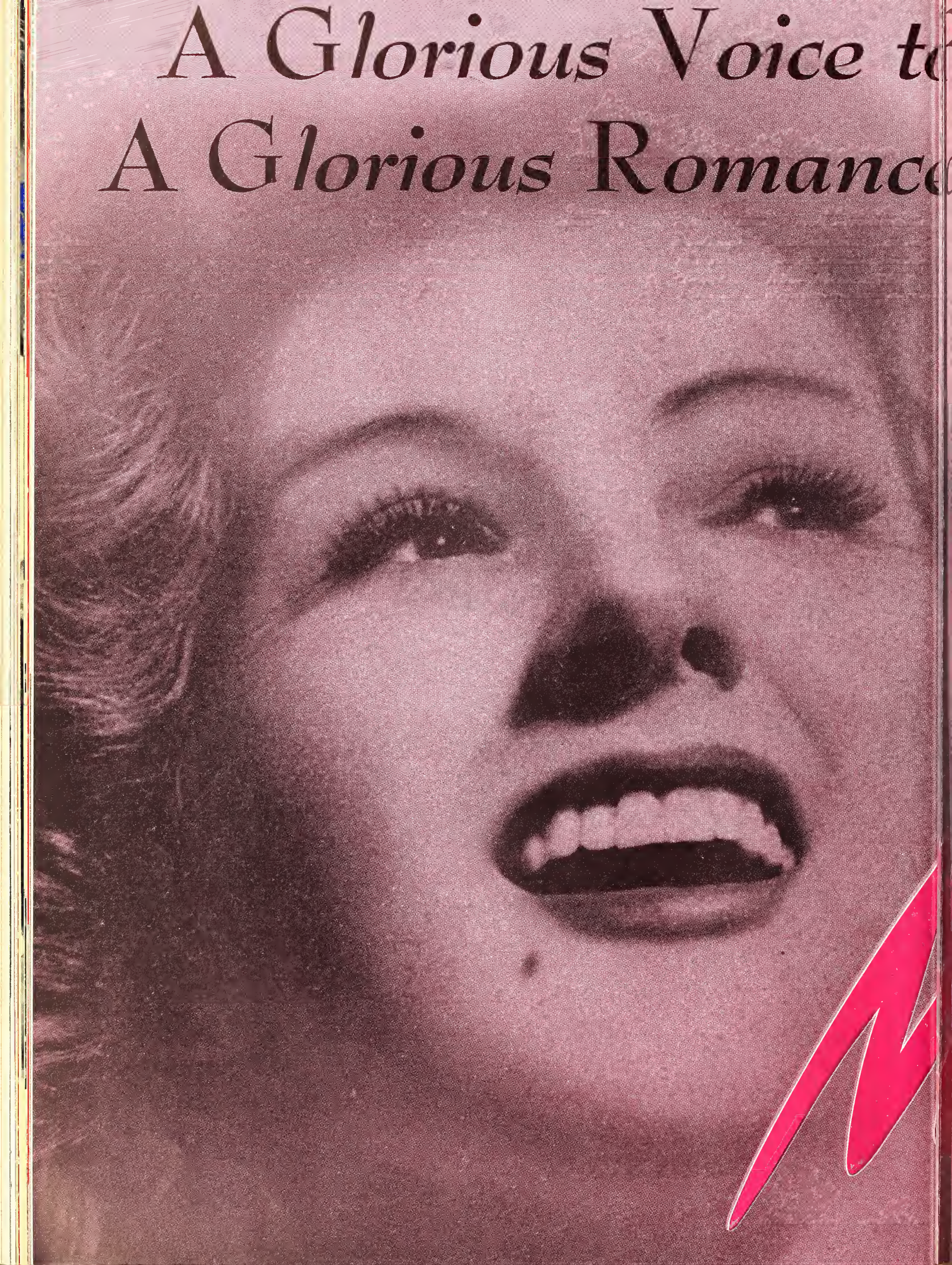
Action, Comedy, Romance

This production, under the aegis of George R. Batcheller, while not reaching epoch-making proportions, has its moments in the form of some action, a few aeroplanes, a dash of romance and a degree of comedy, the sum of which equals fair summer regalement.

Test pilot "Jerry" and weather bureau observer "Doc" finally succeed in interesting "Lambert" of the Lambert Airplane factory in their robot-controlled plane, and a test is arranged. The test fails because of the destructive intervention of foreign agents. "Jerry" and "Doc" return to their desert weather outpost for further research. "Betty," Lambert's spoiled daughter, who has already met "Jerry"

(Continued on page 78)

A Glorious Voice to
A Glorious Romance



Fill Your Screen!
To Fill Your Theatre!

CAPITALIZE ON THE DYNAMIC EXPLOITATION THAT HAS PRE-SOLD IT!

Via radio—as 31,000,000 listeners will have heard about it on Louella Parsons' coast-to-coast program, on Ilona Massey guest-star programs and on 125 stations where RCA-Victor has given it nightly plugs!

Via newspapers—as syndicate writers will flash the news of the most unique preview ever arranged for a motion picture—at one of California's foremost vineyards, with hundreds of top-flight celebrities attending! And in addition, scores of full page roto breaks, plus the intense public interest in the recent real-life marriage of the picture's stars!

Via music clubs—as 4,000,000 members are all set to hear its enchanting Schubert melodies!

Via magazines—as half a million lines of fan features have glamorized The Golden Girl With The Golden Voice!

Via giant RCA-Victor tie-up—as thousands of window strips are put on display by Victor dealers everywhere . . . as the big circulation Victor Record Review plugs it...as 54 NBC stations play the immortal songs with credit to the picture!

Gloria Productions presents

Ilona Massey

THE STAR YOU CHEERED IN "BALALAIKA"

New Wine





with

ALAN CURTIS · BINNIE BARNES · ALBERT BASSERMAN

John Qualen · Billy Gilbert · Sterling Holloway

Produced by WILLIAM SEKELY · Directed by REINHOLD SCHUNZEL

RELEASED THRU UNITED ARTISTS

REVIEWS OF FEATURE PRODUCT

(Continued from page 75)

and quarreled with him, and her aunt Maud, en route to Hollywood, run out of gasoline near the desert weather outpost, and in the process of appropriating some belongings to the government, are arrested by Jerry. They have to earn their bed and board by doing menial household tasks, much to Betty's disgust. She plans escape.

Meanwhile, a Lambert bomber is hijacked by the foreign agents aforementioned and crashes near the weather station. One of them is befriended by "Doc" and "Jerry," but he makes his getaway in "Doc's" plane. "Betty" and "Maud" are also in the plane, unknown to anyone, planning their own getaway. "Jerry" instructs "Betty" by radio to connect the robot control radio beams, and working from the ground, brings the plane to a landing. The spy is captured and love wins again. A U. S. Marshal, a midget, brings the picture to a hilarious close.

Produced by Jed Buell, and directed by William Beaudine, the cast includes Evelyn Brent, who makes the most of her lines—conversationally, Carol Hughes, and Forrest Tucker, a young man with blonde hair, which, it is to be hoped, Uncle Sam doesn't need for defense.

Previewed in the New York Theatre, the audience seemed to like it and laughed in the right places.—IRENE SMOLEN

Produced and released by Producers Releasing Corporation. George R. Batcheller in charge of production. Photographer, Jack Greenhalgh. Sound, Buddy Meyers. Production manager, Peter Jones. Film editor, Robert Crandall. Assistant director, Edward Montfort. Producer, Jed Buell. Director, William Beaudine. P. C. A. Certificate No. 7316. Running time, when seen in Hollywood, 70 minutes. Release date, May 23, 1941. General audience classification.

CAST

Jerry	Forrest Tucker
Betty	Carol Hughes
Maude	Evelyn Brent
Doc	Emmett Vogan
Lambert	William Halligan
Jones	George Sherwood
Pedro	Joaquin Edwards
Karl	Stan Jolley
Otto	Stanford Price
Capt. North	Jack Lescoulie
Colonel	Paul Scott

Mountain Moonlight

(Republic)

Slick Hicks

Characters fairly new to the screen—the Weavers—somewhat counter balance an old situation, that of the farm folks suddenly in wealth and living appropriately until reminded that gold will not supplant proletarian friendship.

June "Elviry" Weaver, as the homey but spirited mother of the brood, and as a culture-conscious matron trembling for an operatic career; Frank "Cicero" Weaver, as a former fireman-farmer, then as a punk polo player, but always a veritable samaritan; Frank Sully, as an earnest, simple, suitor for one of the Weaver girls—these are comical, and sympathetic high-lights.

But a true feature of the picture is the portrayal, by Leon "Abner" Weaver, as the head of the family—the wise, understanding, forgiving father who retains his balance in a world mad with wealth, and after that world collapses.

Production, by Armand Schaefer, is good in this apparently middle budget picture. Direction by Nick Grinde, the photography and sets all give evidence of careful studio work with the money available.

The story has the Weavers, on an Ozark farm, uncover a document apparently giving them a claim for several hundred thousand dollars, on the U. S. Treasury. With the financial backing and blessing of their poverty-ridden community, they descend on their Washington representative who, after some delay, certifies the document's validity—and that, with compounded interest, it makes them eligible for billions of dollars. The news produces a Governmental panic. It also enables the Weavers to live high, expecting payment.

Only father "Abner" remains the honest farmer; and, one day, sick of the change, he plants a newspaper story that the family has lost its wealth. Whereupon, the "friends" depart; the family learns its lesson; and all agree to let the claim upon the Government drop, upon payment of $200,000, the original amount due.

There are several musical numbers, with "Abner" playing the fiddle, "Elviry" singing; others with Betty Jane Rhodes soloing. All are adequate.

A quiet trade press audience saw this in the company's New York prodjection room.—FLOYD E. STONE.

Produced and distributed by Republic. Producer, Armand Schaefer. Director, Nick Grinde. Screen play by John Krafft, Mauri Grashin, Dorell and Stuart McGowan. Original story by Vernon Jones. Production manager, Al Wilson. Photography, Jack Marta. Supervising editor, Murray Selden. Film editor, Charles Craft. Musical director, Cy Feuer. Art director, John Victor MacKay. P. C. A. Certificate No. 7295. Running time, 68 minutes. General audience classification.

CAST

Abner	Leon Weaver
Elviry	June Weaver
Cicero	Frank Weaver
Carol Weaver	Betty Jane Rhodes
Doctor Ed	John Archer
Paul Conrad	Kane Richmond
Bill Jackson	Frank Sully

Law of the Range

(Universal)

Shootin' Western

The mere fact that this production is a western is in itself sufficient to attract this particular type of patronage. However, "Law of the Range" can boast plenty of shooting, in fact, it starts off with a shooting practically immediately, fast horse-riding, music of the type indigenous to the West, and comedy in the person of Fuzzy Knight.

Johnny Mack Brown as "Steve Howard" is the stalwart hero and Roy Harris as the "Wolverine Kid" is the menacing villain. The plot concerns itself mostly with an ancient feud existing between the families of "Steve" and the "Kid," and the attempt on the "Kid's" part to pin a murder or two on "Steve," to further his own interests. Naturally, justice triumphs, but not before plenty of action has taken place.

The two young ladies in the picture are Elaine Morey and Nell O'Day, but the romantic interest is reduced to a minimum and in no way interferes with the action demanded of this type of film.

It should certainly please boys, men and anyone else who longs to find himself under a ten-gallon hat.

Previewed at the New York Theatre, in New York City, where it seemed to be enjoyed by a responsive audience.—IRENE SMOLEN.

Produced and directed by Universal. Director, Ray Taylor. Associated producer, Will Cowan. Photography by Charles Van Enger. General music director, Charles Previn. Assistant director, Charles Gould. Sound supervisor, Bernard B. Brown. P. C. A. Certificate No. 7436. Running time, 59 minutes. Release date, June 20, 1941. General audience classification.

CAST

Steve Howard	Johnny Mack Brown
Chaparral	Fuzzy Knight
Wolverine Kid	Roy Harris
Hobart	Ethan Laidlaw
Virginia O'Brien	Elaine Morey
Mary O'Brien	Nell O'Day
Steve's father	Pat O'Malley

Gangs of Sonora

(Republic)

Western

Here is an entertaining and exciting western starring the Three Mesquiteers. More fiction than fact, the story concerns the Territory of Wyoming about the time the territory became a state, and how the Mesquiteers were mostly responsible for that transition by ridding the territory of a crooked Commissioner.

The Mesquiteers, in order of importance, are "Stony Brooke," played by Robert Livingston; "Tucson Smith," played by Bob Steele and "Lullaby Joslin," otherwise Rufe Davis, who is the comedian of the trio. Support includes June Johnson, "Bud" McTaggart, Helen Mackeller and Robert Frazer, the villain of the piece. Louis Gray was the associate producer and the picture was directed by John English.

The Mesquiteers perform on a par with previous efforts but the picture gains added stature through the convincing and lovable performance of Helen Mackellar, who as "Kansas Kate Conners," widow of a martyred Kansas editor and a newspaperwoman in her own right, picks up where editor "Ward Beecham" (William Farnum) left off, in the fight against "Treadwell," the commissioner, despite the fact her son is on the other side of the fence.

The forces for law and order win out in the end, of course, but it's touch and go up to the final climax—a good one too.

Reviewed in a projection room in New York.—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Louis Gray. Directed by John English. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Photographed by Bud Thackery. Film editor, Ray Snyder. Musical score, Cy Feuer. P. C. A. Certificate No. 7445. Running time, 56 minutes. Release date, July 10, 1941. General audience classification.

CAST

Stony Brooke	Robert Livingston
Tucson Smith	Bob Steele
Lullaby Joslin	Rufe Davis
June Conners	June Johnson
David Conners	Ward "Bud" McTaggart

Five and Under

(Paul Rotha Productions—British Ministry of Information)

Kindergarten Documentary

Another graphic glimpse of education during war, this time from the infants' point of view. The story is told with conciseness and a vivid honesty, and the children are delightful. It is competent filmmaking, excellent propaganda and natural entertainment.

Mother and Child

(Realist Film Unit—British Ministry of Information)

Welfare Documentary

Yet another effective essay in documentary propaganda covering the work of child welfare centres and prenatal clinics operating despite the dislocation of war, this is cultural propaganda at its best. John Taylor and Frank Saintsbury were responsible.

Defeat Diphtheria

(Paul Rotha Productions—British Ministry of Information)

Immunization Propaganda

A highly persuasive appeal to parents to have their children immunized against diphtheria. Diagrams are used imaginatively but there is no small human flavor in the film, which commands both interest and conviction and is expertly made.



GAY GIGGLES..GLAMOROUS GALS..SWELL NEW TUNES!

Judy Canova in a screamingly funny adventure that tops her other two laugh riots, "Scatterbrain" and "Sis Hopkins"

Puddin' Head



JUDY CANOVA

FRANCIS LEDERER

RAYMOND WALBURN • "SLIM" SUMMERVILLE
EDDIE FOY, JR. • ASTRID ALLWYN • ALMA KRUGER
HUGH O'CONNELL • "CHICK" CHANDLER

JOSEPH SANTLEY—Director

Screen play by Jack Townley and Milt Gross

Original story by Jack Townley

A REPUBLIC PICTURE

THE HOLLYWOOD SCENE

RKO Today

RKO Today could be, but isn't, the name of a daily newspaper chronicling every newsworthy incident transpiring at the RKO-Radio studio or pertinent thereto, from the acquisition of a new star or producer to the quotable wisecrack uttered by an irked carpenter on Stage 7.

RKO Radio publishes no daily newspaper, but it could, for it has assembled and implemented a newspaper staff that performs all of the essential functions of publication except going to press.

In charge of this news-gathering, news-dispensing unit set up by Studio Publicity Director Perry Lieber is Tom Pettey, long time star reporter for big time newspapers, presiding over a staff of 14, which will be augmented in pace with developments.

City editor is Nick Carter.

Eight reporters—called unit men because each is assigned to cover the activities of a single production unit—fine-comb the day's doings for news and bring it in to the desk.

Fashion writers attend to the collection and conveyance of the materials out of which newspaper fashion pages are made.

A feature writer is at all times available to whip up a special article, any style, topic, variety or length, for a magazine or newspaper in the market for a special type of piece on a designated subject.

Three able and personable gentlemen gifted in the art of telephony (if that's a word) distribute the news forthwith and as fascinatingly as may be to local newspapers, resident correspondents, columnists and so on. In another industry these purveyors of fact from factory indirectly to public via the printing presses and microphones of the land would be called liaison officers. Hollywood calls them planters.

It is this unit, primarily, which assembles the news and information, the facts and on occasion the fictions, which go out to the world as news and out to the company's home office in New York for use in preparing press books and other material supplied the trade from there.

Other units of the studio publicity department, which are several, derive their material from this central reservoir.

Management of such a newspaper-type setup is no novelty to Tom Pettey, equipped by experience as by-line writer for such publications as the St. Louis *Globe-Democrat,* the Chicago *Tribune,* the New York *Herald-Tribune* (a brief adventure as Hollywood correspondent for *P.M.* in its early flare-up of magnificence is passed over lightly at this point) and as public relations expert for the MPPDA and AMPP in Hollywood to personally perform at a moment's notice any one or all of the jobs being done under his direction.

Formation of this unit inside the framework of the RKO-Radio publicity department relates to the recently announced policy under which the company intends to commence acquainting the universe with each of its pictures at the earliest possible point prior to production and keep on doing so until the last potential customer in the nation has seen the subject on his local screen.

▽

MAX MILDER, Warner managing director in England, left for New York, ultimately London, after studio conferences resulting in decision to film "Flying Fortress" and "The Story of Winston Churchill" there.

ROBERT T. KANE, formerly managing director for 20th Century-Fox in England and more recently producing for the company in Hollywood, will go to London to produce "This Above All."

HAL B. WALLIS, Warner executive producer, left last weekend for Ottawa with MICHAEL CURTIZ, director, and key men of the production unit which will film "Captains of the Clouds" there.

DARRYL F. ZANUCK has named eight players as in line for what Hollywood calls a buildup. The Zanuck candidates for fame are CAROLE LANDIS, GENE TIERNEY, ANNE BAXTER, JOHN SUTTON, DANA ANDREWS, GEORGE MONTGOMERY, JOHN SHEPHERD and LAIRD CREGAR.

NORMAN TAUROG will direct SHIRLEY TEMPLE's first film for MGM, "Kathleen."

CORKING PREMIERE FOR "NEW WINE"

Hollywood press people depressed by consent decree repeal of their preview prerogatives are in for a revival of spirits on the 28th when "New Wine," the Gloria Pictures production starring Ilona Massey, Alan Curtis and Binnie Barnes, "will be launched in a sea of sparkling champagne," to quote the United Artists announcement precisely.

Busses will convey the press and other guests 45 miles upstate into the grape country to Cucamonga and the cellar of the ancient winery of the Padre Vineyard company, where the wares of the venerable institution will be administered to the gathering during "the champagne hour," this ceremony to be followed by "a barbecue and entertainment," and ultimately the screening of the picture.

"With press previews under fire," saith the announcement, "this may prove to be the last such event ever staged by Hollywood."

(Hollywood Scene ventures to doubt the last remark.)

Rebound

Rebounding from last week's dip to 37, production was back to the preceding week's level with 44 pictures in shooting stage as weekend came to Hollywood.

Six pictures finished.

Thirteen were started.

Forty-one projects were in preparation and editing was proceeding on 92.

Breakdown of the production picture:

COMPLETED

GOLDWYN
"The Little Foxes"
MONOGRAM
"Bowery Blitzkrieg"
PARAMOUNT
"Flying Blind"
20TH-FOX
"Yank in the R.A.F."
UNIVERSAL
"This Woman Is Mine'

STARTED

COLUMBIA
"Bachelor's Babies"
"Harmon of Michigan"
"The Medico Hits the Trail"
M-G-M
(Untitled Tarzan)
MONOGRAM
"Saddle Mountain Roundup"
PARAMOUNT
"Louisiana Purchase"
REPUBLIC
"Doctors Don't Tell"
"Under Fiesta Stars"
ROACH
"All American Co-ed"
20TH-FOX
"Dangerous But Passable"
"Small Town Deb"
UNIVERSAL
"The Great Man"
"Terror of the Islands"

SHOOTING

COLUMBIA
"You Belong to Me"
"Three Girls About Town"
"You'll Never Get Rich"
M-G-M
"The New York Story"
"Female of the Species"
"Married Bachelor"
"When Ladies Meet"
"Chocolate Soldier"
(Untitled Garbo)
"Whistling in the Dark"
"Honky Tonk"
PARAMOUNT
"The Remarkable Andrew"
"Glamour Boy"
"Reap the Wild Wind"
"Bahama Passage"
"Sullivan's Travels"
RKO-Radio
"Obliging Young Lady"
"Weekend for Three"
"Unexpected Uncle"
REPUBLIC
"Ice-capades"
20TH-FOX
"How Green Was My Valley"
"Weekend in Havana"
UNIVERSAL
"Ride 'Em Cowboy"
"Bad Lands of Dakota"
"Hellzapoppin"
"Almost an Angel"
WANGER
"Sundown"
WARNER
"They Died with Their Boots On"
"One Foot in Heaven"
"New Orleans Blues"
"The Maltese Falcon"

▽

GEORGE PAL, producer of Puppetoons for Paramount release, accompanied by his aides, STEVEN VANDERNEER and STERLING PILE, spent the weekend in Mexico preparing material for a treatment in the Pal medium of a bull fight subject.

GILBERT MILLER, Broadway producer, is here taking a personal hand in the filming of his "Ladies in Retirement" for Columbia.

RAOUL WALSH is directing Warners' "They Died With Their Boots On."


POISON PEN
A Republic RELEASE
FLORA ROBSON • ROBERT NEWTON
ANN TODD • REGINALD TATE
By RICHARD LLEWELLYN
ADAPTATION AND SCREEN PLAY BY WILLIAM FRESHMAN AND DOREEN MONTGOMERY
ADDITIONAL DIALOGUE BY ESTHER McCRACKEN AND N. C. HUNTER PAUL L. STEIN DIRECTOR

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

We have in hand a letter from a group known, oddly, as The Cowboys of the Sea. It is composed of persons who have rescued someone from drowning. Having heard that Hollywood actress Irene Hervey had recued Kent Taylor when his head struck against the side of a boat and he plunged, unconscious, into California's Lake Arrowhead during the filming of a picture, they want to make Miss Hervey a Cowboy of the Sea.

W. G. Johnstone, secretary of the organization, reveals how, recently admitted to membership were Secretary of the Navy Knox and Assistant Secretary Forrestal who, with Colonel Donovan, of Federal Intelligence and an RKO lawyer, rescued five persons from drowning in the Potomac River.

▽

Anyone who thinks that London today is nothing but a mess of deep, gaping bomb holes just don't know. By press wire and radio comes word from London about how movie director Will Hay, looking for a big bomb crater background for a scene in "The Black Sheep of Whitehall," couldn't find one with the right contour, depth, or breadth. So he ordered one, a custom-dug job, right in the heart of London.

▽

The Rockefellers as movie theatre builders are no pikers. The massive mirrors in the Grand Foyer of their big Music Hall Theatre in New York are backed with gold, not the customary silver.

▽

For the first time in all of her 16 years of Hollywood motion pictures, Miss Gustafsson, of Sweden, better known here as Greta Garbo, will wear a bathing suit in a new MGM film.

▽

Rainy or other inclement weather sends motion picture, radio, television and other workers over here in this Rockefeller Center community scurrying for noon lunch by way of a telephone call to the Parker House. No one can get table service at the Parker House, which delivers only. Ex-soda jerker Sam Tapley finds his pile piling up from the delivery of up to 1,600 orders a day, from a small Coca Cola to a seven-course meal. In three years, Sam has grown from a borrowed $300 and three delivery boys, to 20 assistants, 38 delivery boys and three telephone operators to take down orders.

He says he's got such bigwigs for customers as George Jean Nathan, Fred Allen, Rudy Vallee and the like. Rudy likes frosted chocolates, "likes it frosted and after that floated, like an island after an eruption."

▽

Continental Hotel Service Corporation, in Chicago, seems determined to make it tough for traveling salesmen, including film salesmen.

Continental has been making a survey of salesmen's habits, studying 30,000 salesmen working for 832 companies in the Chicago area, and it found that while they spent $739,826 for food and $924,782 for hotel rooms in a month, their expenditures for entertainment totaled $1,546,850.

▽

When Universal shows "Unfinished Business," look for Virginia Engels, young blonde actress. She's the gal who, during filming, tripped over an electrical connection which set her gold lame evening dress afire and melted it.

Movie press agents aren't the only ones who send out silly stuff, as witness this choice morsel from the pen of one of their counter parts at Columbia Broadcasting, in that other branch of entertainment—radio. The morsel follows:

"Jim, a gloomy, ebony-black fish-crow at the Bronx Zoo, has languished behind bars for six years, eating out her heart for a faithful suitor. (Jim IS a she; she was named before her sex became known).

"Love triumphs, however, when Jim is released, Sunday, during 'What's New At the Zoo' on Columbia network.

"John Reed King, CBS announcer, interviews Jim and describes her departure, the traditional happy ending to love stories.

"She came to the Zoo in October 1933. For two years, while flirtations and courtships filled the lives of the songbirds, love passed by the stolid, gloomy crow. In April, 1935, a male fish-crow landed on the roof of Jim's cage outside the Bird House. His visits continued until he was lured away by a wild female. Jim's heart cracked.

"The Male crow returned, sheepishly in the spring of 1937 and has been a faithful visitor each spring since. For weeks the suitor has made the neighborhood ring with cries and Jim is off her feed.

"Lee S. Crandall, soft-hearted Curator of Birds, will have Jim let out so she can join her lover in the high trees lining the Bronx River.

"Curator Crandall and William Bridges, Curator of Publications, will be heard on the program with King, to describe the other rare birds."

▽

A "road magnet" on wheels, designed to rid highways of nails, bolts and other objects that cause tire blow-outs and automobile accidents, is Missouri's latest gift to the motorist. The device carries three electric magnets, each of which will cause a three-pound object to leap as far as four inches. They are suspended from the chassis of a two-ton truck, and a generator, mounted on the chassis and driven by a separate engine, supplies the current. On an average. they pick up four and one-half pounds of iron objects per mile of travel.

▽

To discourage gambling, liquor and vice as recreational activities, the state of Illinois has granted a charter to Leisure Foundation, Inc., a non-profit organization in Chicago, which seeks to build a nationwide program of health and recreation.

Dr. Arthur J. Todd, head of the sociology department at Northwestern University, will direct the program.

The credo of the organization is Todd's explanation of his own physical condition: "I never exercise, I just play."

▽

Circulation-minded newspaper men in Philadelphia are still trying to determine the identity of the local paper in which William Fox is said to have wrapped the $12,000 allegedly paid to Judge Davis in that Philadelphia court payoff.

▽

The Japs in Japan are not particularly concerned about threatening 'gasolineless Sundays,' as are folk over this way. The Japs have found a way to make gasoline from sardines.

Before the Nazis's war with Russia, their Axis partners in Italy blamed Hollywood for the growing style of street shorts and long pants on Italian ladies, who were ordered to take 'em off. But now that Hitler and Stalin are not on friendly terms, the Mussolinites have switched the blame for ladies' shorts to the Russians.

Aside to Hollywood: Nine Italian movie stars and a big movie producer, all unnamed, in Rome, were fined 10,750 lire (nominally about $550) for eating meat on 'meatless days.' Proprietors of restaurants which served the meat were fined 5,600 lire each and sent to jail for 20 days. The butchers who sold the meat were fined 1,500 lire and likewise sent to jail for 20 days. That couldn't happen here.

▽

By way of entertaining the riding public, New York subway sign distributors are now complaining, in car card posters, that Manhattan Island is 400,000 tons lighter since Rockefeller Center was built, because the radio, television, motion picture, theatre, Quigley Publishing and other office structures built by the Rockefellers in this midtown area, are that much lighter than the rock-and-dirt material excavated.

▽

The U. S. Army is taking bids for motion pictures, motion picture equipment, bath towels, blankets and feather pillows.

▽

The Los Angeles office of the United States Weather Bureau exerts strong influence at times over Hollywood, with its forecasts of weather wet or cloudy enough to affect filming. Mitchell Leisen, Paramount director, calls the Bureau the "Haze Office.'

▽

Radio characters are employed by Paramount for a new short series, entitled "Those We Love," the first short featuring radio gossiper Jimmie Fidler. All of which prompts old Joe Lee to press agent the observation that this great "embracing," as Joe calls it, of radio and motion pictures, should cause exhibitors to "bow from the hips to the graciousness of the broadcasters and the acumen of the producers." Who'll bow first?

▽

A brand new worry for theatremen located on the sea, in Canada, is the penchant of sailors of the British and Canadian navies for collecting and training mice, carrying them into theatres, then loosing them. With a dozen mice scurrying about the floor and seats, there is much animation among the girls. The pet mice know all the answers to traps and cats, evading both, with the likelihood that the quick breeding tactics of the mice may increase their numbers.

▽

Those Hollywood producers who have been baiting society's Brenda Frazier, newly wedded to John Sims (Shipwreck) Kelly, with offers to appear in pictures, might try Brenda with the offer to star her in C. V. R. Thompson's new book, which he dedicated to her, a merry little piece entitled "Trousers Will Be Worn."

98 PROPERTIES ACQUIRED BY FILM PRODUCERS FOR 1941-42 SEASON

Neufeld Buys Nine Johnston McCulley Stories for P.R.C. Release; Disney, Salten Complete Cartoon Negotiations

Replenishing the story vaults for the forthcoming selling program, Hollywood film producers acquired, during May, the screen rights to 48 properties. Of these 20 were original stories, four were stage productions of the past and present season and 24 were books including four magazine stories and two radio scripts. The reports of the acquisitions made during these preseason months are of more than ordinary import because of the new season coming up.

In June Hollywood acquired 39 original stories, two plays and nine books which also includes three magazine stories, one musical composition and one radio script series which Universal purchased from Metro-Goldwyn-Mayer.

Highlight of the month's purchases was the acquisition of nine Johnston McCulley western adventure stories by Sigmund Neufeld, who will release the pictures through Producers Releasing Corporation. The stories will be produced as vehicles for three PRC western stars, Buster Crabbe, George Huston and Tom Tyler, on the 1941-42 program of the "Billy the Kid," "Lone Rider" and "Frontier Marshal" series.

Disney Buys Five

Walt Disney during the month acquired the screen rights to five stories by Felix Salten and an option on the author's services as a scenarist and on other stories he has written. Mr. Disney also purchased during the month, a Sinclair Lewis magazine story published in 1930 under the title of "Bongo." This story with some of the other acquisitions recently made by the cartoon producer are for future feature production.

Republic entered the competition for the screen rights to Broadway stage productions during the month of May by purchasing Lew Brown's "Yokel Boy." The studio is reported to have paid $50,000 for the property. Judy Canova, who played the lead in the stage production in 1939, is now under contract to Republic and will repeat her stage role when the play is produced by the film company. The studio also disclosed that it is seeking the services of Buddy Ebsen to play "Elmer Whipple" on the screen as he did on the stage, and that an effort will be made to obtain other members of the original cast.

Frank Capra purchased the rights to two properties during the month, the first "The Flying Yorkshireman," an Eric Knight novel, was purchased from Frank Lloyd for $40,000. The second, "Tomorrow Never Comes," is an original modern comedy and will be the next picture on the Capra schedule to go into production. The price and the nature of the plot were not disclosed.

The Capra-Robert Riskin producing company, which made "Meet John Doe" for Warner release, has no distribution on either of the new films, and since both properties are held in Mr. Capra's name alone, it is rumored that they will be produced under an entirely new setup.

Highlight of the June purchases was the acquisition by Paramount of the original screen story, "Snowball in Hell." The property was acquired as a vehicle for Madeleine Carroll and Bob Hope. Miss Carroll will be seen as a British secret agent and Hope as an American vaudevillian. The film replaces "The Lady Has Plans" on Miss Carroll's production schedule.

RKO acquired the screen rights to "Thieves Like Us," a novel by Edward Brown, which Rowland Brown, who also owned the screen rights, adapted to the screen. The purchase price was reported to be $25,000 and the scenarist and Joel McCrea had intended to produce the film for United Artists' release with the actor in the leading role. However, since Mr. McCrea was unable to obtain time between his Paramount commitments for the projects, the property was sold to RKO.

The following properties were acquired during May:

ADVICE TO A YOUNG WOMAN, an original story the screen rights of which have been purchased by Al Kaufman.

ANOINTED, THE, an original story purchased for production by Metro Goldwyn Mayer.

BAMBI'S CHILDREN, a novel by Felix Salten acquired by Walt Disney to prevent the story from being produced by another studio.

BUGLES BLOW AT MIDNIGHT, an original story dealing with a Fascist controlled newspaper which runs a candidate for the Presidency of the United States. The property has been acquired by Metro Goldwyn Mayer.

BONGO, a Sinclair Lewis magazine story which appeared in 1930, purchased by Walt Disney for his library of future feature productions.

CALIENTE KID, a novel by Johnston McCulley purchased for production by Sigmund Neufeld for distribution through Producers Releasing Corp.

CAPTAIN MIDNIGHT, a radio serial purchased by Larry Damour.

CITY JUNGLE, a novel by Felix Salter acquired by Walt Disney.

COMIN' AT YOU, a magazine story by Borden Chase purchased by Metro Goldwyn Mayer.

COWBOY AFOOT, a novel by Johnston McCulley acquired by Sigmund Neufeld for distribution through Producers Releasing Corp.

COWBOYS NEVER WALK, another McCulley novel acquired by Sigmund Neufeld.

Capra Buys Novel

FLYING YORKSHIREMAN, THE, a novel by Eric Knight the screen rights of which were owned by Frank Lloyd. Frank Capra has purchased the screen rights to the property from Mr. Lloyd to use the material as a possible vehicle for Charlie Chaplin.

FRONTIER FRAME UP, a novel by Johnston McCully purchased for production by Sigmund Neufeld for distribution through Producers Releasing Corp.

GIRL ON THE BILLBOARD, THE, an original story purchased by Twentieth Century-Fox.

GIRL'S TOWN, an original story acquired by Producers Releasing Corp.

GOOD-BYE ON MONDAY, an original story, which is a saga of the submarines in Pearl Harbor, purchased by Twentieth Century-Fox.

HANDS ON THE CLOCK STAND STILL, THE, a western mystery novel by Dan Mainwaring purchased by the Producers Corporation of America.

HIGH AND MIGHTY, another of the Johnston McCulley novels acquired by Sigmund Neufeld for distribution through Producers Releasing Corp.

HOLIDAY INN, an original story by Irving Berlin which has been purchased by Paramount as a vehicle for Bing Crosby and Fred Astaire by Paramount. Mr. Berlin will also write 15 songs for the screen production.

HOUND OF FLORENCE, THE, a novel by Felix Salten acquired for future production by Walt Disney.

IN SEARCH OF FREEDOM, an unpublished novel by Alfonso Fulido acquired by Twentieth Century-Fox.

INSIDE STORY, THE, an original story purchased by Metro Goldwyn Mayer.

JOYOUS, an original story purchased by Twentieth Century-Fox.

(Continued on following page)

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
July, 1940	27	17	9	53
August	40	7(a)	5	52
September	19	9(b)	4	32
October	29	11(c)	5	45
November	20	8	5	33
December	30	16(d)	9	55
January, 1941	30	14(e)	7	51
February	36	11(f)	8	55
March	31	19(g)	5	55
April	17	11(h)	6	34
May	20	24(i)	4	48
June	39	9(j)	2	50
TOTALS FOR 12 MONTHS	338	156	69	563

(a) Including 1 published magazine story, 3 films and 1 poem.
(b) Including 1 newspaper comic strip and 1 musical composition.
(c) Including 1 newspaper comic strip, 1 musical composition and 1 film.
(d) Including 4 published magazine stories and 2 radio scripts.
(e) Including 5 published magazine stories and 1 newspaper serial.
(f) Including 3 published magazine stories and 1 newspaper comic strip.
(g) Including 2 published magazine stories, 1 film and 1 newspaper comic strip.
(h) Including 2 published magazine stories and 1 radio script.
(i) Including 4 published magazine stories and 2 radio scripts.
(j) Including 3 published magazine stories, 1 musical composition and 1 radio script.
(k) Including 24 published magazine stories, 6 radio scripts, 5 films, 1 poem, 3 musical compositions, 1 newspaper serial and 4 newspaper comic strips.

59 ORIGINAL STORIES BOUGHT

(*Continued from preceding page*)

L'Empreinte du Dieu, a French novel by Mexcence van der Meersh, translated and published in this country in 1937 as "Hath Not the Potter." David Diamond, who owned the screen rights to the book, has sold them to Metro Goldwyn Mayer.

Man in the Street, a radio script by William Bowers and Robinson Holbert purchased by Paramount.

Modern Merry Widows, an original story of the wives of conscripted citizens purchased by RKO.

Navy Blue Eyes, an original story purchased by Republic.

Night Before Christmas, The, a Broadway stage production by Laura and S. J. Perelman, acquired by Warners as a vehicle for Edward G. Robinson.

Of Fire by Night, a forthcoming magazine story by Thelma Strabel acquired by Paramount to be produced under the title "The Forest Rangers."

One Way Trail, a Johnston McCulley novel acquired by Sigmund Neufeld for distribution through Producers Releasing Corp.

Perri, a novel by Felix Salten acquired by Walt Disney and to be added to his library for future production.

Agency Story Bought

Powers' Models, an original story concerning the Powers' photographic model agency in New York. The property has been purchased by Warners.

Pride of the Circus, The, an original story acquired for production by Republic.

Red, Hot and Blue, a Broadway musical comedy of the 1936 season written by Cole Porter, Howard Lindsay and Russell Crouse and produced at that time by Vinton Freedly. The revue has been acquired by Metro Goldwyn Mayer.

Renni, a novel by Felix Salten acquired for production by Walt Disney.

Romance of Roaring Valley, a novel by Johnston McCulley purchased by Sigmund Neufeld for distribution through Producers Releasing Corp.

Saga of Smokey Sarn, another McCulley novel acquired by Sigmund Neufeld for PRC release.

Musical Acquired

Sis, Boom, Bah!, a musical stage revue purchased by Sam Katzman who will present it as a stage attraction before putting the picture into production.

Stage Station, an original story purchased by Samuel Goldwyn.

Tales of Manhattan, an original story purchased by Paramount for production by Boris Morros.

Temporarily Yours, a magazine story by Duane Decker and Charles O'Neill acquired by Universal.

Tomorrow Never Comes, an original story of modern comedy purchased by Frank Capra.

Torpedo Boat, an original story purchased by William Pine and William Thomas.

Tot vs. Titan, an original story purchased by Al Kaufman.

Warden's Daughter, The, an original story purchased by Producers Releasing Corp.

Whelp of the Fox, a Johnston McCulley novel acquired by Sigmund Neufeld for distribution through Producers Releasing Corp.

Yokel Boy, a Broadway stage play of 1939 purchased by Republic as a vehicle for Judy Canova and Buddy Ebsen.

You Can Be a Writer, an original story purchased by Al Kaufman.

During June the following properties were acquired:

Alway on Call, an original story acquired for production by Universal.

Bad Land of Dakota, an original story purchased by Universal.

Bella Donna, a novel by Robert Hichens obtained by Edward Small as a vehicle for Ilona Massey.

Blood on the Moon, a magazine serial by Luke Short purchased by RKO.

Blue, White and Perfect, an original property acquired for production by Twentieth Century-Fox.

Body Guard, an original story bought by Republic.

Bombay Clipper, an original story acquired by Universal.

Come on, Danger, an original story purchased by RKO as a vehicle for Tim Holt.

Delicate Affair, A, an original story of three girls and their adventures in New York. Metro-Goldwyn-Mayer has acquired the property.

Dr. Broadway, an original story series acquired by Paramount.

Flying Cadets, an original story purchased by Universal.

Frisco Kate, an original story dealing with international crooks, purchased by Universal.

Gabriel, Sound Your A, an original story purchased by Universal.

Gang Busters, a radio series purchased from Metro-Goldwyn-Mayer by Universal.

Girl in Possession, an original story acquired by Universal.

Head Hunters of the Amazon, an original property bought by Universal.

Heartbeat, an original story acquired by Universal for production by Bruce Manning.

Homesteads of Hate, a magazine story by Lee Bond bought by RKO as a vehicle for Tim Holt.

English Novel Acquired

House of Peace, an unpublished English war novel acquired by Twentieth Century-Fox.

If We Live, an original story purchased by Universal.

Jollity Building, The, a magazine article by A. J. Liebling acquired by Metro-Goldwyn-Mayer as possible background material for a screen story.

Le Fruit Vert, a French play by Regis Gignoux and Jacques Thiery purchased by Universal.

Man from Montana, an original story acquired by Universal.

Man or Mouse, an original story bought by Universal.

Marriage of Inconvenience, an original story purchased by Universal.

Marshall from Heldorado, an original story purchased by Twentieth Century-Fox.

Mating Call, The, an original story purchased by David Loew and Albert Lewin for late summer production. The picture will be released through United Artists.

No Coffin for the Corpse, a forthcoming novel by Clayton Rawson acquired by Twentieth Century-Fox.

Panama Kid, The, an original story purchased by Universal.

Panamania, an original story purchased by Metro-Goldwyn-Mayer.

Prison Widows, an original story of convicts' wives in a prison town purchased by Paramount.

Raiders of El Dorado, an original story purchased by Republic.

Remember Tomorrow, an original mystery story acquired by Warner Brothers.

Shot Gun Messenger, an original property purchased by Universal.

Silver Bullet, The, an original story acquired by Universal.

Simoon, an original story purchased by Universal.

Snap Happy, an original story acquired by Universal.

Snowball in Hell, an original story about a British secret agent and an American vaudeville comedian. The story has been acquired by Paramount as a vehicle for Madeleine Carroll and Bob Hope who will play the respective roles of the agent and the comedian.

Sonora Kid, The, an original story purchased by Universal.

Special Delivery, an original property acquired by Paramount.

Morros Buys Story

Tales of Manhattan, an original story concerning a suit of rented evening clothes worn at different occasions, and the episodes concerned with each wearing. The property has been acquired by Boris Morros.

Thieves Like Us, a novel by Edward Brown acquired by RKO from Rowland Brown who owned the screen rights.

Trail of the Yukon, an original story purchased by Universal.

$21 a Day Once a Month, a musical number by Felix Bernard purchased by Universal as a basis for an Army cartoon.

Untitled, an original story by Paul Gallico purchased by Gabriel Pascal.

Up in the Air, an original story acquired by Universal.

Very Warm for May, a Max Gordon musical stage production purchased by Metro-Goldwyn-Mayer for a reported price of $27,000.

Vigilantes, The, an original story purchased by Universal.

Wizard of Arkansas, The, a novel by David Garth purchased by Paramount as a vehicle for Bob Burns.

Wolf Man, The, an original property acquired by Universal.

Yankee Ostrich, The, an original story bought by Twentieth Century-Fox.

Mills, Berkson Get Albany, Buffalo PRC

Bernard Mills and Jack Berkson have acquired the Albany and Buffalo franchises, respectively, from the Producers Releasing Corporation board of directors.

The deal was arranged at a New York meeting of the board last week, with O. Henry Briggs, president, presiding.

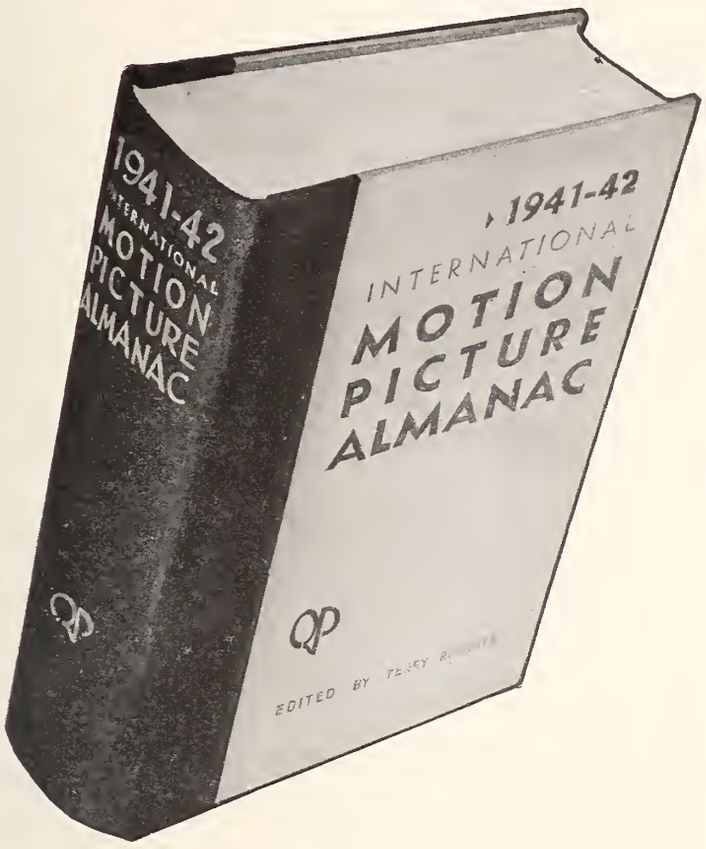
At the same time, it was announced that, for the period ended June 30th, the company will show a profit, in the first year of operation. For the 1940-41 season, the company promised 38 pictures; thus far, it has released 32. The remaining are in production, or in editing.

At the meeting, Sigmund Neufeld, supervisor of western production, discussed the new program, noting a budget increase for the company's whole program, of 20 per cent.

Cut Rivoli Assessment

New York Supreme Court Justice Charles McLaughlin last week ordered a reduction of $1,305,000 in the assessed valuation of the Rivoli Theatre, New York, for the tax years 1933 to 1940.

ON THE PRESS



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The presses are rolling, and soon the new 1941-42 International Motion Picture Almanac will be ready for distribution. It will be the most exhaustive reference of the screen—complete, authoritative and right up-to-the-minute. The Who's Who section alone will contain more than 11,000 biographies of industry personnel. There will be nearly 1200 pages crammed with facts and figures covering every phase of the business, providing an abundance of industry information, all conveniently arranged and indexed for instant dependable use.

Every showman vitally needs the Motion Picture Almanac. If you haven't already reserved your copy, order it now!

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EXHIBITORS BACK U.S. IN CRESCENT CIRCUIT TRIAL

Government Witnesses Charge 'Intimidation' through Product Agreements with Distributors

The Department of Justice's first field anti-trust suit against the majors entered its second week Monday, in Nashville, Tenn., Federal Court, with predictions it would not last as long as first anticipated. The predictions were tempered, however, by Federal Judge Elmer Davies' ruling, last week, that inter-office communications of distributor defendants were not to be introduced by the Government in the absence of the persons affected. The ruling, Allen Dobey, of Government counsel, complained, might possibly prolong the trial, and necessitate the subpeonaing of about 75 additional witnesses.

Meanwhile, in the suit, which alleges conspiracy between the Crescent circuit and the majors, a parade of independent exhibitors and former exhibitors ascended the stand, their stories chiming in unison with the Government assertion that Crescent intimidated independent theatre owners by threats to build opposition theatres, that it built these theatres, that by product agreements with the majors, it forced independent theatres out of business or into its fold.

Exhibitor Letter Read

On Monday a letter written in 1935 by J. F. Willingham, MGM Memphis manager, to Tony Sudekum, Crescent head was introduced. It said in part, "When we take the product away from our old, regular customer in Brownsville, Tennessee, such as we are doing in this instance, and give it to you, you should give us 100 per cent representation." The letter was introduced in testimony by C. G. Lawing, Charlotte, North Carolina, who said he operated a theatre in Brownsville from 1931 to 1935, when Crescent erected the Capitol; whereupon his project became unprofitable, and was sold later, to Crescent.

Not only the "little three" majors, Columbia, United Artists, and Universal, and the Crescent circuit—defendants in the Nashville suit—but also the five majors in the Federal consent decree, will be tied up in the Government's proof of general distributor-circuit conspiracy, Allan A. Dobey of Government counsel, asserted Wednesday, July 9th.

Four exhibitors testified for the Government that day: Mr. and Mrs. Charles Caldwell, Scottsville, Kentucky; J. A. Taylor, Cranberry, North Carolina; and Ruble D. Page, Mount Pleasant, Tennessee.

Mr. and Mrs. Caldwell testified about unsuccessful negotiations with the Crescent circuit and affiliates, on sale of their theatre. Mrs. J. H. Hollinger, with whom the Caldwells lived, asserted Lee Castelberry, circuit official, told her if the Caldwells would not sell, the circuit would build its own house in the town of 1,700.

Mr. Taylor testified that after he refused to sell his theatre in Spruce-Pine, North Carolina, to Cherokee Amusements, Crescent affiliate, that circuit in 1937 built an opposition theatre; and that after this occurrence, he sold his theatre to the chain for $4,000, and agreed to stay out of business in the town for ten years.

Mr. Page, operator of the Maury Theatre, Mount Pleasant, asserted that Kermit C. Stengel, son-in-law of Tony Sudekum, Crescent head, had said the circuit could "afford to build a theatre and operate at a loss for three years."

Kenneth Irwin, undertaker in the town mentioned, testified Mr. Sudekum, while negotiating for sale of Mr. Page's theatre, told him that if he couldn't buy it, he would build one in the town.

As an adverse witness, Earle Hendren, secretary treasurer of the Cherokee company, was called to the stand Thursday, July 10th, by the Government. Robert L. Wright examined Mr. Hendren, for the Government.

Mr. Hendren testified he bought into eight houses operated by W. H. Parrott, and that in 1936, Sudekum bought a further interest, for $25,000. When Judge Elmer Davies questioned the relevancy of this testimony, the Government replied it was trying to show that Messrs Parrott and Hendren sold an interest in their theatres to Crescent at an unusually low price, and allegedly to obtain better buying power and privileges.

Another Government witness that day was Fred Gorman, a former Cherokee circuit employee. Cross-examination by George H. Armistead, Jr., Crescent counsel, brought admission from Mr. Gorman that he had in 1938 written to the FBI and the Department of Justice, offering "information" about Crescent's expansion.

A. O. Taylor, operator in Dresden, Tennessee, testified that in 1938 a Paramount salesman, and then the Memphis exchange of the company informed him theatres in nearby Martin and Greenfield owned by Crescent would be given clearance despite his own five year contract with Paramount giving him clearance.

On Friday, fifth day of the trial, W. F. Roth, operator of The Palace, Gallatin, Tennessee, testified that from 1916 and 1914, respectively, he had bought MGM and Paramount pictures—until the 1937-38 season, when, he declared, the distributors began selling to a new Crescent theatre in his town. After some negotiations, he added, the companies offered him split deals.

Bars Home Office Memos

During questioning of Mr. Roth, Judge Davies ruled that interoffice distributor communications were not to be introduced in the absence of the parties concerned. Mr. Dobey asserted the ruling would extend the trial at least two weeks, and necessitate the subpoenaing of 75 additional witnesses.

Witnesses on Monday were C. G. Lawing, of Charlotte, North Carolina; and E. Q. Dozier, former operator of the Roxy Theatre, Earlington, Kentucky.

Mr. Lawing testified he operated a theatre in Brownsville, Tennessee, from 1931 to 1935, profitably. In that year, Crescent erected the Capitol there. Mr. Lawing then tried a tent theatre and then a theatre in a remodelled store building in Paris, same state. That venture, and the Brownsville, became unprofitable. he said, asserting that in the summer of 1936, he sold both theatres to Crescent for $75,000.

Pertinent to these occurrences, a letter was introduced, written to Mr. Sudekum by J. F. Willingham, MGM Memphis branch manager. In a discussion of contracts with the Capitol, Brownsville, Mr. Willingham wrote on December 5, 1935: "We trust that you will see to it that Mr. Shepherd plays our product as certainly when we take the product away from our old regular customer in Brownsville Tennessee, such as we are doing in this instance and give it to you, you should give us 100 per cent representation in your situations."

Mr. Dozier now a realtor, testified that his Roxy theatre, Earlington, Kentucky, often showed films ahead of the Cresent house in nearby Madisonville, in which he had formerly been interested; that then Mr. Stengel took options on a lot in Earlington; that after negotiations for sale or lease of the Roxy failed, Crescent erected the Earl Theatre in 1937. He said they competed until July, 1939 when he sold the Roxy for $7,000, and his interest in the Alhambra, Hopkinsville, for $18,000.

Mr. Dozier said sale of the latter was a condition of the first deal. He added that 60 days after selling the Roxy, it was closed, and the Earl continued business unopposed.

Testimony on Tuesday concerned operations in Rogersville, Tennessee, where allegedly, distributors discriminated against an independent in favor of a theatre opened in 1936 by Cumberland Amusement Company, Crescent affiliate. During this testimony the first Government exhibits against Universal and United Artists were introduced.

On the stand was William Miller, manager of the Roversville Theatre—the house which Cumberland opened in competition to him. The theatre is now operated by Rockwood Amusements, Crescent affiliate. Mr. Miller described his attempts to obtain product, after the opposing theatre opened, and before 1938 when he sold to Crescent.

Edward Zumstein, Ringold, Georgia, testified that in 1937 Crescent officers leased the building in Oneida, Tennessee, housing his theatre; and that thereupon he was "sumarily" ordered to vacate. He added that the Cherokee company paid him $500 for equipment in which he had invested $6,500.

Other Trust Matters

General denial answers have been filed by all the eight major film companies in the $5,452,575 Pickwick Theatre, Greenwich anti-trust suit filed in the U. S. District Court, New Haven. By way of separate defense, all except United Artists allege that Fairfield Holding Corporation, one of the defendants, owner of the real estate with Grenfield, Inc., is a foreign corporation and ask dismissal of the complaint, together with costs and disbursements of the action. The United Artists' separate defense claims that each and all of the plaintiff corporations "lack the legal capacity to maintain this action."

Asserting the plaintiff had improperly obtained the order, and that the trial would not occur for at least one year, New York Federal Judge Murrav Hulbert on Monday set aside order for examination before trial, of major company and Motion Picture Producers and Distributors of America officials, in the $900,000 anti-trust suit of the Hillside Amusement Company, Newark.

The Ford Stadium Theatre, Chicago, case against the majors, has been referred by Will Burns, Master in Chancery, to the attention of Federal Judge William Campbell, upon his return from vacation.

EXHIBITOR GRAY PANS 'LOOK'

Joseph Gray, operating the Gray Theatre, Spangler, Pa., in a letter to Motion Picture Herald *criticizes* Look Magazine *for a poll it is conducting among motion picture exhibitors. Mr. Gray says, "There are enough outsiders messing around the picture business."*

The picture magazine asks exhibitors to tell whether they think forthcoming Hollywood product will be better than that of the past six months, whether newsreels are more important today than before the war, who the exhibitor believes is the "most beautiful woman" on the screen, the "most handsome man," "what actress has the greatest appeal to men," "what actor has the greatest apeal to women," and such.

Diaz's Son Claims Libel in "Juarez"

by LUIS BECERRA CELIS
in Mexico City

Porfirio Diaz, Jr., wealthy local civil engineer, has announced that he is determined to push his court fight against Warners for what he claims was disparagement of his late father, President Diaz, about the strongest dictator Mexico ever had, in "Juarez and Maximilian." Sr. Diaz has filed two suits in local courts against Warners, one criminal, the other civil. Under the civil action, he seeks to collect $115,000 damages to console him and other members of the late President's family for abuse he alleges the picture heaps upon the late ruler of Mexico, who was driven into exile in Paris by the social revolution that broke out in 1910. Gen. Diaz was boss of Mexico for 30 years. He died in Paris in 1915. The criminal action demands punishment for Warners for making President Diaz appear a traitor to Mexico and for alleged distortion of Mexican history.

Sr. Diaz announced the organization here of the Committee for the Defense of the Memory of General Diaz.

Experts View Picture

At the invitation of Warners, the courts designated a committee of six experts in cinematographic, historical and journalistic matters to view "Juarez" at its offices here and report on the parts of the film that are the basis of the Diaz suits. These experts, who each were paid $22.50 for this service, are Dr. Jesus Guisa y Azevedo, Pedro A. Gonzalez, Jose Valadez, Rafael Heliodoro Valle, Salvador Novo and Srita. Catalina D'Erzell. Warners' lawyer in the case is Lic. Enrique M. Correa. The report of these experts, it is expected, will figure prominently in the courts' decision on both the Diaz actions.

Sr. Diaz explains that he intends to use most of the money he expects to recover from Warners in his civil suit to finance an intensive publicity campaign by newspapers, picture shorts and radio to tell the world "of the true and patriotic character of my late father." The rest of the money he hopes to obtain, he said, will go to himself and others of the Diaz family as consolation for the "indignity this picture has done us."

▽

First National Cinematographic Week, sponsored by the Federal Government, is to be held September 14 to 20 in conjunction with First National Theatre Week which the local municipal government is backing.

▽

Meetings are being held between directors of the Association of Mexican Picture Producers and the Federal Film Censorship and Supervision Department with a view to bringing about a balance in the exhibition in Mexico of Argentine and Mexican pictures. The Association contends that there should be more equity in this exhibition.

Felipe Mier, who before he became a distributor-producer was Warners' manager here, announces that he has discontinued his representation of Argentine producers in this country and will concentrate upon production. He is to start his first picture in a local studio in September.

Eight Operate Theatre

The independent Wisconsin exhibitors, George Fischer, operator of the Capitol in West Allis, and John P. Adler, head of the Adler Theatre Co., operating nine state houses, have joined in the operation of the Colonial theatre in Milwaukee. The Theatre Service Corp., operating the Colonial, now consists of eight exhibitors who have an interest in the house representing about 19 independent theatres in Wisconsin. William Ainsworth, Fond du Lac, is president of the company; A. C. Gutenberg, Milwaukee, vice-president, and Harry Perlewitz, Milwaukee, secretary-treasurer. Others interested in the Colonial's operation are A. C. Berkholtz, West Bend; Charles W. Trampe, Milwaukee, and William Heiman, Milwaukee.

Showmanship Drive Extended

Charles P. Skouras, field marshal of the National Theatres Showmanship Campaign has announced a five-weeks extension on the drive which will now end on August 16th. An additional $2,500 has been added to the prizes.

Peppiatt Named Manager

C. E. Peppiatt, United Artists branch manager in New Orleans, has been appointed southern division manager. Joseph Moreland, office manager and booker at the local exchange, has been promoted to branch manager succeeding him.

RKO Exchange to Open

RKO will open its new exchange building in Philadelphia on August 1st, it was announced following a visit by A. A. Schubart, head of exchange operations for the company.

Fellman Promoted by Warners

Barney Fellman has been named out-of-town theatre booker for the Warner theatre circuit in Philadelphia. He succeeds Ted Minsky, who has joined the armed forces.

Loew Theatremen Hear Lectures on Equipment

Lester B. Isaacs, director of sound and visual projection for Loew's Theatres, called a meeting of Loew projectionists to be held at Loew's Ziegfeld Theatre, New York, midnight Thursday, to hear two lectures, one by J. E. McAuley, of McAuley Manufacturing Company on the new Peerless Hy-Candescent Projector Lamp and the other by John Krulish, service department of International Projector Corporation on the Simplex E-7 Projector.

The present equipment in many Loew's Theatres is to be replaced by these two units.

Among those invited: J. R. Vogel, C. C. Moskowitz and Marvin Schenck, of Loew's; Earle G. Hines, president of General Theatres, together with Loew's Greater New York district managers, managers and assistant managers. Officers of I. A. Locals 306 New York, 650 Winchester, 244 Newark, and 384 Jersey City, were to assist.

Theatre Assessments Reduced

Orders reducing assessments on four pieces of property occupied in Albany, N. Y., by as many Warner theatres were signed by Justice Francis A. Bergen of the Albany supreme court on July 7th. The cuts, effective on 1940 real property imposts in Albany cut the Strand theatre, a first run house, from $430,000 to $330,000; the Ritz from $328,000 to $256,000; the Madison theatre from $185,000 to $160,000, and the Albany from $170,000 to $105,000.

Netter Joins Paramount

Douglas Netter, son of Leon Netter, was named assistant to Eddie Hyman, executive in Paramount's theatre department. Mr. Netter takes the place of J. J. Fitzgibbons, Jr., who resigned and has returned to Canada. Mr. Fitzgibbons is the son of J. J. Fitzgibbons, president of Famous Players Canadian.



• ALICE FAYE, BETWEEN TAKES ON "WEEK-END IN HAVANA" SET, DOES THIS GLORIFIED EFFIGY OF JACK BENNY AS "CHARLEY'S AUNT".

DISNEY CHARGES NLRB WITH STRIKE 'MEDDLING'

Cartoon Studio Rejects Offer to Arbitrate Strike; Publicists Guild Awaits Poll Result

Hollywood's No 1 current labor trouble, the strike at the Walt Disney studio, continued this week, its seventh, after failure of many negotiations and as the studio, Monday, rejected arbitration by the United States Department of Labor, and charged the National Labor Relations Board with "meddling."

Meanwhile, the Screen Publicists Guild eastern unit, in New York, predicted overwhelming victory and immediate negotiations on a closed shop contract as the ballots were counted, Thursday, at the National Labor Relations Board offices in New York, after a bargaining agency election last week in the publicity and advertising departments of the majors' home offices.

Attacks NLRB

The Disney rejection, Monday, of the Labor Department's offer to arbitrate the dispute between the studio and the Screen Cartoonists Guild, was accompanied by the charge by Gunther Lessing, Disney vice-president, that the National Labor Relations Board "seems to have unjustly thwarted our employees in attempts at self-determination, by unjustifiable stalling, meddling, and contacting our bankers, apparently for purposes of pressing us; and by other similar procedures which, in my opinion, almost warrant a Congressional investigation."

Over the weekend, J. R. Steelman, director of the Labor Department's conciliation service, had wired to the studio and the Guild, proposing that three persons in the Government service arbitrate issues not agreed upon, with provisos that the decision would be made within one month and be binding, and that the strikers be enabled to return to work without discrimination

The Guild accepted the offer.

The studio reported work proceeding normally, despite picket lines.

Continuing its endeavor to enlist all support, the Guild's strikers' committee announced late last week that American Federation of Labor painters' locals throughout the country would protest and picket showings of Disney films at theatres.

The signing by the studio and several AFL IATSE craft unions heretofore supporting the Guild, of a closed shop contract last week, was attacked by the Guild as evidence of the intrusion of Willie Bioff, West Coast ATSE leader, under indictments for extortion and income tax invasion. William Littlejohn, Guild president, called Bioff's activity "strikebreaking."

Mr. Lessing replied: "Mr. Bioff merely wanted to see if something couldn't be done to settle the strike. He set on foot machinery for the settlement. This personal attack on him is cruel under the circumstances."

Guild Predicts Victory

The Screen Publicists Guild Eastern unit, New York, this week predicted victory in the bargaining agency elections held last week in the publicity and advertising departments of the majors' home offices. Ballots were counted Thursday, at the New York office of the National Labor Relations Board. The Guild also predicted that, anticipating certification, it would press for negotiations on a closed shop contract, long sought.

The Guild, at a membership meeting last week, unanimously passed a resolution urging that President Roosevelt reappoint Edwin S. Smith as member of the NLRB. Mr. Smith's term expires next month. The Guild said it was indebted to Mr. Smith "for his sympathetic understanding."

The American Federation of Radio Artists strike against radio station WKRC, Cincinnati, was settled Monday night. The agreement is designed to prevent future strikes. It also ends possibilty of a resultant strike by the union against the Mutual Broadcasting System, which "feeds" WKRC.

The settlement provides an "AFRA" shop, and submits remaining disputed issues to William H. Davis, chairman of the National Defense Mediation Board. It followed withdrawal of an AFRA complaint to the NLRB.

Meanwhile, AFRA also signed a new pact with the Mutual chain.

Labor Rights Defined

Two bills in the House of Representatives, introduced last week, reflect the recent and repeated strictures against labor union "monopoly" by Thurman W. Arnold, Assistant United States Attorney General, in charge of the Department of Justice's anti-trust division.

They are sponsored by Representative Monroney, Democrat, of Oklahoma, and Representative Walter, Democrat, of Pennsylvania, and define "legitimate" objectives of labor unions. They also provide that unions, officers, and members, may be prosecuted under anti-trust laws, if they restrain trade in illegal objectives.

The Clayton act, of 1914, provides that labor unions shall not be amenable to anti-trust prosecution for "lawfully carrying out" their "legitimate objects."

The Empire State Operators' Union and the Century circuit, New York, last week signed a new ten year agreement, effective last Saturday. It provides an average increase of projectionists' wages, of approximately 22 per cent, and a closed shop. There are also clauses providing for annual revision, for adjustments if living costs rise, and for use of Empire men when and if television equipment is installed by the circuit.

The union, meeting last week, again rejected proposals for amalgamation with Local 306, the IATSE projectionists' union.

Silent Film House Opens

The second of the motion picture theatres to feature silent films is the Movie Parade in Hollywood, Cal. The other is the Laugh Parade in the same city opened several months ago by M. Citron. The Movie Parade, in conjunction with the Academy of Motion Pictures is currently showing Lon Chaney in "The Unholy Three." This film was preceded by Douglas Fairbanks in "The Three Musketeers." The theatre opened a few weeks ago with the showing of D. W. Griffith's "Intolerance."

Warners Acquire Theatre

The Warner circuit has leased the Alhambra theatre in Torrington, Conn., a 1,250-seat theatre which recently was completely renovated. Ephrem Smith of Torrington is the owner.

New Mississippi Theatre

Paramount-Richards, Inc., has obtained a permit to construct a new motion picture theatre in Greenwood, Miss., with a seating capacity of 1,000 at a cost of $48,000.

IN NEWSREELS

MOVIETONE NEWS—No. 88, Vol. 23.—Rough-riding cavalry maneuvers in the mountains of New Zealand....British fleet squadron repulses enemy bombers in Mediterranean....Japanese girls display rhythmic drill....U. S. soldiers maneuver in Virginia....Log rolling in Michigan....Girls board windjammer for cruise....Hollywood stars sew banner to help National Defense bonds....Monkey performs at Buffalo Zoo....All-Star baseball game.

MOVIETONE NEWS—No. 89.—Churchill reviews British troops; restates British policy....Alexandria blasted by Axis bombers....Italian prisoners are interned in Sydney, Australia....Navy launches newest submarine....Conservation of rubber....Australian girls in mass athletic drill....Water-skiing on snow-covered mountain....Golf championship.

NEWS OF THE DAY—No. 286, Vol. 12.—Britain reports toll of raiders cut at sea....Canada rushes bomb manufacturing for Britain....U. S. soldiers in Virginia....Hollywood stars aid Defense Bonds campaign....New York hailed as fashion capital....All-Star baseball game....Indian Braves race canoes.

NEWS OF THE DAY—No. 287, Vol. 12.—Britain speeds war effort....German air raids....Sawdust toboggan slide....Steamer on rocks....U. S. studies gliders...."Invasion" in South Carolina....Marbles king....Stars see derby.

PARAMOUNT NEWS, No. 91.—Windjammer fleet takes vacationists on cruises....Mr. and Mrs. Billy Conn....Warden Lawes leaving Sing Sing....Chief Justice Stone takes oath—Management and labor at New Orleans boat building plant celebrate harmony....Increase Atlantic patrol; recommissioned subs in intensive drills....Burial rites for ex-Kaiser

PARAMOUNT NEWS, No. 92.—Hollywood Derby won by Staretor....Water-skis on snow....R.O.T.C. students stage war games....Six fliers saved as three Army bombers crash....Capt. Wiedemann, German consul, leaving U. S....Ford grandson marries....U. S. Army bombers pay tribute to Argentine anniversary....Churchill sees boat demonstration....U. S. Army goes in for gliders.

RKO PATHE NEWS,—No. 91, Vol. 12.—Reinforcements arrive at Singapore....Trailer homes are mass-produced....New combat boat jumps sand bars....Scale models help in decoration....Ex-King Carol meets President Batista of Cuba....Army shows mobile housekeeping....Maneuvers in Virginia....

RKO PATHE NEWS—No. 92, Vol. 12—Nazi consuls ready to leave U. S....Churchill at invasion boat drill....Nazi warplanes bomb Alexandria....Knox disclaims warlike aims; favors aid to England....Conserve rubber for U. S. defense....Bombers crash as crews bail out....Anti-aircraft desert practice....Ghezzi wins golf crown....Other sports.

UNIVERSAL NEWSREEL—No. 997, Vol. 13.—R.O.T.C. students stage "fifth column" invasion in South Carolina....Conserve rubber for defense....Italian seamen to prison camp....Open water festival in Minneapolis....Horse racing....Alexandria has first air raid....English practice invasion....Test new one-man sub....A way to ski in Summer.

UNIVERSAL NEWSREEL—No. 996, Vol. 13.—New speed plane....Draftees in Seattle....Brazil speeds shells....Chinatown honors heroes....Flood in Virginia....Troops in obstacle races....Independence Day in Canada....Orchids in Seattle....Children's fashions....Canoe-race....All-Star baseball.

National Decency Legion Classifies Nine Pictures

Of nine motion pictures classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, two were found unobjectionable for adults and three were cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Beyond the Law," "Blondie in Society," "Forced Landing," "They Meet Again." Class A-2, Unobjectionable for Adults: "Manpower," "The Stars Look Down." Class B, Objectionable in Part: "Angels with Broken Wings," "Dance Hall," "A Girl Must Live."

Next Durbin Film

"They Lived Alone" will be Deanna Durbin's next vehicle for Universal, after "Almost An Angel" is completed. She will have the part of a New York newspaper reporter. Bruce Manning will produce.

Taxation Urged For Coin Movies

Exhibitors, realizing the potential effect of slot movies on receipts, are pressing local legislators to enforce taxation on the machines.

Late in June James Roosevelt's Globe Productions and Mill's Panoram Soundies Machines were introduced in Philadelphia for a four-weeks test before being distributed to other points nearby.

At Gloucester, N. J., a $10 license fee has been imposed on all pinball, music box and coin-operated devices.

Reports from Montgomery, Ala., are that the coin-movies have been greeted with only a luke-warm reception since the public in that vicinity feel there is too little margin between a slot machine's three minutes of picture for a dime and a full-length feature, newsreel and short subject at the popular priced theatres for 15 cents.

Fees in Pittsburgh

The Treasurer's office in Pittsburgh estimates that the department will collect approximately $152,000 in coin-machine license fees by the end of the year. To June 15th, the office had collected $91,700.

Meanwhile, the city council in that city will soon consider placing the various vending machines, including theatre candy and gum machines, under a fee of $1 each. The consideration was brought up as a result of a ruling handed down by Judge Sara Soffel of the county court that the vending machines tax is illegal, because it places a discriminatory levy on one type of merchandising against another.

Within the past few weeks coin-operated movie projection machines made their appearance in about 20 hotels, restaurants and taverns in St. Louis. The machines are being distributed in that territory by the Olive Novelty Company of St. Louis.

In Hollywood, Techniprocess, Featurettes and Songograph, three coin-in-the-slot producers, have merged and will operate under the name of Associated Producing Distributors, Inc.

Saul M. Greenberg, attorney for the Greater Cincinnati Independent Exhibitors Association, has filed a petition with the city council in Cincinnati, urging enactment of a special ordinance for the annual license of $10 to $15 for coin-operated movie machines. These are not covered by the existing theatre-licensing ordinance.

Early this month it was announced from Hollywood the Mills Novelty Co. would spend $1,200,000 next year to make 208 soundies, each to run three minutes. Sam Coslow will be in charge of production and Herman Webber, production manager, working under Mr. Coslow. Josef Berne has been signed to a term contract to handle directions of these subjects.

Production on the first group of subjects started last week with the following scheduled to appear: Gale Page, Mary Healy, Martha Tilton, Duncan Sisters, Dave Rose and his orchestra, Buddy Rogers and his band, Skinnay Ennis and his band, Johnny Downs, Borrah Minevitch and Sterling Holloway. John Barry will be in charge of the subjects to be produced in the east.

The Ways and Means Committee of the Massachusetts House of Representatives was scheduled to hold a public hearing this week on bills providing for the licensing, taxation and regulation of the juke-box movies which are reported to have over-run the New England area within the past six months.

Introduced there in December, the slot-machine movies had, by the end of June, a total of more than 250 locations, each yielding approximately $150 to $200 weekly.

The measures scheduled for public hearing marked the first attempt of the motion picture industry to check, through some sort of regulation, the spread of the machines. At present, there is little expense in operating the juke-boxes because there is no licensing fee or tax. The only cost to the operators is the initial investment and product rental.

The tremendous inroad which the nickel-movies have made on theatres throughout the area has resulted in a great amount of industry interest in the measure now before the legislative committee and it was expected a large portion of the industry would be present.

Most exhibitors were of the opinion that the slot machine movies, if allowed at all, should be placed under restrictions comparable to those facing exhibitors. A censorship of films, together with a regular film inspection charge, were the chief points desired by exhibitors.

The Salt Lake City commissioners believe they have established something new in blackouts. They have inaugurated a nightly three-hour shutdown of juke-boxes, established in the interest of the community's peace, dignity and beauty sleep.

F. & M. Plans Newscast

Harry C. Arthur, Jr., president and general manager of the Fanchon & Marco theatres in St. Louis, has announced plans for featuring once during each performance a special five-minute news period which will keep the patrons informed of developments on the international front.

Fire Destroys Theatre

A fire broke out in the unused Palace theatre at Tulsa, Okla., July 4th, and spread to an adjoining furniture store, causing damages estimated at $50,000. Several firemen were overcome by smoke and water lines were taken into the theatre building.

Shugan Counsel for Allied

Allied States Exhibitors Association in Los Angeles has named Myer Shugan as general counsel for its organization, according to James Quinn, local executive secretary.

Push Film Aid in USO Campaign

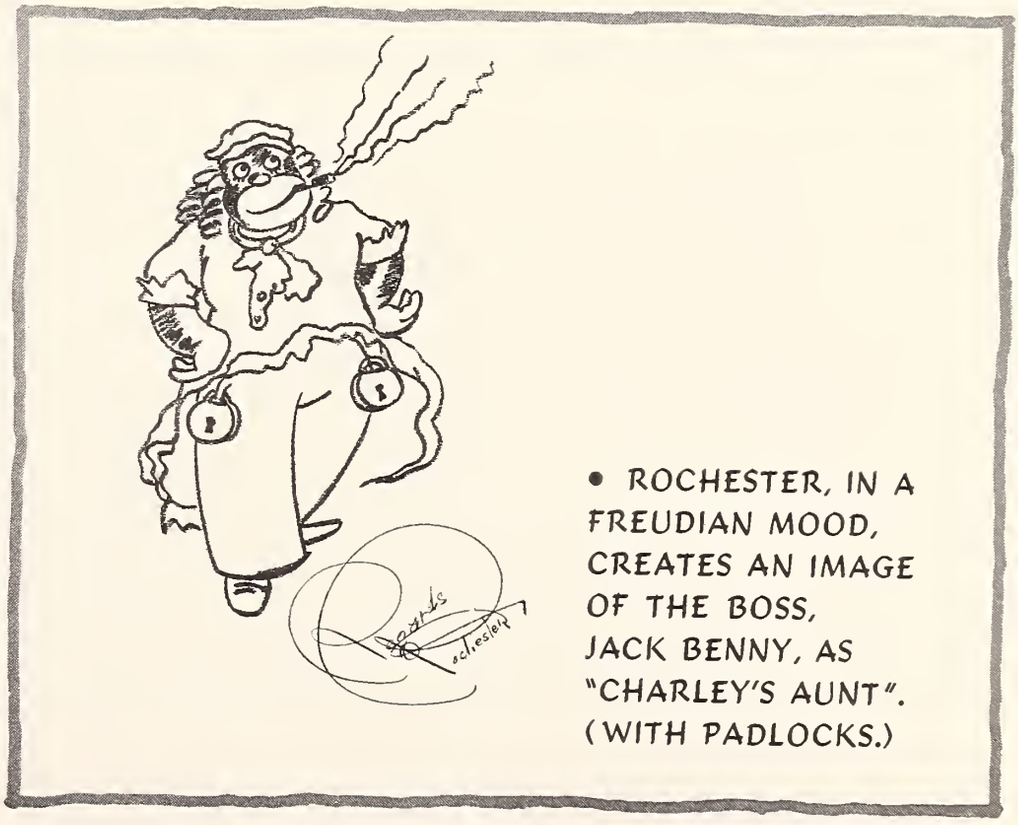
An "all out" drive to meet the industry's pledges to the United Service Organizations was launched on Monday at New York by Joseph Hazen, film chairman, as the fund reached 70 per cent of pledges. It was planned to raise the balance of 30 per cent in three days. Mr. Hazen said that while pledges had been extensive there was some procrastination in meeting promises. He urged a final effort on part of the industry.

Loew's, Inc., at New York donated $5,000 plus several thousand dollars from employe offerings. Warner Brothers pledged a similar amount to the New York fund. Mr. Hazen indicated that if the quota was not met by Thursday the drive would be extended.

Hollywood, more than doubling its quota of $60,000 led the film industry's contributions to the USO with a fund of $112,398. William Wellman and Edward Arnold, chairman of the drive, said that studio contributions were well over 80 per cent. At Columbia 1,450 of 1,458 workers were reported to have contributed. Total quota for the Los Angeles area, including theatres, is $387,000. This includes a $100,000 gift from Edward G. Robinson and $20,000 from a Hollywood Bowl variety show. Theatres in Southern California were to start their drive for $100,000 on Thursday with appeals via trailers and on stages and in lobbies.

Jack Kirsch, head of Illinois Allied, at Chicago last week called on the industry to raise $10,000 for USO by July 25th. John Balaban, Edward Silverman, and Clyde Eckhardt joined in the appeal to exhibitors. John Smith and Frank Olson of projectionists and stagehands unions, pledged overtime work to show the USO trailers.

The Treasury Department at Washington this week ruled that contributions to the USO are deductible from personal and corporate income taxes as charitable donations. The USO itself was also exempted from taxation.



• ROCHESTER, IN A FREUDIAN MOOD, CREATES AN IMAGE OF THE BOSS, JACK BENNY, AS "CHARLEY'S AUNT". (WITH PADLOCKS.)

NEW BORN COMMERCIAL TELEVISION FACES PRODUCTION, LABOR PROBLEMS

War Priorities Curtail Manufacturing of Sets; Unions and Guilds Threaten Jurisdictional Fights; Programs Are Tested

Commercial television, active at present only in New York, and actually commercial over only one station, the National Broadcasting Company's WNBT, began to smooth off this week into a production routine, despite large clouds of uncertainties on the close horizon.

War, and its curtailment on set production, and adjustment to new standards of receivers now in use appeared to be the most immediate problem. Labor, with threats of showdowns within union groups over jurisdiction and demands on the broadcasters for special contracts also appeared nearing the problem stage. Production methods, sponsorship, and the building-up of audiences, however, occupied most of the current attention, and their prospects to executives appeared least gloomy of all current prospects.

CBS Tests Color

Experimental programs, pending full commercial licensing continued to emit from the CBS studios in Grand Central Terminal; and from the few listeners able to tune in the new Columbia waveband there were indications of enthusiasm over what they saw. CBS production men meanwhile grew increasingly confident that they had found a successful program rule in informality. Experiments on color were also much in the CBS limelight.

On Thursday CBS was to make its first test transmission in color from its Chrysler building station. Previous tests have been via cable and in the laboratory. Dr. Peter Goldmark, television research chief, was to supervise the color program. A program of folk dances in native costumes was prepared for the test by Worthington Miner, studio director. About a dozen sets in New York are equipped to receive the three-color signals.

Du Mont with its transmitter and studios at 515 Madison Ave. was still in the throes of testing, and had not received needed equipment from priority bound manufacturers. Nevertheless program department and engineers reported themselves ready to take the air within a few days. On Wednesday Du Mont asked the FCC for a commercial license.

Actors Equity, which has claimed jurisdiction over television performers from 1931, continued to lead demands for a decision by the parent Associated Actors and Artistes of America on television jurisdiction. Equity, the Screen Actors Guild, and the American Federation of Radio Artists all seek control of the new medium.

An Equity spokesman reported that Walter Greza, chairman of the television committee, was seeking an early meeting, next week if possible, between representatives of the three unions. It was hoped that jurisdiction might be amicably settled in conference. If not it will be carried to the governing Four A's and the American Federation of Labor high command.

Complicating the call for an early meeting were plans on the part of the radio actors for a national convention at Denver in August. It was believed that the AFRA representatives in New York would seek to postpone any television decisions until the subject had been thoroughly debated at the convention. Meanwhile the screen and stage actors were apprehensive lest "unfavorable practices become established" during the first commercial television.

Local 802, New York chapter of the American Federation of Musicians also entered the television scene this week with plans to seek a separate television contract. A committee will approach the broadcasters on the subject next week. Jack Rosenberg, president, heads the delegation which includes Leonard Fineberg, secretary, John Manuti, Aldo Ricci, and Shirley Thompson.

Wage scales and hours, for performance and rehearsal, such as prevail in radio and stage work, reportedly will form the basis of the musicians demands. It is understood that they will ask higher wages, as with stage and screen appearances for programs on which they are pictured in addition to providing music.

Executives of the New York stations indicated that they will meet with the unions, and were hopeful of early settlements "in accord with the industry's still infant commercial status." They pointed out that in most instances actors on experimental programs, currently, and last year, relative to time worked were paid equally or better than prevailing stage scales for program and rehearsals.

NBC on Monday signed its first extensive sponsorship contract, excluding the Bulova watch time announcement purchases announced two weeks ago, with the Adam Hat Stores, Inc., for television coverage of boxing at Ebbets Field, Brooklyn. The agreement covers six bouts beginning July 22nd with the Burman-Bettina ten-round match.

NBC, it was reported, will broadcast both the main bout and preliminary rounds to fill its required evening time. Jack Fraser will announce the contests specially for the television audience. Adam Hats also sponsors regular broadcast of the bouts.

Arthur Mayer, managing director of the Rialto theatre, New York, where a large screen Scopohony receiver has been installed and is being adjusted to new standards indicated that his counsel had assured him that he had the right to present the pictures. It was not reported whether the apparatus would be ready by the 22nd or whether it would be used. If it is, attorneys predict a test lawsuit to define television rights.

WNBT's third week of commercial programs was in the pattern of previous commercial bills, alternating between studio films and outdoor sports pickup. On Wednesday a new women's matinee directed by Bill Colling, who has "doubled-in-brass" successfully as television press agent, producer and announcer, took the air. It featured fashions, cooking lessons, beauty instruction and housekeeping advice. Vyvyan Donner, fashion editor of Fox Movietone News, acted as mistress of ceremonies.

Films on the air included more travelogues and educational shorts on health, hobbies and science. Features included "Tumbleweeds," William S. Hart western, released by Astor pictures, and the second in the Yale University Chronicles of America series. A U. S. Government film, "Carlsbad Caverns," made by the Department of Interior's Park Service was also aired.

Exhibitors, Distributors in Canada Pigeon-hole Television Until Peace

by W. M. GLADISH
in Toronto

"What is it?" is the question asked in Canada when anybody mentions television.

Without doubt, there is nothing in the way of scientific development which is receiving such scant attention in the Dominion as the visual form of air transmission. No attention is being paid to it either from a popular or experimental viewpoint. It has been put aside because of the war. And the expected result will be that Canada will be far astern in television progress for perhaps many years to come—it will have to depend upon the creative construction in the United States.

Exhibitors are not giving the slightest thought to television either as a companion to screen entertainment or as opposition to film performances. Reports from the U. S. that the big broadcasting chains are ready to produce television come like an undecipherable message to the average Canadian theatre operator. It's foreign, in the strict sense.

Television was one of the first items to be put aside by the Canadian Government at the start of the war. There are indications that a television organization which had been in the making by Canadian Broadcasting Corporation has been broken up because of announcements that this or that employee who had been at work on television research had been transferred to other activities in the Government service. C. B. C. had guarded itself for the future by securing monopoly rights on television in the Dominion through the legislative channel some years before the war came. So that appears to be the end of television in Canada for the time being and, if the war lasts for a long time, the country will be virgin ground for televised features long after the novelty has worn off elsewhere.

Similarly, in Great Britain, where the B. B. C. and manufacturers had pioneered in television experiment and its commercial application, particularly in theatres, all visual broadcasting was halted "for the duration".

Theatre Personnel Called to Service

Various branches of the industry continue to be depleted by the calls issued by the Selective Service boards, voluntary enlistments, etc. The following of the motion picture industry have joined the various branches of the service:

Jimmy Schmidt of Warners' New York exchange; Herbert Rapley, manager of the Essaness circuit's Southern theatre in Chicago; Bob Lahman, Columbia shipper in Cincinnati; Charles Schroeder of Warners' Cincinnati exchange; Wallace Immerman, son of Elmer Immerman, director of Balaban and Katz personnel; Andrew L. Gold, Fox Movietone News cameraman; Harry Holdsberg, Tri-States employe and more recently manager of the Des Moines theatre in that city; Noel B. Gerson, director of the WGN talent bureau in Chicago; Ed Kelly, of the Hamrick-Evergreen Theatres in Seattle; Joe Farrell, Eastman Kodak employe in Rochester, N. Y.; John Hanovsky, assistant manager of the Shawnee theatre in Plymouth, Pa.

Also, Bob Haley, formerly RKO publicity director in Chicago; Morton Lang of the Telenews theatre and Earl Baker of the Kerosotes circuit, both in Chicago; Leslie Trevor, former New Zealand film star now with the Canadian Air force; Stanley Arnold, Warner booker in Philadelphia; Clarence E. Wire, State theatre manager in Youngstown, Ohio; Phillip Miller, manager of the State theatre in Canton, Ohio; Frank E. Scheets, showman of Houston, Mo.; John Freinstein of the MGM Pittsburgh office; Wayne Morris, film actor; Walter Thompson of Wilmer & Vincent's National theatre in Richmond, Va.; Garson Kanin, film director.

From Illinois, Pennsylvania

Leon Gross of the Great States theatre in Bloomington, Ill.; Gene Plank, of Wilmer & Vincent's Rio theatre in Harrisburg, Pa.; Henry P. McCurn of Eastman Kodak in Rochester, N. Y.; Leonard Meakin, announcer for station WINX and manager of RKO's Keith theatre in Washington, D. C.; Jack Mervis, manager of Pittsburgh's Roosevelt theatre; James Fennell of Warners' Hamilton theatre in Chicago; William A. Fields, Jr., manager of the new Cinema theatre in Portland, Maine; Hugh Ward of Warners' Shore theatre in Chicago; Johnnie Johnston of Interstate Circuit theatres in Fort Worth; Hays Barbarino of the Franklin theatre, Lackawanna, N. Y.

Also, Stanley Davies, manager of the Boyd theatre, Chester, Pa.; Robert Kinsely, manager of the Times theatre in Cincinnati; Robert Emmett Donovan, St. Louis theatre usher; John P. O'Leary, son of John O'Leary, general manager of the Comerford circuit in Scranton, Pa.; Bob Nero of the Monogram exchange in Cleveland; J. Gagnon, film actor; Sam Dart of Essaness' Town theatre in Oak Park, Ill.; Bernard Payne, manager of the E. M. Loew Mohawk theatre in North Adams, Mass.; Sid Cohen, booker for the Co-operative theatres in Cleveland; Victor Carlson of the Fox exchange in Chicago.

Also, Richard Blake and D. Gardiner Mason of Eastman Kodak in Rochester, N. Y.; Jay Goldberg, son of Lee Goldberg, PRC franchise holder in Cincinnati; William H. Bindel of Chicago's Rialto theatre; John Inskeep and Sam Grossman of National Screen Service in Chicago; John Moeller of the Esquire theatre in Chicago; Robert F. Herrell, Indianapolis Paramount booker; William Faulconer, Ross-Federal checker in Richmond, Va.; Ron Kelly, manager of Hamerick-Evergreen's Music Box theatre in Portland, Ore.; Emmett Doody of Warners' Princess and Hugh J. Yard of Warners' service staff in Chicago.

Action on Ohio's Film Rental Tax Issue

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, has notified state exhibitors that the ITO will, upon notice, handle for them without charge any subpoenaes they may receive in the pending film rental tax suit. A number of Columbus exhibitors have been subpoenaed to appear with their records in order that the plaintiff's attorneys could question them.

The ITO, as interested parties, has intervened in the suit, which was filed a few years ago by J. V. Bostick, a Columbus taxpayer, contesting the validity of the Ohio State Tax Commission's action in exempting film rentals from the three per cent tax on gross sales, and seeking a mandamus order to compel collection of the tax, claimed to be default since the inception of the law five years ago. This, plus penalties, would amount to a large sum.

The State Tax Department maintains that film rentals are tax exempt, according to a ruling of the Attorney General, rendered despite an opinion of the Tax Board that film rentals come within the classification of taxable commodities.

Under the law, distributors would collect the tax from exhibitors for remittance to the State, which would mean that distributors would be compelled to pay taxes for these exhibitors who have discontinued business during the five-year period that the tax law has been effective.

Samuels Is Foreign Head

Leo Samuels will be in charge of all Walt Disney foreign deals under the new set-up since the resignation of Hal Horne and Richard Condon, it was announced this week by Roy Disney, vice-president and general manager, before leaving the coast for New York. Mr. Samuels has been with the Disney organization for the past three years in the same capacity.

Films to Educate 'Awkward Squad'

Closer liaison between the U. S. Army and Hollywood, with increasing production of training and service films on the West Coast was seen at Hollywood this week as Major General Charles S. Richardson, Jr., new public relations officer for the War Department, arrived with Lieutenant Colonel W. Mason Wright, Jr., to confer with industry leaders.

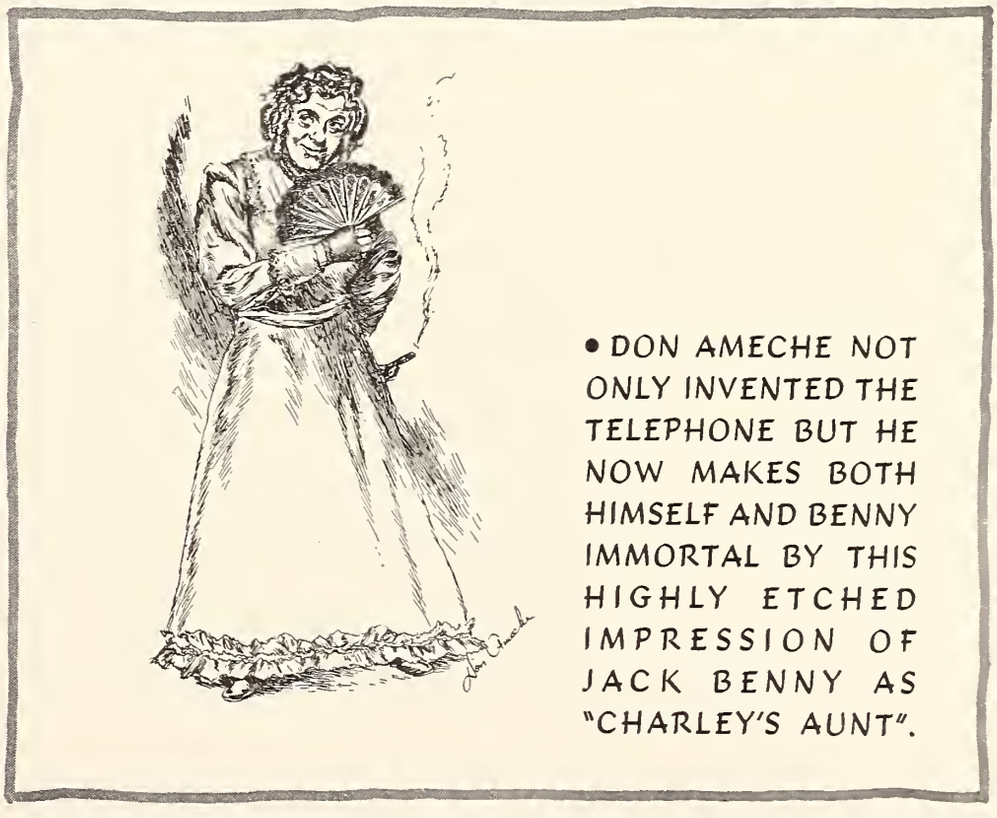
Subjects due for discussion included further filming of training subjects under the auspices of the Academy of Motion Picture Arts and Sciences, filming of the large scale army maneuvers this fall, new technical studies for the tank corps, air force and other specialized branches and further production of entertainment films dealing with the service. Appointment of a permanent public relations officer to work with the motion picture industry's national defense committee was seen as a possibility.

Sees Aid to Morale

General Richardson, classing himself as "the Army's first movie fan," said that motion pictures were invaluable morale aids in the day of a "war of nerves." Arrangements will be made to make more Army equipment available for Hollywood filming, it was reported.

In Canada the War ministry at Ottawa reported a much increased use of films by the Dominion army in its training camps. Sound equipment has been installed in almost all cantonments and central technical film libraries have been set up.

Films are classified in general and technical groups. The first are used in mass instruction of infantry, artillery and other large scale services. Technical pictures are used as a cheap and reportedly very effective, method of instructing specialists. The Director of Military Training at Ottawa is reported to be preparing an extensive production illustrating new German "blitz" methods of warfare.



WHAT THE PICTURE DID FOR ME

Columbia

MEET BOSTON BLACKIE: Chester Morris, Rochelle Hudson—Nice little adventure story that is fast moving and holds interest. No drawing power, but those that saw it liked it. Ran it with "Men of Boys Town" to as much business as I can expect when the town is practically empty. Running time, 61 minutes. Played June 20-21.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PENNY SERENADE: Irene Dunne, Cary Grant—This is our weak season, but we actually made some money on this one. Everyone in town must have been there. In a good season this would have gone over the top for us. What it did do was amazing. Incidentally, it is a perfect picture made for everybody. Maybe that is why it is doing well everywhere. Word-of-mouth was dandy. Running time, 124 minutes. Played June 13-14.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SO YOU WON'T TALK: Joe E. Brown—Joe E. Brown still has entertainment value but is not the Joe E. Brown he used to be. Business just fair. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THIS THING CALLED LOVE: Rosalind Russell, Melvyn Douglas—Played three days with "Night Train." Business poor. People tired of propaganda pictures.—Reek A. Zelziani, Midtown Theatre, San Francisco, Calif. Neighborhood patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S PRIVATE SECRETARY: Lewis Stone, Mickey Rooney, Ann Rutherford, Kathryn Grayson—Good picture to excellent business. Running time, 101 minutes. Played June 18-19.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

COME LIVE WITH ME: James Stewart, Hedy Lamarr—Everyone seemed to like this one. Running time, 86 minutes. Played June 8-9.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

LAND OF LIBERTY: Historical—Just clips from old pictures. Advertising and trailer misleading. More complaints and "walk-outs" on this picture than any we have ever shown. Running time, 98 minutes. Played June 4-5.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

LAND OF LIBERTY: Historical—Had a good crowd but probably not because of this film. Ran this with "Sunny," helped by a theatre party of 160. It is certainly a good and unusual piece of work and should be kept available for educational purposes. However, is it material for a theatre? Some thought it excellent; some thought it O.K.; some thought it boring; and some walked out shortly after it started. The numbers of each were about evenly divided. It is hard to decide about a thing like this. I still think DeMille deserves a lot of credit for a hard job well done. Running time, 98 minutes. Played July 2-3.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred N. Y. Small college town patronage.

MEN OF BOYS TOWN: Spencer Tracy, Mickey Rooney, Bobs Watson, Larry Nunn—Excellent sequel that was enjoyed by all who came. This is no time of the year for me to run it, but I have to get these films run off sometime. I'll be glad when this summer season is on the way out. Played with "Meet Boston Blackie." Running time, 106 minutes. Played June 20-21.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PHILADELPHIA STORY, THE: Katharine Hepburn, Cary Grant, James Stewart—Disappointed on this one. Business off and picture pleased only a few. Running time, 112 minutes. Played June 15-16. —Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ZIEGFELD GIRL: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner—I wish they would get away from these super-long pictures. They would be better a little shorter. This one is spectacular, has a good cast, good music, and good acting, but it misses fire somewhere. Probably the plot is just too cumbersome to handle easily. A small crowd liked it fairly well. Running time, 131 minutes. Played June 27-28.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Paramount

BORDER VIGILANTES: William Boyd, Russell Hayden—In this spot Hopalong does not draw as good as he used to. Running time, 60 minutes. Played June 20-21.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray, Carolyn Lee—Plenty good and so was business. Running time, 108 minutes. Played June 1-2.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

YOU'RE THE ONE: Bonnie Baker, Orrin Tucker and his Band—This picture seemed to please everyone. Doing nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Republic

IN OLD CHEYENNE: Roy Rogers, George "Gabby" Hayes—We enjoyed nice week-end business on this picture. Played it on single bill with no regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

MAD MISS MANTON, THE: Barbara Stanwyck, Henry Fonda—This picture was billed for the opening of the new Centre Theatre in Chatham and did outstanding business for three days. Opinions were divided.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

MARINES FLY HIGH, THE: Richard Dix, Chester Morris, Lucille Ball—A very good program picture that did above average business on a double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MR. AND MRS. SMITH: Carole Lombard, Robert Montgomery, Gene Raymond—Due to the extreme heat, I would say it unfair to pass judgment on this picture as to our box office returns, as they were below average. I believe that under normal conditions it should do well in any situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick—An excellent picture with plenty of action and many good comedy scenes. One of the most appreciated pictures we have shown here in some time. Running time, 88 minutes. Played June 7-8.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

SUNNY: Anna Neagle, Ray Bolger, John Carroll, Edward Everett Horton—Ran this with "Land of Liberty" to very good summer business because of a theatre party of 160 that came from a local religious convention. I think it is by far the best of Miss Neagle's musicals. Good music, dancing, and comedy, with slow moments far apart. Comedy by Edward Everett Horton and the Hartmans had the house in an uproar. Probably the good crowd makes me feel good but I think what I am saying is true. Running time, 98 minutes. Played July 2-3.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

BRIGHAM YOUNG, FRONTIERSMAN: Tyrone Power, Linda Darnell, Dean Jagger—The valiant and heroic struggle of a religious sect striving to secure freedom and a welcome place to live peaceably. All parts well played and greatly appreciated by our audience. Running time, 110 minutes. Played June 28-29.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

GIRL IN THE NEWS: Margaret Lockwood, Barry K. Barnes—It ought to be against the law for people to stay home like they did on this one. Total receipts for the two days was a little less than five dollars. Although the English accent is not too bad and the picture is a well-done drama, they just didn't want to see it. It will take us quite a while to make up for the loss on this one. Running time, 77 minutes. Played June 17-18.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

TOBACCO ROAD: Gene Tierney, Charley Grapewin, Marjorie Rambeau—I was surprised at this. After all the knocks I read on this picture, I did not think it would draw. But it did extra good business and seemed to please most of them. Running time, 84 minutes. Played June 13-14—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WESTERN UNION: Robert Young, Randolph Scott, Dean Jagger, Virginia Gilmore—Very good picture to good business. Running time, 95 minutes. Played June 6-7.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

United Artists

REAL GLORY, THE: Gary Cooper, Andrea Leeds, David Niven—An historic picture depicting the testing of the initial Philippine Army. Action and sound dragged in spots, but was generally well-received. Running time, 96 minutes. Played July 5-6.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

ROAD SHOW: Adolphe Menjou, Carole Landis, Charles Butterworth, Patsy Kelly—Good enough wacky comedy that got laughs from the lonesome few that attended the showings. This is our weak season but, please, not so weak next week. Running time, 87 minutes. Played June 10-11.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SO ENDS OUR NIGHT: Fredric March, Margaret Sullavan, Frances Dee, Glenn Ford—Although nothing can draw a crowd here in the summer, this one surprised me by doing better than some others we have played lately. It is very well done and, for once, the Nazi angle did not seem to hurt attendance. The book, "Flotsam," is well known and probably helped. Running time, 129 minutes. Played June 24-25.—W. Varick Nevins II, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Warner Brothers

FLIGHT ANGELS: Virginia Bruce, Dennis Morgan, Wayne Morris, Jane Wyman—An unusual plot and some real information about the airline of today, and a real romance which thrilled our audience completely. Running time, 74 minutes. Played June 14-15.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

Short Features

Columbia

LAND OF FUN, THE: Color Rhapsodies—In a

style similar to some of the Merrie Melodies, this is made up of a group of crazy little items. It is a color cartoon and really very good. Running time 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

BEAUTIFUL BALI: FitzPatrick Traveltalks—I think all FitzPatrick Traveltalks are the "tops." Running time, 10 minntes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FORBIDDEN PASSAGE: Crime Does Not Pay Series—A very good picture. Running time, 21 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

GOIN' FISHIN': Our Gang Comedies—This series not so good as they used to be.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

GOOSE GOES SOUTH, THE: Technicolor Cartoons—The MGM cartoons have now also gone wacky in the Schlesinger manner and, believe it or not, they do an excellent job of it. Full of laughs and surprises.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

GREAT MEDDLER, THE: Miniatures—Very good. Running time, 10 minutes—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

LITTLE MOLE, THE: Technicolor Cartoons—Very good color cartoon about a baby mole who gets a pair of glasses and goes out to see the world. Running time, 8 minntes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MORE TRIFLES OF IMPORTANCE: Passing Parade—This new Neshitt Passing Parade shows how digitalis and the tannic acid treatment for burns were discovered. Outstanding, of course. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MORE TRIFLES OF IMPORTANCE: Passing Parade—Excellent.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NEWS OF THE DAY: Perhaps a new commentator might save this dying newsreel.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

OUT OF DARKNESS: Passing Parade—Poor.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

PENNY TO THE RESCUE: Pete Smith Specialties—Will do. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

PROSPECTING BEAR, THE: Color Cartoons—Plenty good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Miscellaneous

OUR MILKY WAY: New York State—This reel in color is free in New York State and is very worth while. The color is excellent, especially showing the herds of cows. No one in your audience will object to this educational subject. I doubt if they will realize it is what it is. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Paramount

CRIME CONTROL: Benchley Comedies—Robert Benchley shows how items like shoe laces, bedroom slippers, dress ties and many other things can cause all sorts of trouble. Good if they like Benchley. Running time, 10 minntes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college patronage.

RKO Radio

ACT YOUR AGE: Edgar Kennedy—The usual Kennedy stuff.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

INFORMATION PLEASE: No. 11—Jan Struther as guest makes this another enjoyable item in a consistent series. Lots of humor. Running time, 10 minutes.—W. Varick Nevins II, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MARCH OF TIME, No. 7: "Americans All"—Played this one rater late, hut it will never he dated. It stays away from the war for a while to show the mixed populations of American communities. Should be run everywhere. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

NIFTY NINETIES: Walt Disney Cartoons—This Disney color cartoon is well drawn but hasn't the cleverness and action that make people enjoy these generally. Only laughs came in last thirty seconds. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WHEN WIFIE'S AWAY: Leon Errol—Typical Leon Errol mix-up comedy. Good if they like Errol. They do here. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

BATTLE OF THE ATLANTIC: The World Today—Not entertainment. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MEN OF THE LIGHTSHIP: Documentary—Intresting drama of the attack on a lightship, made in England. It is well-done and thrilling, although somewhat on the propaganda side. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SYMPHONY IN SNOW: Sports Review—One of the most beautiful skiing reels ever made. We played it in the worst part of the heat spell with the customers' thanks. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WHAT A LITTLE SNEEZE WILL DO: Terrytoons—Good. Running time, 7 minntes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Vitaphone

ELMER'S PET RABBIT: Merrie Melodies Cartoons—Very good cartoon in color.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FARM FROLICS: Merrie Melodies Cartoons—Very good color cartoon of the screwy type. Running time, 9 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

FIGHT, FISH, FIGHT: The Sports Parade—Very good sport reel.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

HOLLYWOOD STEPS OUT: Merrie Melodies—The caricatures of famous Hollywood stars are excellently done in this color cartoon and the voices are perfect imitations. This is one of the best cartoons we have ever run as it is also funny in its own right. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

LITTLE BLABBERMOUSE: Merrie Melodies—A Merrie Melodies comedy with a satirical touch concerning W. C. Fields.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

SEEING EYE, THE: Broadway Brevities—Fair. Running time, 20 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WINGS OF STEEL: Technicolor Specials—Another of those nice color featurettes that come along at regular intervals from this company. Good entertainment. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

De Rochemont Guest Speaker

Richard de Rochemont, managing editor of the March of Time who recently returned from a ten-week survey of conditions in unoccupied France, was the guest speaker last week at a luncheon held in New York by the Paris Repatriates, a group of American bankers and business men who formerly resided in France. Mr. de Rochemont spoke on the economic disintegration of France under the Vichy regime. He was in charge of all European activities of the March of Time until the collapse of France last year.

Mortgage Satisfied

Satisfaction of mortgages of $1,250,000 held by the Scranton-Lackawanna Trust Company against Schuykill County (Pa.) properties of the Comerford Publix Corporation, and reconveying of the properties from the trust company to the Comerford Corporation have been recorded at Pottsville, Pa. The satisfaction and reconveyance, it was explained by the trust company, is the result of the paying off July 1st of the North Penn Theatre bond issue.

Coplan Canadian Film Board Aide

The Canadian Government has appointed David H. Coplan, general manager of Columbia Pictures in Canada, to an advisory capacity on the National Film Board in its relation to distribution and exhibition. Mr. Coplan will serve as a dollar-a-year man.

MGM Booker to Boston

Metro's Pep Club of New Haven gave a farewell dinner last Friday night to Charles Lazarus, former chief booker for MGM in New Haven who recently was promoted to a similar post in Boston.



• THAT CONNOISSEUR OF BEAUTY AND GLAMOR, BROADWAY'S FAMED MR. HIRSCHFELD, DOES AN INSPIRED CARICATURE OF JACK BENNY AS "CHARLEY'S AUNT".

ATTACK ON BRITISH PROPAGANDA FILMS REVEALS UNIT RIVALRIES

Films Division of Ministry of Information Praised for Improvement in Product; Foreign Unit of Council Is Attacked

by AUBREY FLANAGAN
in London

Parliamentary artillery blazing into critical action this week in the year's most aggressive onslaught on the Government propaganda and its use of the Ministry of Information was expected to direct more than one salvo at that body's Films Division, on the administration's whole attitude to the publicity uses of the screen. The reverse happened. But a few desultory shots were fired, the Ministry's film section was hardly considered at all, and when it was the action was defensive rather than offensive.

Principal assailant of the Government was Mr. Bernays, M. P. for Bristol. Critical in the extreme of the Ministry of Information he yet tributed "I think its film service is excellent. It has developed a new technique in the very short film which combines instruction and information and exhortation, and in no way irritates the audience."

Joining the slender harmonious chorus came Mr. Graham White of Birkenhead: "The films section is the encouraging part of the work of the Ministry of Information. It is encouraging in more ways than one. In the first year of its activities I do not say that it was a case of misdirected energy but of general futility. The Select Committee on expenditure, which had occasion to consider the Film Section, recommended that it should be either mended or ended. The decision was taken that it should be mended rather than ended, and I am glad to say that it is doing work of the very highest quality."

Section Reorganized

It would seem admitted that the Films Division and the whole machinery of Government propaganda by film has undergone a metamorphosis since, in August last, the Select Committee scarified it with a report which alleged inefficiency, interference, lack of collaboration with the industry and an insufficient realization of the foreign field. Changes in method and personnel have been brought about at Malet Street since that searing indictment was issued. New faces have appeared in the Division, older ones have disappeared. Some of the personalities previously associated with the Ministry of Information have gone over to that state sponsored organ of cultural propaganda the British Council, whose film activities are second only to those of the Ministry. Principal figures at the Ministry's Films Division remain Jack Beddington erstwhile publicist of the Shell Oil concern, and trade expert Sidney Berstein, both of whom have, it is said, survived onslaughts both open and clandestine upon their tenure and operations.

Whilst the Ministry continues direct and straightforward propaganda at home and abroad (it has sponsored at least 200 films to date), the British Council with Government finance in the form of a Foreign Office grant, and with a Foreign Office nominee on its Council, essays "cultural" propaganda abroad on behalf of "those aspects of Britain which are pleasing," to quote Philip Guedalla, its Chairman. The two organizations are supposedly supplementary, allegedly collaborative. In fact they are notoriously competitive, openly critical possibly suspicious of one another, a circumstance not improbably assisted by the presence on the British Council's staff of personnel hitherto employed at the Films Division. Whilst outside authorities hitherto twitted the Films Division with high-handedness and self-assumed infallibility, they now criticise the British Council for being reactionary, point to associations with the Central Office of the Conservative Party, claim that the Council's films are oblivious to progressive thought and ideas.

Wins Trade Interest

On a factual record it appears that the Ministry's Films Division with 200 films to its credit to date, has succeeded in breaking down trade disinterest. The weekly film issue, which has persuaded five minutes out of every film programme to Government propaganda, is a case in point. The generous distribution of Ministry films on purely commercial lines, the immense success not only in Great Britain, but abroad, of such films as "Britain Can Take It," "Squadron 992," "Xmas Under Fire," "Merchant Seaman" consolidate the Ministry's claim that their work has been worth while.

Of these films some 150 are one-reelers, and the others two and three-reelers. Average costs of the Ministry's films have gone up too, and the producers who have made films to its order have publicly paid tribute to the progressive budgeting being applied the films so sponsored. The weekly five-minute films now cost approximately a pound (five dollars) a foot. Copies have been the biggest expense, and with a view to reducing this the Division has increased the original five distribution categories to seven, so that the films now run in some places seven weeks after they have been shown in Number One spots.

Typical of the type of film now being sponsored by the Ministry were a batch shown under the aegis of the 1940 Committee and reviewed elsewhere in this issue. They include two vivid studies of the adjustment of schools, one a senior and the other an infants school, to wartime conditions, emphasising the democratic idea, exemplifying the problems of evacuation, a powerful appeal to parents to have their children immunized against infectious diseases, a plea for the billeting officer, who handles evacuees, and an expose of maternity and child clinics in wartime. All had been made by the younger and more progressive producers.

Exclusively overseas propaganda but propaganda with no reference to war, rather to establishing the more pleasing aspect and qualities of Britain is the objective and purpose of the Films Division's friendly rival the British Council. This body operating with Treasury money—but, it is said, also making films with outside finance—has between 60 and 70 films to its name, and has ten in the process of production with 40/50 to come. Most of these films are aimed at self-supporting distribution, are dubbed in seven different languages (Afrikans, Dutch, French, Portuguese, Brazilian Portuguese, Spanish and Colombian Spanish) and disseminated through selected channels, some commercial, some non-theatrical, others purely educational.

Explain Council's Object

Explaining its objects the Council says "These films form no part of an effort to portray the face of Britain and her people in their everyday lives and work. . . . There is no attempt to depict the nation's war effort or to state the issues which the war raises for ordinary men and women throughout the world. . . . They show the enduring fabric of freedom and progress which lives and works long after warmakers have been forgotten."

Exposing this fabric the Council recently invited diplomats, Embassy staffs, Members of Parliament, and Service officers, to a show which included a film on British cattle breeding, a Technicolor record of colored cotton fabrics, a topical on Ulster, and a short designed to suggest that every elementary school child carries a university degree in its knapsack. The Council also issues weekly a newsreel composed of material supplied by the various commercial reels and aimed at distribution outside the British Isles.

Other films on the Council's cultural list include such titles as "Architects of England," "The Green Girdle" (London's Great Outdoors), "Good Sport" (Britain at Play), "Oxford," "S. O. S." (The work of the Lifeboats), "Sheepdog" (The Shepherd's Workmate), "The Story of the Apple" (Science in the Orchard) and "Fitness Wins the Game."

Criticism of the British Council was intense at the time that body was responsible for the films shown in the British Pavilion at the New York World's Fair. The columns of the more liberal press, e. g., the Manchester *Guardian, Daily Herald, News Chronicle, New Statesmen* and less "advanced" organs such as the *Times, Daily Express, Evening Standard* and *Spectator* were punctuated with suggestions that the films shown there were neither representative nor effective from the British point of view. A chorus in the same vein has more recently broken forth in the left wing press asking, a propos the films shown by the British Council "What value will these films have in the South and North Americas when Britain is fighting for her life and for a new world?"

MGM To Resume

It is understood authoritatively here that MGM is planning the revival of British production activities, although no official statement has been issued on the matter.

Plans here, it is believed, call for the resumption of production by the American company in the immediate future.

Among production probabilities, it is said, are the arrival here soon of Clarence Brown, MGM director, from Hollywood to produce and direct Robert Donat in "Cargo of Innocence." Other production plans are said to be indefinite.

BRITISH THEATRES TURN TO SINGLES

London reports that more than 1,000 *English theatres will turn to a policy of single features in the near future. Plans are now under way for a reduction in the length of theatre programs. Majority support for the single bill policy is understood to be assured for a joint circuit meeting on the matter set for this week. Associated British and Gaumont British are understood to have decided definitely on the policy.*

The general council meeting of the Cinematograph Exhibitors Association on Wednesday was to consider the limiting of programs to 11,000 *feet.*

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

A JOB TO DO

Now that the previewing of pictures has been confined within reasonable bounds, theatremen who have been pointing with alarum about it may now turn to something else that needs fixing. Being the kind of a business that it is, the motion picture can always depend upon the boys willing to drop whatever they are doing to "man the battlements."

Of course, all managers are not so minded. Will readers be surprised to know that most theatremen restrict their worryings to keeping their houses in order, maintaining high-grade service, and putting over the next attraction? They may be accused of not knowing any different, but these busy people figure that industry ills outside their immediate ken will be doctored by those better set to do so—and for the most part, able to show a respectable record of cures.

This doddering greybeard may be way out of step, but our conception of the manager's job has little to do with soapboxing on the wrongs of the industry. Plenty is wrong—as there is in any business. But this business of ours has enough to sell to a vast audience willing to be sold. And that part of the selling relegated to the manager is a full day's work every working day in the year for the man who hopes to hold up his end.

▽ ▽ ▽

THE WAY IT WORKS

A recent Round Table ad page included a "Blood and Sand" layout by Eddie Sniderman. It brought him requests for mats from theatremen in situations where advertising facilities are limited, and Eddie "went to bat." Some weeks back, the book told about Chick Tompkins' successful policy change involving a "Variety Hour" of short subjects to replace the second feature. Immediately there was an increase in Chick's mail from Round Tablers asking for more dope which the Manta-man has been rushing out so that others might benefit.

As has often been told here, the immediate purpose of your Round Table is to act as a clearing house for box-office ideas that have proven themselves. Thus, one man puts over an exploitation that hits, reports it here. Detailed in the pages, the idea is picked up by another member, who, in turn, "pays off" with something of his own concocting.

That members take it upon themselves, however, to extend these services in the manner indicated above, is warming reassurance of the theatreman's eagerness to help the other fellow carry a bit of the load.

The campaign undertaken by Columbia Pictures to sell exhibitors on duplicating the recent Philadelphia *Bulletin* institutional advertising series, is succeeding. Replies from the field indicate wide acceptance and enthusiasm.—See MOTION PICTURE HERALD, July 12th pages 21-22.

It follows then, that consistent selling of the theatre as an institution is good business and sound showmanship, to be made a definite part of all theatre advertising, all of the time.

Quality of individual attractions may vary from change to change. The quality of theatre entertainment, as such, remains a constant. Day-in and day-out, the motion picture theatre gives its vast audience the "most of the best for the least". No other entertainment offers as much.

These are factors that exhibition must keep hammering into the public consciousness.

POINTING THE WAY

At best, it is no small task for the manager "on his own" to put together effective newspaper advertising. Lack of fundamental training in this work plus limitations of mechanical facilities in smaller situations often make the job that much tougher. That goes as well for the man eager to learn.

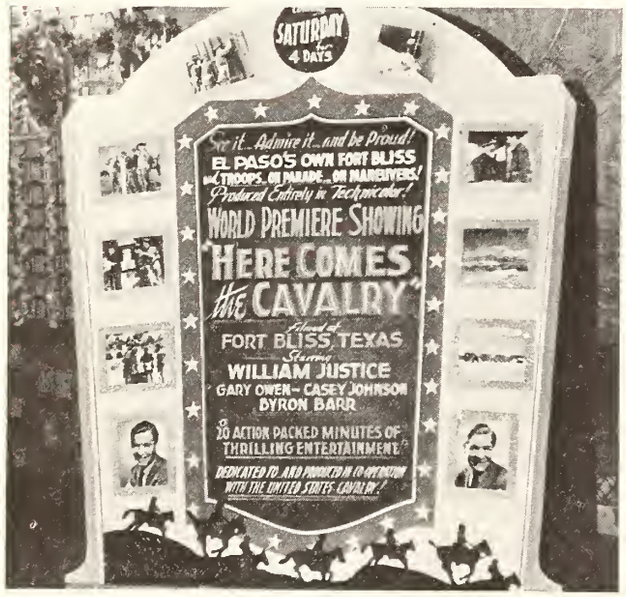
With this in mind, Pat McGee makes a progressive step forward in compiling an illustrated advertising manual concentrating upon the fundamentals. It is accompanied by reproductions of actual ads to emphasize what the Schine Ohio district head seeks to convey to his managers.

The manual shows time and effort well spent, for the manager who can present his wares in print adequately is obviously a better investment in manpower. McGee contributes no little to this investment by making it possible for his boys to know a good bit more about it.

A-Mike Vogel

Round Table In Pictures



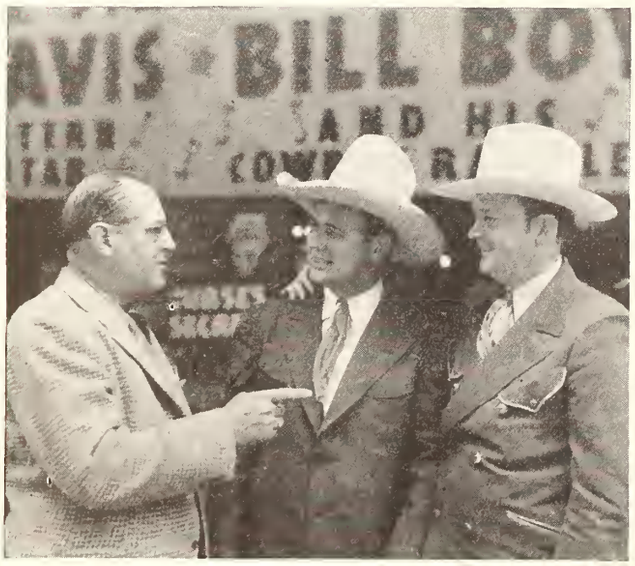


(Above) Gag Lobby tent display for "Caught in the Draft" at the Michigan Theatre, in Detroit, had cutouts of the stars in an actual bed and bathtub as noted.

(Left) Staged under the supervision of Frank Starz, Interstate's advertising head and El Paso city manager, John Paxton was the world premiere of the two-reeler "Here Comes the Cavalry," filmed at nearby Fort Bliss. Shown here is treatment of lobby setpiece.



Giant cutout of Grable as she appeared in "Moon Over Miami" was planted in Loew's Poli lobby by Matt Saunders of Bridgeport. At peak hours local life guards and usherettes posed for pictures.



For the personal appearance of Art Davis and his Radio Ramblers, appearing in "Texas Marshall," Louie Charninsky at the Capitol, in Dallas, Texas, poses with the star. Left to right are Louie, Davis and Bill Boyd of Station WRR.



Two regulation U. S. Army parachutes were opened and hung from the ceiling of Warner's Troy, in Troy, N. Y., by Leo Rosen for his advance on "I Wanted Wings." Ballooned by two fans under each, display was completed by four-cylinder motor and other equipment standing 18 feet high and 20 feet wide.

Rosy's 'Man Hunt' Stirs Bridgeport

Bridgeport, Conn., recently broke out with a series of newspaper and store window announcements inviting the public to a man-hunt, that search being directed to the advantage of "Man Hunt" at Loew's Majestic. The promotion was engineered by Morris Rosenthal who obtained the cooperation of the local *Times-Star* in an offer of cash and guest tickets for those who could identify the certain "man" turned loose upon the main streets at designated times.

The hunt was maintained over a six-day period, breaking with a page-one spread that offered $10 for the reader carrying a copy of the daily who accosted the "man" saying: "Here is my copy of the Times-Star. You are Bridgeport's Hunted Man, aren't you?" The second day story included a shot of the "man," and as each day went by without his capture, the reward was raised by five dollars until the fifth day when he was cornered, the winner receiving $20 and guest tickets to the picture.

Following through on the wide publicity, the paper included bumper strips on all delivery cars, half-sheet cards for newsstands throughout the county, store windows and counters, these carrying the hunt copy and photo of the "man." To add to the interest the paper also ran a special story on the reactions of the New York newspaper critics to the picture and quotes from their reviews.

"LET'S HEAR FROM YOU"

Nutting Inducts Local Boy Into Service on Stage

Induction of local boy into the service on the stage of the State Theatre, in Mankato, Minn., as the feature of his campaign on "I Wanted Wings" is reported by Floyd Nutting, who put this over impressively with the cooperation of army officials. After making the contacts with the regional army office, a lieutenant and mobile recruiting unit was sent to Mankato for the event.

The stage presentation was an impressive occasion with the Veterans of Foreign War color guard on one side of the stage and on the other the color guard of the American Legion Post. On opening, the bugles played "To the Colors" with the audience standing and followed by officers swearing in the enlisted man, who was a local boy. The ceremony closed with the bugles playing "You're In The Army Now," the picture followed.

Since the inductee was a home town lad, the newspapers and radio went for the idea, giving it plenty of support well in advance. Of importance to the boxoffice was the fact that the tiein played to a capacity house.

"LET'S HEAR FROM YOU"

McManus' "Big Store" Party

An "Employees' Theatre Party," arranged with a large local department store, proved one of the highlights of "The Big Store" campaign put over by John McManus, Loew's, Kansas City. The store publicized the event in its windows and throughout its different departments.

Round Tabler "Debunks" Publicity —But Lands Two-Column Story

Fred Greenway, new manager of Loew's Palace Theatre in Hartford, Conn., took over Julian B. Tuthill's column in the Hartford *Times*, the other day for a two-column article debunking publicity stunts.

Greenway managed to get in some nice plugs for the new Marx Brothers picture, "Big Store," while explaining away some of the stunts. Included among those he warned the public to expect were the handing out of a special set of license plates to the Marx Brothers, statements commending the Poli management for bringing the film to Hartford, and a Santa Claus walking down the street proclaiming that he walked all the way to see the picture.

"If you should buy a box of salted nuts, it is within the realm of reason that you will come upon a little card leering up at you from the box—'Don't forget to see the biggest nuts in the business, the Marx Brothers' ", Greenway wrote.

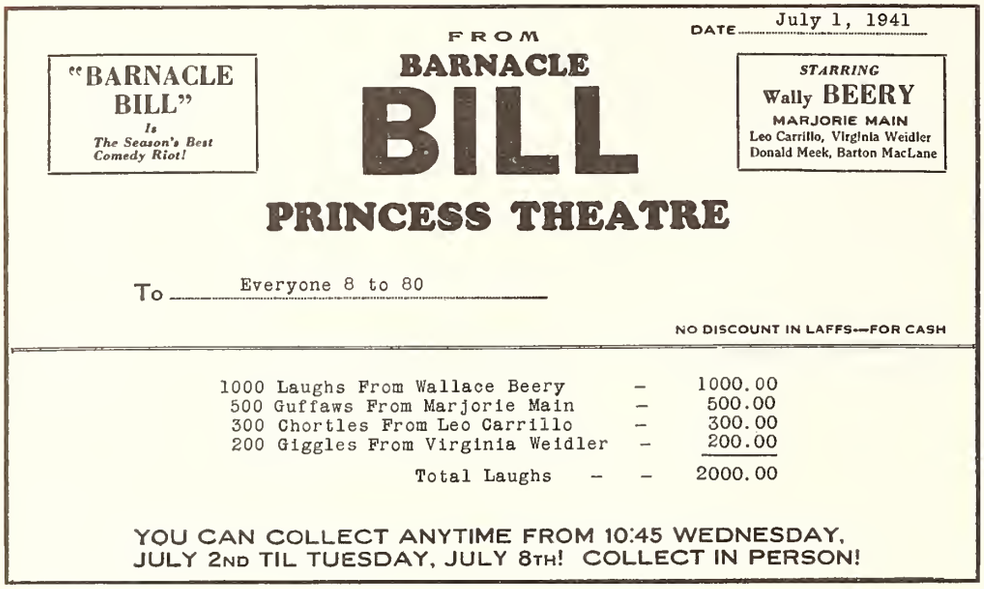
"There are signs, upside down in the theatre frames. Don't rush over to the manager with your discovery because that's what he's waiting for."

Commenting on the possibility of statements from the Governor, the Mayor and the Chamber of Commerce, Greenway wrote "these dignitaries aren't actually excited because a Marx Brothers picture is coming to town, but the theatre men have been hounding them."

One of stunts outlined in the column took place at a baseball stadium. "One sunny Sunday a couple of weeks ago, an unusual hush settled over the Bulkeley Stadium. There were two men on in the last inning and a deadlock to break. A rather grim pitcher rubbed a new ball on his pants leg and prepared to step into the box when a commotion arose in the bleachers off first base. Two weird looking creatures were pursuing a third human nightmare around the edge of the crowd, pelting their quarry with popcorn and shouting lustily "Stop Thief." To the irate players and the red-faced policemen they looked for all the world like the famous Marx Brothers."



BUTLER'S "BILL" BILL



Placed in envelopes with copy reading: "This bill is overdue, please give it your immediate attention," the above novelty was distributed widely by Warren Butler for the date at the Princess, in Sioux City, Ia. Made up in regulation bill form, the copy listed the great number of laughs in the picture as indicated.

Style Shows Featured For "Devil and Miss Jones"

Enio Hemila of the Cratertian Theatre, Medford, Ore., tied in the "The Devil and Miss Jones" engagement for an elaborate style show which was preceded by a fashion parade with six stores cooperating. The Medford *Tribune* also cooperated with the theatre and merchants and devoted several stories to the style show, while the merchants gave it space in their *Tribune* advertising.

Oscar Nyberg of the Fox Theatre, Spokane, tied in with style shop for a somewhat similar show, store featuring the latest in bathing suits, play suits and slacks. In addition merchant plugged the show on the air, in its newspaper advertising and store windows.

"LET'S HEAR FROM YOU"

Citywide Model Plane Contest Held by Graver on "Flight"

Larry Graver, Warner district manager in Philadelphia, arranged a five-way tie-up for the key neighborhood showings of "Flight Command" at the Uptown, Savoia, Roosevelt, Colonial, Nixon, 69th St. and Midway theatres in his district. A city-wide model plane contest was arranged with the co-operation of the Chamberlain Aircraft Training School, Gimbel Brothers' department store, the "Philadelphia Daily News" and the Aviation Club of WIP radio station. The first prize in the Senior division will be a six-month training course in aircraft construction at the Chamberlin school. A cash award will be made to the winner in the Junior division, with movie tickets at the co-operating theatres to see the picture for other contest winners.

All contest entries must be taken to the Gimbel store, accompanied by a coupon carried in the newspaper. Each contestant must be a member of the WIP Aviation Club, only requirement being to listen to the program. As a result of the many tie-ups, the picture is getting display and space plugs all around.

"LET'S HEAR FROM YOU"

Helson's Stage Show

Reporting on stunts put over at the Indiana-Illinois Theatres, in Goshen, Ind., before shoving off for the Vogue and Forsythe, in East Chicago, Ind., Ray S. Helson sends along evidence of his style revue held on stage through cooperation of local dress shop. Front page stories were landed in papers ahead of show, with store advertising the stunt through window displays, etc., theatre featuring it in trailers, heralds, programs, etc. Merchant's ad featured the show and plugged the double program of "Wagons Roll at Night" and "Sis Hopkins."

"LET'S HEAR FROM YOU"

Hostler's "Hopkins" Giveaway

Advance novelty arranged for "Sis Hopkins" at the Schine Rialto, in Lockport, N. Y., by Manager Al Hostler was distribution of promoted apples which were attached to card bearing copy reading: "An apple a day will keep the doctor away, but not Sis Hopkins, she's coming to Lockport with songs, gals, gags," etc. For "Rookies on Parade," Hostler had man dressed as soldier in window of a fruit market peeling spuds.

Loew Kiddie Show Is 'Funday School'

Recently started by Francis Deering at Loew's, Houston, Texas, is a series of Saturday morning kid shows under the ingenious title of "Funday School," with a program of amateur talent and radio activities offered in addition to the regular screen performance. Opened with a wide publicity break and sponsored by a local soft drink company, different stunts are put on each week, many inviting the participation of the members.

In addition to the usual auditions of juvenile singers, dancers and aspiring dramatists, Deering also has the support of Station KPRC which features a class for ambitious juvenile radio announcers conducted by the station's executives. "Classes" start at ten each Saturday, the entire program broadcast with all attending invited to participate in a radio quiz. Distribution of bottles of the soft drinks is featured.

For his main screen entertainments, Francis recently concluded a successful newspaper promotion of the "Billy the Kid" coloring contest, following that with the press-book puzzle tiein on "Big Store" wherein one of the dailies ran a series of two-column cuts inviting readers to find and in red crayon outline the Marx Brothers concealed in the puzzle.

Anthony Heads "Clean Up" Week

Also aimed for the attention of his juvenile trade and at the same time contributing to the community welfare was a "Clean Up and Paint Up Week" in Piqua, Ohio, engineered by the local Chamber of Commerce with the assistance of Manager R. Anthony of Schine's Piqua, who acted as the committee chairman. Series of daily three-column ads to stimulate interest was run by the newspapers, all ads carrying the Round Tabler's name as a chairman.

Anthony got the youngsters working for the good of the cause with a "tin can" matinee wherein each child turning in 12 of the containers was rewarded with a free admission. The grosses at the theatre were aided by the merchants' committee which reimbursed the showman for each ticket so distributed.

"LET'S HEAR FROM YOU"

Lykes Ties Junior Chamber To Father's Day Celebration

Through the efforts of Jack Lykes of Loew's Valentine, in Toledo, Mayor John Q. Carey issued a proclamation in connection with Father's Day urging all citizens to join with the Junior Chamber of Commerce in giving meaning to the slogan "Remember Your Dad." One project featured by the Junior Chamber was a contest to find the 10 oldest fathers who were guested at the theatre by Lykes. Plenty of art and stories were run by cooperating dailies ahead and during run of contest.

For advance on "Billy the Kid," Jack landed break in the Sunday rotogravure section and stories on the fact that local sheriff in his collection of antique and unusual guns had among his prized possessions a six-shooter believed to have been used by William Bonney, the southwestern desperado.

'Movie Vacation' Sold with Shorts

To build up a recent show at Interstate's Lakewood, Dallas, Texas, Manager J. R. Preddy found occasion to book an added attraction termed by the theatreman "Your Movie Vacation," a four-unit 40-minute shorts show, each reel having to do with a different aspect of vacation time and labelled so in explanation, in the advertising. Thus, "Fashion Takes a Holiday" explained what to wear and when; "Yosemite, the Magnificent," — where to go; "Africa Squeaks" was captioned "where not to go and why" and how to play was noted in "Stars At Play." The theme was carefully followed in the newspaper publicity and lobby display.

Contests were used by Preddy to gather further interest, an ingenious slant employed as a lobby-stopper being a 40 by 60 upon which was shown the 48 states, each outlined in plain cutouts without identifying lettering. The contest was labelled "Know Your America" and prizes given for the most correct lists. Another contest was put out in card form, each card with a different number, and guest tickets offered for those holding throwaways with numbers divisible by the figure 19. A third slant was a herald carrying the scrambled names of the radio and picture stars shown in the four shorts with passes for the first 15 correct listings of the names.

Aimed especially at the members of his kid Booster Club by Preddy was a post card mailed to the youngsters, calling their attention to a free admission offered by a local gas station. The members were told that when the family car was serviced at the station, the owner would countersign the postcard which then would serve as a special pass to the showing.

"LET'S HEAR FROM YOU"

Rosen Ties "March of Time" To Local Chinese Drive

Upon the booking March of Time's "China Fights Back" by Manager Leo Rosen, Warners Troy, Troy, N. Y., the theatreman made contact with the local chapter of the United Chinese Relief to hook the fund-raising drive to the date. This was brought to the attention of the relief corps personnel to spread the word and a plan of action arranged with Rosen appointed to the executive committee.

The plan allowed for frequent broadcasts over WTRY ahead by leaders of the drive plus special announcements also over WOKO. Post cards were mailed to the "best people" and displays posted in hotel lobbies and other central spots. Further displays featured lobby showings, windows secured in the better shops, and a special Chinese exhibit carrying theatre credits was given generous space in the leading department store.

Local Chinese girls in costume were in attendance at the theatre during the showing to take up collections for the relief fund and as an extra stimulant, officers of the national organization came to town to speak before lunch and women's clubs, the short being stressed in all the talks.

THE THIRD "FORTNIGHT"

Despite heat waves, bad grosses, Consent Decree excitements and sichlike, theatremen keep tending to their knitting, as indicated in this Second Fortnight Period of the Third Quigley Awards Quarter. The pace continues even as 55 sharing 54 Awards. The names and locations of the winners are set down as follows:

R. ANTHONY
Schine's Piqua, Piqua, Ohio

R. T. BARRY
Capitol, Chicago, Ill.

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

HARRY BOTWICK
State, Portland, Me.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

BERT BROWN
Capitol, Hamilton, Ont., Canada

WILLIAM G. BRYAN
Manos, Vandergrift, Pa.

WARREN BUTLER
Princess, Sioux City, Ia.

EV CALLOW
Warners, Philadelphia, Pa.

IRVING CANTOR
Schine's Palace, Syracuse, N. Y.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

BEN COHN
Frolic, Chicago, Ill.

JIM DEMPSEY
Paramount, Lynn, Mass.

E. M. DOWLING
Capitol, Pittsfield, Mass.

MAURICE DRUKER
Loew's State, Cleveland, Ohio

A. EASSON
Oakwood, Toronto, Ont., Canada

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Schine's Paramount, Syracuse, N.Y.

JACK FLEX
Schine's Keith, Syracuse, N. Y.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

FRANCIS GILLON
LeClaire, Moline, Ill.

SAM GILMAN
Loew's, Harrisburg, Pa.

W. D. HARWELL
Ohio, Mansfield, Ohio

ROY HILL
Electric, Springfield, Mo.

VERN HUDSON
Royal, Guelph, Ont., Canada

GEORGE D. IRWIN
Paramount, Grand Forks, N. D.

PAUL KLINGLER
Rialto, Lewistown, Pa.

DON KUHN
Broadway Capitol, Detroit, Mich.

FRED LANE
HERMANN E. FLYNN
State, Sydney, Australia

J. H. LUTER
Grand, Fitzgerald, Ga.

JACK LYKES
Loew's Valentine, Toledo, Ohio

ERNIE PETCH
Strand, Brandon, Man., Canada

CARMON PHILLIPS
Onate, Belen, N. Mex.

JAMES V. PISAPIA
Hobart, Woodside, L. I., N. Y.

J. R. PREDDY
Lakewood, Dallas, Tex.

GEORGE L. RABB
Phillips, Springfield, Mass.

H. T. RASTETTER
Warner, Erie, Pa.

JIMMIE REDMOND
Bonham, Fairbury, Neb.

H. W. REISINGER
Loew's, Evansville, Ind.

CARL ROGERS
Loew's Granada, Cleveland, Ohio

LEO ROSEN
Warners' Troy, Troy, N. Y.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

SID SCOTT
Capitol, Sudbury, Ont., Canada

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

WILFORD N. SKLAR
Roxy, Clearfield, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

STANLEY STERN
Cameo, Miami Beach, Fla.

CHICK TOMPKINS
Elco, Elkhart, Ind.

RALPH L. TRATHEN
Tower, Bremerton, Wash.

R. D. WALSH
New Lafayette, Buffalo, N. Y.

TOM WARD
Lensic, Santa Fe, N. Mex.

LARRY WOODIN
Arcadia, Wellsboro, Pa.

Plants Sign at Ball Park

With Fulton, Ky., a member of the Kitty League, and since the majority of games are played at night, thus bringing strong opposition to Hal Thomas of the Malco Fulton Theatre, the Round Tabler recently secured permission to erect a sign located to the right of the score board on which he lists his current feature and prices. White lettered on a blue background the sign is easily seen and with each change of program, title is added.

Lamm's Unique Lobby Exhibit

As a lobby attractor, Julius Lamm at Warner's Uptown, in Cleveland, recently had an exhibit consisting of glass blower who demonstrated his art and related historic background of various objects he had made and which were on display. In addition the artist made personal appearances and gave lectures around town, during which he plugged the theatre and invited folks to attend and visit the exhibit.

EXPLOITATION BRIEFS FROM A-FIELD

Cards, each bearing a single letter from the title, "Ziegfeld Girl," were distributed by four pretty girls to pedestrians of La-Crosse, Wis., as part of the campaign for the musical put over by William Friese at the Rivoli. Those getting all the letters were admitted gratis to the theatre. The same stunt, plus a classified ad contest, was also used effectively by Gus Carlson, Palace, Superior, Wis.

▽

With the cooperation of a local newspaper, Don Allen, Capitol, Davenport, Ia., found a local "Ziegfeld Girl" and had her pose in the lobby on an elaborate pedestal at certain times during the day and evening. Girl distributed heralds to patrons.

▽

Prizes for the best photos of "A Boy and His Dog" were offered by Milton Lewis, Fischer, Danville, Ill., as part of his campaign for "Men of Boys Town." The idea was good for plenty of story and art breaks in local papers.

▽

A Hollywood representative for the Max Factor people visited Detroit for a department store demonstration during the run of "A Woman's Face" at the United Artists, and Frank Perry decorated the demonstration booth with stills of the film.

▽

Theatre, department store and newspaper cooperated in the "Ziegfeld Girl" campaign put over by Dave Sablosky, Norris, Norristown, Pa. The paper ran a contest seeking two local outstanding "Ziegfeld Girls"; the store sponsored the stunt in its ads and offered complete summer outfits to the winners, and the theatre held a fashion show on the stage in which the winners participated. Girls were chosen for the finals from photos submitted to the paper.

LOEW BEAUTY CONTEST OFFERS CASH PRIZES

Additional cash prizes in the Loew's Theatres annual New York Bathing Beauty Contest are now offered in a tiein made with the Pepsi Cola people, wherein the soft drink company becomes sponsor of the event.

Winner to be selected in the finals at Loew's State on Broadway after preliminaries in other of the circuit houses will receive $500 in cash and also compete for the title of "The Pepsi Cola Girl."

A man touring the streets carrying a potted plant on his head and a sign on his back explaining that he was "Love Crazy" was the highlight of the campaign put over by Manager Leon Reichbloom at the State, Charleroi, Pa.

▽

A man impersonating William Powell impersonating his "aunt" in "Love Crazy" was one of the highlights of Everett Callow's campaign for the film's showing at Warner's, Philadelphia. Back banners carried appropriate tiein copy.

▽

As a teaser gag on "Lady Eve" at the Kentucky Theatre, in Danville, Ky., Bill Yeakle distributed small cards to which were attached promoted apples. Copy on card read: "Eat an apple a day and be sure to see," etc., etc.



Personal endorsement letter was used by J. P. Pitner in his newspaper ads calling attention to the opening of "Virginia" at the Columbia, in New Westminster, B. C. Addressed "To Whom It May Concern," followed by "Let the Chips Fall Where They May," Pitner went into a rave over the picture and urging all to see it.

▽

Gag lobby display proved attractor for Les Campbell's "Road to Zanzibar" date at the Strand, in Trail, B. C., Round Tabler planting cutout of negro seated on a pile of wood. Copy at base read: "I may be the nigger in the woodpile, but I'm telling you, The Road to Zanzibar will be the biggest laugh you've ever had," etc. In addition, a 60-foot banner was used across lobby two weeks in advance.

▽

In connection with his kid club matinees, Irving Cantor at Schine's Palace, in Syracuse, recently promoted 10 all steel coaster wagons for giveaways. Also being featured by Cantor is tieup with daily paper whereby names of 10 localities are listed weekly. Those properly identifying themselves are admitted to show as guest of the management.

▽

Recently staged successfully was J. R. MacEachron's tin can matinee held at the Paramount, in Jackson, Tenn., in connection with the city's annual clean-up campaign. Photos of kids lined up in front of the theatre with their contributions landed in daily papers together with account of the Paramount's participation.

▽

Featured window display for "Western Union" as arranged by George Pappas at the Rialto, in Beaver Falls, Pa., consisted of collection of old telescopes, Morse code outfits, etc. For street bally, member of staff dressed as Western Union messenger distributed heralds, while another lad carried giant telegram with picture copy.

▽

M-G-M's serialization of "A Woman's Face" was planted in the Boston *Daily Globe* by Joe DiPesa as part of the campaign for the film's Loew's showings.

▽

Children under 12 years of age participated in a "Billy the Kid" costume contest as part of the campaign for the film put over by Sam Gilman, Loew's Harrisburg. The contest was arranged through a tie-up with a local radio station and cash prizes were awarded winners.

▽

Five thousand "Billy the Kid" heralds were inserted in copies of Liberty magazine as part of the campaign for the film put over in Norfolk by Joel Margolies, Loew's.

▽

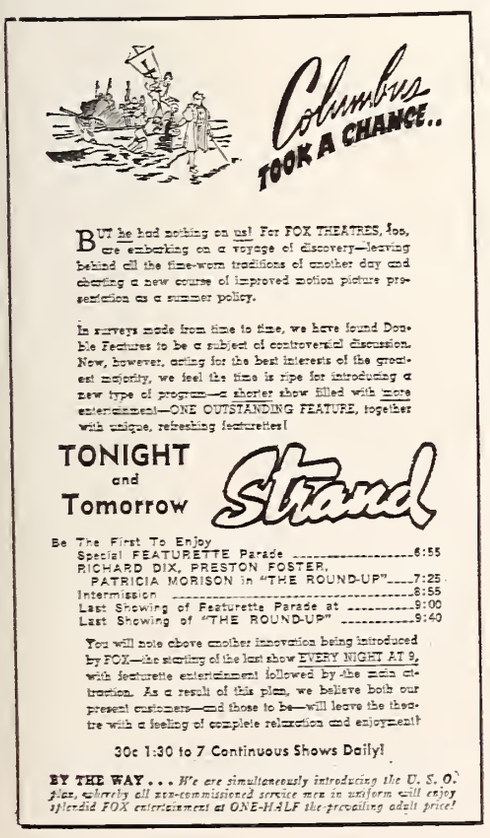
Reported as a "first timer" was the fashion cut of Lucille Ball which was the first free scene cut used by local paper and planted by Jim McDonough at the Grand, in Galt, Ontario. In connection with "Scattergood Baines," Jim tied up department store which featured large cut of Guy Kibbee in their ads and blowup of the same for window and display cards.

REPRESENTATIVE NEWSPAPER ADS



(Above) Outline footstep in reverse against full-white background for quick eye-catcher and tiein with top caption was used by the Fox, Fond du Lac, Fond du Lac, Wisc., to introduce summer policy. Size: 105 lines on 3 col.

(Below) Policy change at the circuit's Strand, Manitowoc, Wis., and "nine o'clock" show, as above, was introduced with 100 lines on 2 col., type layout, with the "discovery" copy hooked to the "Columbus" head, the main attractor. Size: 100 lines on 2 col.



(Right) Institutional copy, also aimed to sell individual attractions, is represented by the 135 lines on 2 col., for the Princess, Sioux City, Iowa, by Warren Butler, stressing the "escape" slant. (Below) E. E. Bair's top panel aims at woman-appeal plus "hello" cut-and-copy for "Miss Jones," at the Valentine, Defiance, O. 190 lines on 2 col.





(Below) For advance on "Out of the Fog" at Warners, Memphis, Howard Waugh shaped a series of 50 lines on 2 col., reverse teasers. Billing remained the same, with daily changes of adjectives such as "startling," "exciting," etc.



IN COURTS

Loew's Appeals Screen Test Damages Suit

Notice of appeal was filed last week by Loew's, Inc., in the Appellate Division of the New York State Supreme Court, from an adverse decision by a lower court which held the company responsible in damages for failing to give a screen test. Conrad Noles, actor, brought suit for $1,500 damages for alleged failure of Loew's to grant him a screen test within an agreed period of time. The lower court granted him the judgment, and Loew's is asking for a review of this decision. An unusual aspect of the case is the fact that the agreement between the plaintiff and Loew's, Inc., stipulated that the test was to be given but there was no promise of employment thereafter. Mr. Noles claimed that he did not seek other employment for a period of 10 weeks while waiting for the test.

Suit vs. Zanuck-Fox

Claiming damages for $150,000 against Twentieth Century-Fox, Darryl Zanuck and Harry Joe Brown, Ben White, a writer, filed suit in Los Angeles Superior Court last week alleging that his story "When Glory Ends" was used for "Johnny Appollo."

"Baker's Wife" Suit Settled

Nat Sanders, vice-president of The Baker's Wife, Inc., announced last week that the dispute between Raphael Hakim and his corporation had been "adjusted and the pending lawsuits between those parties settled." The company is continuing distribution of the film and the contract between the parties continues.



Service that snaps into ACTION!

When you want tickets in a hurry—and these are times when you do—call on GLOBE. With offices and factories located in principal cities throughout the country, your requirements will be handled promptly and efficiently.

GLOBE Roll or Machine Tickets and Coupon books are produced under exacting standards. Their accuracy is GUARANTEED. For prices, full information or consultation with your nearest representative, contact the head office—110 N. 12th St., Phila. Pa.

GLOBE TICKET COMPANY
A Nation-Wide Service

Ticket Brokers Fined $3,600

Fines totaling $3,600 were imposed by Federal Judge Louis W. Strum in New York last Monday on 10 ticket brokers and two agencies who pleaded guilty to charges of violation of Federal tax laws by failing to record on theatre tickets the price at which these tickets were sold. Federal legislation provides that a tax of 10 per cent must be paid on the difference between the regular boxoffice price and the price at which tickets are sold. Those who pleaded guilty and on whom fines were imposed are: Joseph Deutsch, Deutsch Theatre Ticket Service, $250; Edward Reynolds and Wilfred Betts of Jacobs Theatre Ticket Office, $100 each; T. Everett Naughton, Naughton's Theatre Ticket Service, $250; Oscar Alexander, Alexander Theatre Ticket Office, $500; Saul Subber, Saul Subber Theatre Ticket Service, $250; John W. Wachter, Grand Central Theatre Service, $100; Joseph Rosenfeld, Hollywood Theatre Ticket Agency, $125; Harry Shack, Rialto Theatre Ticket Service, $200; James A. Sutton of Faber and Sutton, $125; City Theatre Ticket Co., $400; Sussman Theatre Ticket Office, $260; Leblang-Gray, $200; Mackey's, $200; Park Tickets, $200; Supreme, $500.

Serial Copyright Ruling For 20th-Fox Upheld

Affirming a decision of the District Court, the Federal Court of Appeals for the District of Columbia upheld Twentieth Century-Fox to be entitled to a mandamus against the Register of Copyrights, last Monday in Washington. Fox sought an order to secure a copyright certificate for a book in which the picture "In Old Chicago" was serialized for newspaper publication. The Register claimed that the publication was not a book but a compilation of contributions, each sheet of which should be registered separately with a $2 copyright fee. The decision means that serials, comic strips and other features may be copyrighted in book form.

Plagiarism Suit Dismissed

The $2,000,000 plagiarism suit against Samuel Goldwyn, Inc., Samuel Goldwyn, Eddie Cantor and United Artists Corporation, filed by plaintiff Clara Dellar who claimed piracy of her play, "Oh, Shah" in Cantor's film "Roman Scandals," was dismissed last week by Federal Court Judge Clarence G. Galston. Judge Galston ruled that there was no similarity between the two works. The suit previously had been dismissed but was sent back for a new hearing by the U. S. Circuit Court of Appeals.

Theatres Fight D.S.T.

Opposition of Spokane theatre interests is believed to have defeated a drive in that city for Daylight Saving Time, backed by the Retail Trade Bureau and the Junior Chamber of Commerce. Led by Howard McBride, of the Howard Amusement Company, theatremen obtained a petition against the new time, signed by 12,000.

100%

100% what? Customer satisfaction when you rush films and equipment by RAILWAY EXPRESS at "the speed that speeds up speed." Use and specify this profitable, quality service. Low rates. Big economy. It pays.

—And—

For *super-speed* use *AIR EXPRESS* 3 miles a minute

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

OBITUARIES

William Wilson, Father Of Carey, Dies at 79

William T. Wilson, for more than thirty years prominent in the film industry in the East, and known as "Pop" Wilson, died July 2 at the Hackensack, N. J., hospital. He had been in ill health for some months. Mr. Wilson, who was 79 years old, was the father of Carey Wilson, MGM producer.

Mr. Wilson entered the film business in 1911, as one of the industry's earliest exchange men, originated film booking and shipping systems, and created many forms of film exchange operation that are standard practice today. For many years he was traveling auditor for Fox Films and Metro exchanges. He retired in 1932 to his home at Rutherford, N. J. His wife died in 1936.

During his long career, Wilson revised and systematized film exchange bookkeeping practice in every city in the United States.

He is survived by his son, Carey Wilson, and a daughter, Helen Wilson, Rutherford, N. J.

Richard G. Liggett Dies in Kansas City

Richard G. Liggett, for nearly 20 years a theatre operator in Kansas City, Kans., and one of whose sisters is the Gene Gauntier of silent films, died Tuesday, July 8, in that city. Mr. Liggett built the Gauntier theatre at Thirteenth street and Quindaro boulevard, Kansas City, Kan., in 1912, naming it the "Gene Gauntier" in honor of his sister; and operated it until 1930.

Mr. Liggett had also operated an airdome in summer, and for a time another theatre. He is survived by his wife; his sister Gene Gauntier; another sister, Mrs. Axel Wenner-Gren who had been a noted concert singer; a third sister, Mrs. Nellie Carson.

For the past 11 years Mr. Liggett had been branch manager for the Electrolux corporation, of which Mr. Wenner-Gren, a Swedish capitalist, is the head.

Pen Tennyson Dies In English Plane

Pen Tennyson, British film director, was killed last week in a flying accident in England. He was 29. He had been in charge of a Royal British Navy film unit.

Mr. Tennyson was born in London, educated at Oxford; was an assistant director from 1932 to 1938, for Alfred Hitchcock, Victor Saville, King Vidor, and others.

He also collaborated on the screenplay, and helped direct, "There Ain't No Justice" in 1939.

Benjamin Whitman

Benjamin Whitman, supervisor of purchasing and construction for the Famous Players Canadian Corporation, died in a Toronto hospital last week, following a stroke, at the age of 56. He was in the film industry 28 years. His father, aged 83, is president of the Palace Amusement Company, Cornwall, Ontario.

Harvey Hemenway

Harvey M. Hemenway, of the IATSE St. Louis Local, died last week in that city, after a lingering illness.

Theodore Lindenberg

Theodore Lindenberg, owner of the Bexley, Columbus, Ohio, died July 8th, at his home there, at 68 years. His widow and daughter survive. He formerly operated the Grandview Theatre.

THE RELEASE CHART

INDEX

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions are printed in Italics.

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Adam Had Four Sons....Col
Adventure in Washington....Col
Adventures of Tom Sawyer....UA
Affectionately Yours ....WB
Almost an Angel....Univ
Aloma of the South Seas....Para
Along the Rio Grande....RKO
Among the Living....Para
And Now Good-Bye....Col
Andy Hardy's Private Secretary....MGM
Angels with Broken Wings....Rep
Arizona Bound ....Mono
Arizona Cyclone....Univ
Atlantic Ferry ....Foreign

BACK in the Saddle....Rep
Bachelor Daddy ....Univ
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Bad Man, The ....MGM
Bad Men of Missouri....WB
Bahama Passage ....Para
Barnacle Bill ....MGM
Before the Fact....RKO
Belle Starr 20th-Fox
Big Boss, The....Col
Big Store, The....MGM
Billy the Kid....MGM
Billy the Kid in Santa Fe....Prod
Billy the Kid's Fighting Pals....Prod
Birth of the Blues....Para
Black Cat ....Univ
Blonde Inspiration ....MGM
Blonde from Singapore....Col
Blondie Goes Latin....Col
Blondie in Society....Col
Blood and Sand....20th-Fox
Blossoms in the Dust....MGM
Bombay Clipper....Univ
Border Vigilantes ....Para
Bowery Blitzkrieg ....Mono
Break the News ....Mono
Bride Came C.O.D....WB
Bride Wore Crutches....20th-Fox
Bringing Up Baby ....RKO
Broadway Limited ....UA
Buck Privates ....Univ
Bullets for O'Hara....WB
Burma Convoy....Univ
Bury Me Not on the Lone Prairie....Univ
Buy Me That Town....Para
Buzzy and the Phantom Pinto....St. Rts

CAUGHT in the Act....Producers
Caught in the Draft....Para
Charley's Aunt 20th-Fox
Charley Chan in Rio....20th-Fox
Cheers for Miss Bishop....UA
Chinese Den ....Foreign
Chocolate Soldier ....MGM
Citizen Kane ....RKO
City of Missing Girls....St. Rts
Country Fair ....Rep
Cowboy and the Blonde....20th-Fox
Cracked Nuts ....Univ
Criminal Within ....Prod
Cyclone on Horseback ....RKD

DANCE Hall 20th-Fox
Dangerous Game, A ....Univ
Dark Streets of Cairo....Univ
Deadly Game, The....Mono
Dead Men Tell 20th-Fox
Desert Bandit ....Rep
Desperate Cargo ....Prod
Devil and Miss Jones, The....RKO
Devil Commands, The....Col
Devil Dogs of the Air....WB
Dive Bomber ....WB
Dream of the Butterfly....Foreign
Dr. Jekyll and Mr. Hyde....MGM
Double Cross ....Prod
Double Date ....Univ
Down in San Diego....MGM
Dressed to Kill....20th-Fox
Dynamite Canyon ....Mono

ELLERY Queen's Penthouse Mystery....Col
Ellery Queen Perfect Crime....Col.
Emergency Landing ....Prod

FANTASIA ....RKO
Father Takes a Wife....RKO
Father's Sons ....WB
Father Steps Out....Mono
Federal Fugitives ....Prod
Flame of New Orleans....Univ
Flight From Destiny....WB
Flight Patrol ....WB
Flying Blind....Para
Flying Wild ....Mono
Fools of Desire....Foreign
Footlight Fever ....RKD
Footsteps in the Dark....WB
For Beauty's Sake....20th-Fox
Forced Landing ....Para
Frank Buck's Jungle Cavalcade....RKO
Free and Easy ....MGM
Frontier Fury ....Prod
Fugitive Valley ....Mono

GAMBLING Daughters ....Prod
Gangs All Here....Mono
Gangs of Sonora....Rep
Gay Falcon, The....RKO
Gay Vagabond....Rep
Get Away, The....MGM
Ghost Train, The....Foreign
Girl, A Guy and Gob, A....RKO
Girl Must Live, A....20th-Fox
Glamour Boy ....Para
Golden Hoofs 20th-Fox
Go West, Young Lady....Col
Great Dictator, The ....UA
Great American Broadcast....20th-Fox
Great Commandment, The....20th-Fox
Great Lie, The....WB
Great Mans Lady, The....Para
Great Mr. Nobody, The....WB
Great Train Robbery, The....Rep
Great Swindle, The ....Col

HANDS Across the Rockies....Col
Hello, Sucker ....Univ
Hellzapoppin' ....Univ
Henry Aldrich for President....Para
Here Comes Happiness....WB
Here Comes Mr. Jordan....Col
Here Is a Man....RKO
Her First Beau....Col
Highway West....WB
Hit the Road ....Univ
Hold Back the Dawn....Para
Hold That Ghost....Univ
Honky Tonk ....MGM
Hoosier Schoolboy ....Mono
Horror Island ....Univ
House of Mystery....Mono
How Green Was My Valley....20th-Fox
Hurricane Smith ....Rep
Hurry, Charlie, Hurry....RKO

ICE Capades of 1941 .... Rep
I'll Wait for You....MGM
In Old Cheyenne ....Rep
In Old Colorado ....Para
In the Navy ....Univ
International Lady .... UA
Invisible Ghost ....Mono
It Happened to One Man....RKO
I Wanted Wings....Para
I Was a Prisoner on Devil's Island....Col

KANSAS Cyclone ....Rep
Kid's Last Ride, The....Mono
King of Dodge City....Col
King of the Zombies....Mono
King of the White Elephant....St. Rts
Kipps 20th-Fox
Kiss the Boys Goodbye....Para
Kisses for Breakfast....WB
Knockout ....WB-FN
Kukan ....St. Rts.

LADIES in Retirement....Col
Lady Be Good....MGM
Lady Eve, The....Para
Lady from Cheyenne....Univ
Lady from Louisiana....Rep
Lady Scarface ....RKO
Las Vegas Night....Para
Law of the Range....Univ
Law of the Tropics....WB
Law of the Wolf....St. Rts
Life Begins for Andy Hardy....MGM
Little Foxes, The....RKO
Lone Rider Crosses the Rio....Prod
Lone Rider in Ghost Town....Prod
Lone Wolf Takes a Chance....Col
Look Who's Laughing....RKO
Love Crazy ....MGM
Love on the Dole....Foreign
Lydia ....UA

MAD Doctor, The....Para
Mad Emperor, The....Foreign
Mail Train 20th-Fox
Major Barbara ....UA
Maltese Falcon, The....WB
Man at Large 20th-Fox
Man Betrayed, A....Rep
Man Hunt 20th-Fox
Man Made Monster....Univ
Manpower ....WB
Man Who Lost Himself, The....Univ
Married Bachelor ....MGM
Marry the Boss's Daughter....20th-Fox
Mary Names the Day....MGM
Masked Rider ....Univ
Mata Hari ....MGM
Medico Hits the Trail....Col
Medico of Painted Springs....Col
Meet Boston Blackie....Col
Meet John Doe....WB
Meet the Chump....Univ
Melody for Three....RKO
Men in Her Life, The....Col
Men of the Timberland....Univ
Men of Boys Town....MGM
Mexican Spitfire's Baby....RKO
Million Dollar Baby....WB
Missing Ten Days....Col
Mob Town ....Univ
Model Wife....Univ
Monster and the Girl, The....Para
Moonlight in Hawaii ....Univ
Moon Over Miami....20th-Fox
Mr. Bug Goes to Town....Para
Mr. District Attorney....Rep
Mr. Dynamite ....Univ
Mountain Moonlight....Rep
Murder Among Friends....20th-Fox
Murder at the Baskervilles....Foreign
Murder by Invitation....Mono
Mutiny in the Arctic....Univ
My Life with Carolina....RKO
Mystery Ship ....Col

NAVAL Academy ....Col
Navy Blue and Gold....MGM
Navy Blues ....WB
Nevada City ....Rep.
New Orleans Blues....WB
New York Town....Para
New Wine ....UA
Niagara Falls ....UA
Nice Girl ....Univ
Night of Horror....Mono
Night of January 16th....Para
Nine Lives Are Not Enough....WB
No Greater Sin....St. Rts
North from the Lone Star....Col
Nothing but the Truth....Para
Nurse's Secret....WB

OBLIGING Young Lady....RKO
Officer and the Lady....Col
One Foot in Heaven....WB
Once a Crook....20th-Fox
One Night in Lisbon....Para
Our Wife ....Col
Outlaw, The 20th-Fox
Outlaws of the Panhandle....Col
Outlaws of the Rio Grande....Prod
Out of the Fog....WB-FN
Outlaw Trail ....RKO

PALS of the Pecos....Rep
Paper Bullets ....Prod
Parachute Battalion ....RKO
Parson of Panamint, The....Para
Passage from Hongkong....WB
Penalty, The ....MGM
Penny Serenade....Col
People vs. Dr. Kildare....MGM
Pepe Le Moko....Foreign
Personal Column ....Foreign
Phantom Cowboy, The....Rep
Pimpernel Smith....Foreign
Pioneers, The ....Mono
Pirates on Horseback....Para
Playgirl ....RKO
Poison Pen....Rep
Pot O' Gold....UA
Power Dive....Para
Prairie Pioneers ....Rep
Prisoner of Zenda....UA
Private Nurse 20th-Fox
Puddin' Head ....Rep

QUIET Wedding ....Foreign

RAGE in Heaven....MGM
Rags to Riches ....Rep
Raiders of the Desert....Univ
Rawhide Rangers....Univ
Reaching for the Sun....Para
Reap the Wild Wind....Para
Redhead ....Mono
Reg'lar Fellers ....Prod
Reluctant Dragon....RKO
Repent at Leisure....RKO
Return of Daniel Boone....Col
Richest Man in Town....Col
Ride Kelly Ride....20th-Fox
Riders of the Purple Sage....20th-Fox
Ride On Vaquero....20th-Fox
Ridin' The Cherokee Trail....Mono
Ringside Maisie ....MGM
Road to Zanzibar....Para
Roaring Frontiers ....Col
Roar of the Press....Mono
Robbers of the Range....RKD
Rookies on Parade....Rep
Round Up, The....Para
Ruggles of Red Gap....Para

SADDLEMATES ....Rep
Saint's Vacation ....RKO
San Antonio Rose....Univ
Scattergood Baines ....RKO
Scattergood Pull the Strings....RKO
Scotland Yard 20th-Fox
Secrets of the Wastland....Para.
Sea Wolf, The....WB
Sergeant York ....WB
Shadows on the Stairs....WB-FN
Sheik of Buffalo Butte ....Para
She Knew All the Answers....Col
Shepherd of the Hills....Para
Sheriff of Tombstone....Rep
Shining Victory ....WB
Shot in the Dark ....WB
Sign of the Wolf....Mono
Silver Stallion ....Mooo
Sing Another Chorus....Univ
Singapore Womao ....WB
Singing Hill, The....Rep
Sis Hopkins ....Rep
Skylark ....Para
Sleepers West 20th-Fox
Smiling Ghost, The....WB
Smilin' Through ....MGM
So Ends Our Night....UA
Son of Davy Crockett....Col

South of Panama....Prod
Soviet Frontiers on the Danube....Foreign
Spare a Copper....Foreign
Spellbound....*Foreign*
Strange Alibi....WB-FN
Stars Look Down, The....MGM
Sullivan's Travels....*Para*
Strawberry Blonde....WB-FN
Sumatra....*Univ*
Sundown....*UA*
Sunny....RKO
Sunset in Wyoming....Rep
Sun Valley Serenade....*20th-Fox*
Sweetheart of the Campus....Col
Swing It Soldier....*Univ*

TANKS a Million....*UA*
Ten Nights in a Bar Room....*Rep*
Texos....*Col*
Texas Marshal, The....Prod
That Hamilton Woman....UA
That Night in Rio....20th-Fox
That Uncertain Feeling....UA
There's Magic In Music....Para
They Dare Not Love....Col
They Meet Again....RKO
They Met In Argentina....RKO
They Met in Bombay....MGM
Thieves Fall Out....WB
This England....*Foreign*
This Woman Is Mine....*Univ*
Three Cockeyed Sailors....*UA*
Three Girls About Town....*Col*
Three Sons O'Guns....*WB*
Thunder Over the Prairies....*Col*
Tight Shoes....*Univ*
Tillie the Toiler....*Col*
Timber Wolves....*Para*
Time Out for Rhythm....Col
Tobacco Road....20th-Fox
Tom, Dick and Harry....RKO
Too Many Blondes....Univ

Topper Returns....UA
Trial of Mary Dugan....MGM
Tumbledown Ranch In Arizona....Mono
Two-Gun Sheriff....Rep
Two in a Taxi....Col
Two Latins from Manhattan....*Col*

UNDER Age....Col
Underground....WB
Unexpected Uncle....*RKO*
Unfinished Business....*Univ*
Untitled (Garbo)....*MGM*

VATICAN of Pius XII, The....RKO
Very Young Lady, A....20th-Fox
Virginia....Para
Vivacious Lady....RKO
Voice in the Night, The....Col

WAGONS Roll at Night....*WB-FN*
Wanderer of the West....Mono
Washington Melodrama....MGM
We Go Fast....*20th-Fox*
Weekend for Three....*RKO*
Weekend in Havana....*20th-Fox*
Western Union....20th-Fox
West Point Widow....Para
When Ladies Meet....*MGM*
Whistling in the Dark....*MGM*
Wide Open Town....*Para*
Wild Geese Calling....*20th-Fox*
Woman's Face, A....MGM
World Premiere....*Para*
Wrangler's Roost....Mono
YANK in the R.A.F.....*20th-Fox*
You Belong to Me....*Col.*
You'll Never Get Rich....*Col*
You're the One....Para
You Will Remember....*Foreign*
ZIEGFELD Girl....MGM

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.

Numbers following titles are production numbers.

Release dates are furnished as soon as available (advance dates are tentative and subject to change).

Running time is subject to change.

Dagger (†) after release date indicates 1941-42 Product.

Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.

For complete listing of 1940-41 Short Subjects see Product Digest, pages 188, 189, 190.

COMING ATTRACTIONS

are listed in alphabetical order with the other productions of each distributor, and may be identified at a glance by reason of being in italic type.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sierras 2212	Bill Elliott-Luana Walters	Feb. 13,'41	58	
(See Product Digest, page 25)				
Adam Had Four Sons (A) 2006	Warner Baxter-Ingrid Bergman	Feb. 18,'41	80	Feb. 22,'41
Adventure in Washington (G) 2010	H. Marshall-Virginia Bruce	May 30,'41	85	May 31,'41
And Now Good-Bye	*Joan Fantaine-Brian Aherne*	*Not Set*		
Big Boss, The (G) 2037	Otto Kruger-Gloria Dickson	Apr. 28,'41	70	May 31,'41
Blonde from Singapore	*Florence Rice-Leif Erikson*	*Not Set†*		
Blondie Goes Latin (G) 2015	P. Singleton-A. Lake-L. Simms	Feb. 27,'41	69	Mar. 1,'41
Blondie in Society (G) 2014	P. Singleton-A. Lake-L. Simms	July 17,'41	77	July 5,'41
Devil Commands, The (A) 2028	Boris Karloff-Amanda Duff	Feb. 3,'41	65	Feb. 22,'41
Ellery Queen and Perfect Crime (G)	*R. Bellamy-Charley Grapewin-Margaret Lindsay*	*Aug.* 7,'41	66	July 12,'41
Ellery Queen's Penthouse Mystery (G) 2025	Ralph Bellamy - M. Lindsay - Chas. Grapewin	Mar. 24,'41	65	Mar. 1,'41
Go West, Young Lady	*Penny Singleton-Glenn Ford*	*Not Set†*		
Great Swindle, The (G) 2034	Jack Holt-Marjorie Reynolds	Apr. 10,'41	54	May 24,'41
Hands Across the Rockies (G) 2215	Bill Elliott	June 19,'41	58	June 7,'41
Here Comes Mr. Jordan	*R. Montgomery-Rita Jahnson*	*Not Set*		
Her First Beau (G) 2013	Jane Withers-Jackie Cooper	May 8,'41	77	May 10,'41
I Was a Prisoner on Devil's Island (G) 2008	Sally Eilers-Donald Woods	June 30,'41	71	June 28,'41
King of Dodge City	*B. Elliott-T. Ritter*	*Not Set†*		
Ladies in Retirement	*Ida Lupino-Louis Hayward*	*Not Set†*		
Lone Wolf Takes a Chance (G) 2022	Warren William - Henry Wilcoxon-June Storey	Mar. 6,'41	76	Apr. 12,'41
Medico Hits the Trail	Charles Starrett	Aug. 15,'41		
Medico of Painted Springs (G) 2206	Charles Starrett	June 26,'41	59	June 28,'41
Men in Her Life, The	*Loretta Young-Dean Jagger*	*Not Set†*		
Meet Boston Blackie (G) 2027	Chester Morris-Rochelle Hudson	Feb. 20,'41	58	Mar. 8,'41
Missing Ten Days (A) 2044	Rex Harrison-Karen Verne	Feb. 28,'41	82	Oct. 28,'39
(Reviewed under tile, "Ten Days in Paris")				
Mystery Ship	*Paul Kelly-Lola Lane*	*Not Set*		
Naval Academy (G) 2020	Jimmy Lydon-F. Bartholomew	May 22,'41	67	May 31,'41
North from the Lone Star 2213	Bill Elliott	Mar. 31,'41	58	
(See Product Digest, page 87)				
Officer and the Lady (G)	Rochelle Hudson-R. Pryor	July 24,'41	59	July 12,'41
Our Wife	Melyvn Douglas-R. Hussey	Aug. 28,'41		
(See Product Digest, page 157)				
Outlaws of the Panhandle (G) 2205	Chas. Starrett-Francis Robinson	Feb. 27,'41	59	Mar. 29,'41
Penny Serenade (G) 2002	Irene Dunne-Cary Grant	Apr. 24,'41	120	Apr. 19,'41
Return of Daniel Boone 2214	Bill Elliott	May 7,'41	61	
(See Product Digest, page 147)				
Richest Man in Town (G) 2026	Frank Craven-Eileen O'Hearn-Roger Pryor	June 12,'41	69	June 14,'41
Roaring Frontiers	*Bill Elliott*	*Nat Set*		
She Knew All the Answers (G) 2008	Joan Bennett-Franchot Tone	May 15,'41	85	May 24,'41
Son of Davy Crockett (G) 2216	Bill Elliott-Iris Meredith	July 15,'41	59	July 12,'41
Sweetheart of the Campus (G) 2019	Ruby Keeler-Harriet Hilliard-Ozzie Nelson	June 26,'41	67	June 28,'41
Texas	*Wm. Holden-Glenn Ford*	*Not Set*		
(See Product Digest, page 181)				
They Dare Not Love (G) 2011	George Brent-Martha Scott	Apr. 30,'41	75	May 3,'41
Three Girls About Town	*Joan Blondell-John Howard*	*Not Set†*		
Thunder Over the Prairies 2207	*Charles Starrett*	*July* 30,'41		
Tillie the Tailer	*Kay Harris-Wm. Tracy*	*Aug.* 14,'41		
Time Out for Rhythm (G) 2009	Rudy Vallee-Rosemary Lane	June 20,'41	75	May 31,'41
Two in a Taxi (G)	Anita Louise-Russell Hayden	July 10,'41	62	June 28,'41
Twa Latins fram Manhattan	*Jinx Falkenberg-Jaan Davis*	*Not Set*		
Under Age (A) 2036	Nan Grey-Alan Baxter	Apr. 24,'41	60	Apr. 26,41
Voice in the Night, The (G) 2040	Clive Brook-Diana Wynyard	May 10,'41	79	May 31,'41
You Belang ta Me	*Henry Fonda-B. Stanwyck*	*Not Set*		
You'll Never Get Rich	*Fred Astaire-Rita Hayworth*	*Nat Set*		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary (G) 126	M. Rooney-L. Stone-I. Hunter	Feb. 21,'41	101	Feb. 22,'41
Bad Man, The (G) 124	Walace Beery - Lionel Barrymore-Laraine Day	Mar. 28,'41	70	Mar. 29,'41
Barnacle Bill (G) 141	Wallace Beery-Virginia Weidler	July 4,'41	90	July 5,'41
Big Store, The (G) 139	Marx Bros. - Tony Martin - Virginia Grey	June 20,'41	82	July 21,'41
Billy the Kid (G) 137 (Color)	Robert Taylor-Brian Donlevy-Ian Hunter	May 30,'41	95	May 24,'41
Blonde Inspiration (A) 123	John Shelton-Virginia Grey	Feb. 7,'41	72	Feb. 22,'41
Blossoms in the Dust (A) (Color)	*Greer Garson-W. Pidgeon-Marsha Hunt*	*Aug.* 1,'41	100	*June* 28,'41
Chocolate Soldier, The	*Nelson Eddy-Rise Stevens-Lee Bowman*	*Nat Set†*		
Down in San Diega	*Dan Dailey, Jr.-Lea Gorcey-Bonita Granville*	*Not Set†*		
Dr. Jekyll ond Mr. Hyde	*Spencer Tracy-Ingrid Bergman-Lana Turner*	*Nat Set†*		
(See Product Digest, page 134)				
Free and Easy (G) 127	Ruth Hussey-Robert Cummings	Feb. 28,'41	55	Mar. 22,'41
Get-Away, The (G) 138	R. Sterling-C. Winninger	June 13,'41	89	June 14,'41
Honky Tonk	*Clark Gable-Lana Turner-Claire Trevor*	*Nat Set†*		
I'll Wait for You (G) 135	Virginia Weidler-R. Sterling-Marsha Hunt	May 16,'41	75	May 10,'41
Lady Be Good (G)	*A. Sothern-Eleanor Powell-Robert Young*	*Nat Set†*	110	July 19,'41
Life Begins for Andy Hardy.	*Lewis Stone-Mickey Rooney-Judy Garland*	*Aug.* 15,'41		
Love Crazy (A) 134	William Powell-Myrna Loy	May 23,'41	99	May 17,'41
Married Bachelor	*Ruth Hussey-Robert Young*	*Not Set†*		
Mary Names the Day	*Lew Ayres-Laraine Day*	*Aug.* 8,'41		
Mata Hari	Greta Garbo-Ramon Novarro	June 6,'41	89	Jan. 9,'32
(Re-issue) (See Product Digest, page 159)				
Men of Boys Town (G) 132	S. Tracy-M. Rooney-B. Watson	Apr. 11,'41	106	Mar. 15,'41
Navy Blue and Gold	James Sewart - Robert Young - Lionel Barrymore	July 11,'41	90	Nov. 20,'37
(Re-issue) (See Product Digest, page 170)				
Penalty, The (G) 129	L. Barrymore-Edw. Arnold	Mar. 14,'41	80	Mar. 15,'41
People vs. Dr. Kildare, The (G) 133	Lionel Barrymore - Lew Ayres - Laraine Day	May 2,'41	78	May 3,'41

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rage in Heaven (A) 128	Robt. Montgomery-Ingrid Bergman-George Sanders	Mar. 7,'41	85.	Mar. 8,'41
Ringside Maisie 143 (See Product Digest, page 182)	*Ann Sothern-Geo. Murphy*	*Aug.* 1,'41		
Smilin' Through (Color)	*Jeanette MacDonald - Brian Aherne-Gene Raymond*	*Not Set*†		
Stars Look Down, The (A) 142 (See Product Digest, page 183)	Margaret Lockwood - Michael Redgrave-Emlyn Williams	July 18,'41	103.	Jan. 27,'40
Trial of Mary Dugan (A) 125	Laraine Day-Robert Young	Feb. 14,'41	90.	Feb. 15,'41
They Met in Bombay (G) 140	Clark Gable-Rosalind Russell	June 27,'41	90.	June 28,'41
(Untitled)	*Greta Garbo-Melvyn Douglas*	*Not Set*†		
Washington Melodrama 131	Frank Morgan-Kent Taylor-Ann Rutherford	Apr. 4,'41	80.	Apr. 26,'41
When Ladies Meet	*Joan Crawford-Robt. Taylor-Greer Garson-H. Marshall*	*Aug.* 29,'41		
Whistling in the Dark	*Red Skelton-Ann Rutherford*	*Aug.* 22,'41		
Woman's Face, A (A) 136	Joan Crawford-Melvyn Douglas	May 9,'41	105.	May 10,'41
Ziegfeld Girl, The 130 (A)	James Stewart - Judy Garland - Hedy Lamarr - Lana Turner	Apr. 25,'41	131.	Apr. 19,'41

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Bound (See "Rough Riders," Product Digest, page 172)	*Buck Jones-Tim McCoy*	*July* 19,'41†		
Bowery Blitzkreig	*Leo Gorcey-Bobby Jordan*	*Aug.* 1,'41		
Break the News (G)	M. Chevalier-J. Buchanan	Apr. 10,'41	78.	May 14,'38
Deadly Game, The (See Product Digest, page 182)	*Charles Farrell-June Lang*	*July* 26,'41		
Dynamite Canyon (See Product Digest, page 182)	*Tom Keene-Evelyn Finley*	*Aug.* 8,'41		
Father Steps Out	Frank Albertson - Jed Prouty - Lorna Gray	July 12,'41		
Flying Wild	Leo Gorcey-Bobby Jordan	Mar. 10,'41	63.	Mar. 1,'41
Fugitive Valley	*Range Busters*	*July* 30,'41		
Gang's All Here (G)	F. Darro-Mae Jones	June 11,'41	61.	June 28,'41
Hoosier Schoolboy (G) (Re-issue) (See Product Digest, page 135)	Mickey Rooney-Anne Nagel	Apr. 17,'41	62.	July 3,'37
House of Mystery (G)	Kenneth Kent-Judy Kelly	May 7,'41	62.	June 7,'41
Invisible Ghost, The (A)	Bela Lugosi-John McGuire	Apr. 25,'41	65.	Apr. 19,'41
Kid's Last Ride, The (G)	Ray Corrigan-John King	Feb. 10,'41	55.	Apr. 19,'41
King of the Zombies (G)	John Archer-Mantan Moreland	May 14,'41	67.	May 10,'41
Murder by Invitation (G)	Wallace Ford-Marian Marsh	June 30,'41	67.	June 28,'41
Night of Horror	*Bela Lugosi*	*Aug.* 15,'41†		
Pioneers, The (G)	Tex Ritter	May 10,'41	61.	May 3,'41
Ridin' the Cherokee Trail (G)	Tex Ritter	Feb. 25,'41	62.	Feb. 22,'41
Redhead (G) (See Product Digest, page 160)	June Lang-Johnny Downs	May 21,'41	64.	May 17,'41
Roar of the Press (G)	Jean Parker-Wallace Ford	Apr. 30,'41	72.	Apr. 26,'41
Sign of the Wolf (G)	Grace Bradley-M. Whalen	Mar. 25,'41	69.	Mar. 29,'41
Silver Stallion (See Product Digest, page 148)	David Sharpe-Janet Waldo	May 28,'41		
Tumbledown Ranch in Arizona (G)	Ray Corrigan-John King	Apr. 20,'41	60.	May 3,'41
Wanderers of the West (See Product Digest, page 170)	Tom Keene	June 30,'41		
Wrangler's Roost	Ray Corrigan-John King	June 4,'41		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Living	*Albert Dekker-Susan Hayward*	*Not Set*†		
Aloma of the South Seas (Color)	*Dorothy Lamour-Jon Hall*	*Aug.* 29,'41		
Bahama Passage (Color)	*Madeleine Carroll - Stirling Hayden*	*Not Set*†		
Birth of the Blues	*Bing Crosby-Mary Martin*	*Not Set*†		
Border Vigilantes (G) 4053	Wm. Boyd-Russell Hayden	Apr. 18,'41	62.	Mar. 29,'41
Buy Me That Town	*L. Nolan-Constance Moore*	*Not Set*†		
Caught in the Draft (G) 4032	Bob Hope-Dorothy Lamour	July 4,'41	80.	May 31,'41
Flying Blind	*Richard Arlen-Jean Parker*	*Aug.* 29,'41		
Forced Landing (G)	Richard Arlen - Eva Gabor - J. Carrol Naish	July 18,'41	65.	July 5,'41
Glamour Boy	*Susanna Foster-J. Cooper*	*Not Set*†		
Great Man's Lady, The	*Barbara Stanwyck-Joel McCrea-Brian Donlevy*	*Not Set*†		
Henry Aldrich for President	*Jimmy Lydon-Charlie Smith*	*Not Set*†		
Hold Back the Dawn	*Charles Boyer - Olivia de Havilland-P. Goddard*	*Not Set*†		
In Old Colorado (G) 4052	W. Boyd-R. Hayden-A. Clyde	Mar. 14,'41	67.	Feb. 22,'41
I Wanted Wings (A) 4028	Brian Donlevy - R. Milland - W. Holden	May 30,'41	132.	Mar. 29,'41
Kiss the Boys Goodbye (G)	*Mary Martin-Don Ameche*	*Aug.* 1,'41	83.	June 28,'41
Lady Eve, The (A) 4022	Barbara Stanwyck-H. Fonda	Mar. 21,'41	95.	Mar. 1,'41
Las Vegas Nights (A) 4023	Phil Regan - Bert Wheeler - Tommy Dorsey	Mar. 28,'41	89.	Mar. 29,'41
Mad Doctor, The (A) 4018	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41	90.	Feb. 8,'41
Monster and the Girl, The (G) 4020	Ellen Drew-Red Cameron	Feb. 28,'41	63.	Feb. 15,'41
Mr. Bug Goes to Town	*Fleischer Cartoon Feature*	*Not Set*†		
New York Town	*F. MacMurray-Mary Martin-Robert Preston*	*Not Set*†		
Night of January 16th	*Robert Preston-Ellen Drew*	*Not Set*†		
Nothing But the Truth	*Bob Hope - P. Goddard - Edward Arnold*	*Not Set*†		
One Night in Lisbon (A) 4029	Madeleine Carroll - Fred MacMurray-Dame May Whitty	June 13,'41	97.	May 17,'41
Parson of Panamint, The (G) 4031	*Ellen Drew-Charles Ruggles-Phil Terry*	*Not Set*	84.	June 21,'41
Pirates on Horseback (G) 4054	Wm. Boyd-Russell Hayden	May 23,'41	69.	May 24,'41
Power Dive (G) 4026	Richard Arlen-Jean Parker	Apr. 25,'41	65.	Apr. 12,'41
Reaching for the Sun (A) 4027	Joel McCrea-Ellen Drew	May 2,'41	89.	Apr. 12,'41
Reap the Wild Wind	*Ray Milland - John Wayne - P. Goddard-R. Massey*	*Not Set*		
Road to Zanzibar, The (G) 4025	Bing Crosby-Bob Hope-Dorothy Lamour	Apr. 11,'41	90.	Mar. 15,'41
Round Up, The (G) 4024	R. Dix-P. Morrison-P. Foster	Apr. 4,'41	90.	Mar. 15,'41
Ruggles of Red Gap (G) (Reissue) (See Product Digest, page 183)	Charles Laughton-Mary Boland-Charles Ruggles	July 18,'41	90.	Feb. 16,'35
Secrets of the Wasteland	*William Boyd*	*Aug.* 15,'41		
Sheik of Buffalo Butte	*Wm. Boyd-Brad King*	*Not Set*		
Shepherd of the Hills (G) (Color)	*John Wayne - Betty Field - Harry Carey-Beulah Bondi*	*July* 25,'41	95	*June* 21,'41
Skylark	*Claudette Colbert-Ray Milland-Brian Aherne*	*Not Set*†		
Sullivans Travels	*Joel McCrea-Veronica Lake*	*Not Set*†		
There's Magic in Music (G) 4021	Allan Jones-Susanna Foster	May 16,'41	80.	Mar. 1,'41
Timber Wolves	*Wm. Boyd-Brad King*	*Not Set*†		
Virginia (A) 4019 (Color)	Madeleine Carroll - Fred MacMurray	Feb. 21,'41	110.	Jan. 18,'41
West Point Widow (A) 4030	Anne Shirley - Richard Carlson	June 20,'41	63.	June 14,'41
Wide Open Town	*Wm. Boyd-Russell Hayden*	*Aug.* 8,'41		
World Premiere	*John Barrymore-F. Farmer*	*Aug.* 22,'41		
You're the One (G) 4017	Bonnie Baker-D. Tucker's Orch	Feb. 7,'41	81.	Feb. 8,'41

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid in Santa Fe 162 (See Product Digest, page 171)	*Bob Steele*	*July* 11,'41		
Billy the Kid's Fighting Pals (G) 161	Bob Steele	Apr. 18,'41	62.	Apr. 12,'41
Caught in the Act 107	Henry Armetta	Feb. 7,'41	62.	Apr. 26,'41
Criminals Within 111 (See Product Digest, page 158)	Eric Linden-Ann Doran	June 27,'41		
Desperate Cargo 113 (See Product Digest, page 170)	Ralph Byrd-Carol Hughes	July 4,'41		
Double Cross 112 (See Product Digest, page 160)	Kane Richmond-Pauline Moore	June 27,'41		
Emergency Landing (G) 109	Carol Hughes-Forrest Tucker	May 23,'41	79.	July 19,'41
Federal Fugitives (G) 108	Neil Hamilton-Doris Day	Mar. 29,'41	66.	May 10,'41
Frontier Fury	*George Houston*	*Aug.* 8,'41		
Gambling Daughters 124 (See Product Digest, page 183)	Cecilia Parker-Roger Pryor	Aug. 1,'41		
Lone Rider Crosses the Rio 164	George Houston	Feb. 28,'41	64	
Lone Rider in Ghost Town (G) 165	George Houston-Alaine Brandes	May 16,'41	64.	May 17,'41
Outlaws of the Rio Grande (G) 155	Tim McCoy	Mar. 7,'41	55.	Mar. 1,'41
Paper Bullets (G) 123	Joan Woodbury-Jack LaRue	June 13,'41	72.	June 7,'41
Reg'lar Fellers	Billy Lee-Alfalfa Switzer	Aug. 15,'41		
South of Panama 110 (G)	Roger Pryor-Virginia Vale	May 2,'41	68.	May 3,'41
Texas Marshal, The 156	Tim McCoy-Kay Leslie	June 13,'41	62	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Broken Wings (G) 016	Binnie Barnes-Edw. Norris	May 27,'41	72.	June 7,'41
Back in the Saddle (G) 045	Gene Autry-Smiley Burnette	Mar. 14,'41	73.	Mar. 15,'41
Country Fair (G) 015	Eddie Foy, Jr.-June Clyde	May 5,'41	74.	May 17,'41
Desert Bandit (G) 077	Don "Red" Barry-Lynn Merrick	May 24,'41	56.	May 31,'41
Gangs of Sonora 068 (G)	Three Mesquiteers	July 10,'41	56.	July 19,'41
Gay Vagabond, The (G) 022	Roscoe Karns-Ruth Donnelly-Ernest Truex	May 12,'41	66.	May 24,'41
Great Train Robbery, The (G) 021	Bob Steele-Claire Carleton	Feb. 28,'41	61.	Mar. 8,'41
Hurricane Smith	*Ray Middleton-Jane Wyatt-J. Edward Bromberg*	*July* 20,'41†		
Ice Capades of 1941	*Dorothy Lewis-J. Colonna*	*Aug.* 20,'41		
In Old Cheyenne (G) 055	Roy Rogers-"Gabby" Hayes	Mar. 28,'41	58.	Apr. 12,'41
Kansas Cyclone (G) 078	Don Barry-Lynn Merrick	June 24,'41	56.	June 28,'41
Lady from Louisiana (G) 014	John Wayne-Dna Munson	Apr. 22,'41	82.	May 3,'41
Man Betrayed, A (G) 011	John Wayne-Frances Dee-Edw. Ellis	Feb. 27,'41	83.	Mar. 15,'41
Mountain Moonlight (G)	Weaver Brothers & Elviry	July 12,'41†	68.	July 19,'41
Mr. District Attorney (G) 012	Dennis O'Keefe - Peter Lorre - Florence Rice	Mar. 26,'41	69.	Apr. 5,'41
Nevada City (G) 057	Roy Rogers - "Gabby" Hayes - Sally Payne	June 20,'41	58.	June 21,'41
Pals of the Pecos (G) 066	Three Mesquiteers	Apr. 8,'41	56.	Apr. 26,'41
Phantom Cowboy, The 075	Don Barry-Virginia Carrol	Feb. 14,'41	56.	Feb. 15,'41

THE RELEASE CHART

Star	Title	Rel. Date	Running Time Minutes	Reviewed
Poison Pen (A) 023	Flora Robson-Robert Newton	June 30,'41	66.	July 15,'39
(See Product Digest, page 182)				
Prairie Pioneers (G) 065	Bob Livingston-Bob Steele	Feb. 16,'41	58.	Mar. 1,'41
Puddin' Head (G) 003	Judy Canova-Francis Lederer	June 25,'41	80.	June 28,'41
Rags to Riches	*Alan Baxter-Mary Carlisle*	*July* 31,'41		
Rookies on Parade (G) 013	Bob Crosby-Ruth Terry	Apr. 17,'41	69.	May 8,'41
Saddlemates (G) 067	Three Mesquiteers	May 26,'41	56.	June 14,'41
Sheriff of Tombstone (G) 056	Roy Rogers-"Gabby" Hayes	May 7,'41	56.	May 10,'41
Singing Hill, The (G) 046	Gene Autry-Smiley Burnette-Mary Lee	Apr. 26,'41	75.	May 3,'41
Sis Hopkins (G) 002	Judy Canova-Bob Crosby-Chas. Butterworth	Apr. 12,'41	98.	Apr. 12,'41
Sunset in Wyoming 047	Autry-Burnette	July 15,'41		
(See Product Digest, page 181)				
Ten Nights in a Bar Room	*R. Armstrong-Linda Hayes*	*July* 24,'41		
Two-Gun Sheriff 076	Don Barry	Apr. 10,'41	56.	Apr. 26,'41

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande (G) 183	Tim Holt-Ray Whitley	Feb. 7,'41	64.	Jan. 25,'41
Before the Fact	*Cary Grant-Joan Fontaine-Sir Cedric Hardwicke*	*Not Set*†		
(See Product Digest, page 158)				
Bringing Up Baby (G) 163	Kath. Hepburn-Cary Grant	May 2,'41	102.	Feb. 19,'38
(Re-issue) (See Product Digest, page 123)				
Citizen Kane (G) 118	*Orson Welles*	*Not Set*†	120.	*Apr.* 12,'41
Cyclone on Horseback 185	Tim Holt-Marjorie Reynolds	June 13,'41		
Devil and Miss Jones, The (G) 122	Jean Arthur-Charles Coburn	Apr. 11,'41	90.	Apr. 12,'41
Fantasia (Color)	*Disney-Stokowski*	*Oct.* 17,'41†	135.	*Nov.* 16,'40
Father Takes a Wife (G)	*Adolphe Menjou - Gloria Swanson*	*Oct.* 3,'41†	79.	*July* 19,'41
Footlight Fever (G) 119	Alan Mowbray-Donald McBride	Mar. 21,'41	69.	Mar. 29,'41
Frank Buck's Jungle Cavalcade (G)		June 27,'41	77.	July 12,'41
(Scenes from "Bring 'Em Back Alive," "Wild Cargo" and "Fang and Claw")				
Gay Falcon, The	*Geo. Sanders-Wendy Barrie*	*Not Set*†		
Girl, a Guy and a Gob, A (G) 120	George Murphy-Lucille Ball	Mar. 14,'41	91.	Mar. 8,'41
Here Is a Man (A)	*Thomas Mitchell-W. Huston-Anne Shirley*	*Oct.* 17,'41†	107.	*July* 19,'41
Hurry, Charlie, Hurry (G) 129	*Leon Errol - Mildred Coles-Russell Gleason*	*July* 25,'41	65.	*July* 12,'41
(See Product Digest, page 135)				
It Happened to One Man (A)	*Wilfrid Lawson-Nora Swinburne*	*Not Set*	80.	*Mar.* 1,'41
Lady Scarface	*Dennis O'Keefe-J. Anderson*	*Not Set*†		
(See Product Digest, page 160)				
Little Foxes, The	*Bette Davis - H. Marshall - Richard Carlson*	*Not Set*†		
Look Who's Laughing	*Edgar Bergen & Charlie McCarthy-Fibber McGee & Molly—Lucille Ball*	*Not Set*†		
Melody for Three (G) 124	Jean Hersholt-Fay Wray	Mar. 28,'41	67.	Mar. 8,'41
Mexican Spitfire's Baby	*Leon Errol-Lupe Velez*	*Not Set*†		
My Life with Caroline (G) 135	*Ronald Colman - Anna Lee - Katharine Leslie*	*Sep.* 1,'41†	81.	*July* 19,'41
Obliging Young Lady	*Joan Carroll - Edmond O'Brien*	*Not Set*†		
Outlaw Trail	*Tim Holt-Janet Waldo*	*Not Set*†		
Parachute Battalion (G)	*Robert Preston-Nancy Kelly-Harry Carey*	*Oct.* 17,'41†	75.	*July* 19,'41
Playgirl (G) 121	Kay Francis-James Ellison	Feb. 14,'41	75.	Dec. 14,'40
Reluctant Dragon (G) 191 (Color)	Disney Cartoon Feature	June 20,'41	73.	June 7,'41
Repent at Leisure (G) 125	Kent Taylor-Wendy Barrie	Apr. 4,'41	66.	May 31,'41
Robbers of the Range (G) 184	Tim Holt-Virginia Vale	Apr. 18,'41	61.	Apr. 5,'41
Saint's Vacation (A) 131	Hugh Sinclair-Sally Gray	June 6,'41	78.	Mar. 22,'41
Scattergood Baines (G) 123	Guy Kibbee-Dink Trout	Feb. 21,'41	69.	Feb. 15,'41
Scattergood Pulls the Strings (G) 132	Guy Kibbee-Dink Trout	May 23,'41	69.	May 17,'41
Sunny (G) 133	Anna Neagle-John Carroll-Ray Bolger	May 30,'41	98.	May 24,'41
They Meet Again 134	J. Hersholt-Dorothy Lovett	July 11,'41		
(See Product Digest, page 181)				
They Met in Argentina (G) 128	James Ellison-Maureen O'Hara	Apr. 25,'41	77.	May 17,'41
Tom, Dick and Harry (G) 126	Ginger Rogers - G. Murphy - B. Meredith-A. Marshal	July 4,'41	86.	July 19,'41
Unexpected Uncle	*Anne Shirley-James Craig*	*Not Set*		
Vatican of Pius XII, The, 172	Rt. Rev. Mon. Fulton J. Sheen-	March of Time	July	18,'41
Vivacious Lady 162 (re-issue)	Ginger Rogers-James Stewart	Mar. 28,'41	90.	May 7,'38
Weekend for Three	*Dennis O'Keefe-Jane Wyatt*	*Not Set*		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Love (G) 148	George Montgomery-Osa Massen	July 11,'41	61.	July 5,'41
Belle Starr (Color)	*Randolph Scott-Gene Tierney*	*Not Set*†		
(See Product Digest, page 161)				
Blood and Sand (A) 143 (Color)	Tyrone Power - Linda Darnell - Rita Hayworth-Nazimova	May 30,'41	125.	May 24,'41
Bride Wore Crutches, The (G) 112	Lynne Roberts-Ted North	June 13,'41	55.	May 31,'41
Charley's Aunt	*Jack Benny-Kay Francis*	*Not Set*†		
(See Product Digest, page 172)				
Charley Chan in Rio	*S. Toler-M. B. Hughes*	*Not Set*†		
(See Product Digest, page 172)				
Cowboy and the Blonde (A) 141	George Montgomery-Mary Beth Hughes	May 16,'41	68.	Apr. 26,'41
Dance Hall (A) 149	Cesar Romero-Carole Landis	July 18,'41	68.	July 5,'41
Dead Men Tell (G) 136	S. Toler-Katharine Aldridge	Mar. 28,'41	60.	Mar. 29,'41
Dressed to Kill	*Lloyd Nolan - Mary Beth Hughes*	*Not Set*†		
(See Product Digest, page 149)				
For Beauty's Sake (G) 144	Ted North-Marjorie Weaver	June 6,'41	62.	June 28,'41
Girl Must Live, A (A)	Lilli Palmer-Marg't Lockwood	Apr. 25,'41	92.	May 13,'39
Golden Hoofs (G) 130	Jane Withers-Charles Rogers	Feb. 14,'41	67.	Feb. 22,'41
Great American Broadcast (G) 140	Alice Faye-Jack Oakie	May 9,'41	91.	Apr. 26,'41
Great Commandment, The 142	John Beal-Maurice Moscovitch-Albert Dekker	May 23,'41	80.	
How Green Was My Valley	*Roddy McDowall - Walter Pidgeon-Anna Lee*	*Not Set*†		
Kipps (British)	*Diana Wynward - Michael Redgrave*	*Not Set*†	112.	*Apr.* 12,'41
Mail Train (G) 139	Gordon Harker-P. Calvert	Apr. 25,'41	87.	Mar. 22,'41
(Reviewed under title "Inspector Hornleigh Goes To It.")				
Man at Large	*Marjorie Weaver - Richard Deer*	*Not Set*†		
Man Hunt (G) 146	Walter Pidgeon-Joan Bennett	June 20,'41	102.	June 14,'41
Marry the Boss's Daughter	*B. Joyce-Bruce Edwards*	*Not Set*†		
Moon Over Miami (G) 147 (Color)	Don Ameche - Betty Grable - Robert Cummings	July 4,'41	91.	June 21,'41
Murder Among Friends (G) 132	John Hubbard-Marjorie Weaver	Feb. 28,'41	67.	Mar. 15,'41
Once a Crook (A)	*Gordon Harker*	*Not Set*†	81.	*June* 28,'41
Outlaw, The 135	*Walter Huston-T. Mitchell-Jane Russell-Jack Buetel*	*Not Set*†		
(See Product Digest, page 85)				
Private Nurse	*Brenda Joyce-Jane Darwell-Robert Lowery*	*Not Set*†		
Ride Kelly Ride (G) 129	Marvin Stephens-Rita Quigley	Feb. 7,'41	59.	Feb. 15,'41
Ride On Vaquero (G) 138	Cesar Romero-Mary B. Hughes	Apr. 18,'41	64.	Apr. 5,'41
Riders of the Purple Sage	*George Montgomery - Mary Howard*	*Not Set*†		
Scotland Yard (G) 131	Nancy Kelly-John Loder	Apr. 4,'41	68.	Apr. 12,'41
Sleepers West (G) 134	Lloyd Nolan-Lynn Bari	Mar. 14,'41	74	Mar. 22,'41
Sun Valley Serenade	*Sonja Henie - John Payne - Glenn Miller*	*Not Set*†		
(See Product Digest, page 137)				
That Night in Rio (A) 137 (Color)	Alice Faye-Don Ameche-Carmen Miranda	Apr. 11,'41	90.	Mar. 8,'41
Tobacco Road (A) 133	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar. 7,'41	84.	Mar. 1,'41
Very Young Lady, A (G) 145	Jane Withers-Nancy Kelly	June 27,'41	79.	Apr. 26,'41
Week-end in Havana	*Alice Faye - John Payne - Carmen Miranda*	*Not Set*†		
We Go Fast	*Alan Curtis-Sheila Ryan*	*Not Set*†		
Western Union (G) 126 (Color)	Robt. Young - Randolph Scott - Dean Jagger-Virginia Gilmore	Feb. 21,'41	95.	Feb. 8,'41
Wild Geese Calling	*Henry Fonda-Joan Bennett*	*Not Set*†		
Yank in the R.A.F.	*Tyrone Power-Betty Grable*	*Not Set*†		
(See Product Digest, page 149)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Tom Sawyer (Re-issue) (Color) (See Product Digest, page 123)	Walter Brennan-May Robson	May 16,'41		Feb. 17,'38
Broadway Limited (G)	Victor McLaglen-Marjorie Reynolds-Dennis O'Keefe	June 13,'41	73.	June 21,'41
Cheers for Miss Bishop (G)	Martha Scott-Wm. Gargan	Feb. 21,'41	95.	Jan. 18,'41
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie	Mar. 7,'41	126.	Oct. 19,'40
International Lady	*Ilona Massey-George Brent-Basil Rathbone*	*Not Set*		
Lydia	*Merle Oberon-Alan Marshal*	*Not Set*		
Major Barbara (G)	*Wendy Hiller-Robt. Morley*	*Not Set*	115.	*May* 10,'41
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Aug.* 8,'41		
(See Product Digest, page 157)				
Niagara Falls	*Marjorie Woodworth - Tom Brown - Zasu Pitts*	*Not Set*†		
Pot O'Gold (G)	Jas. Stewart-Paulette Goddard-Horace Heidt	Apr. 11,'41	87.	Apr. 5,'41
Prisoner of Zenda (Re-issue) (See Product Digest, page 123)	Ronald Colman-Madelaine Carroll	May 16,'41		Sept. 4,'37
So Ends Our Night (G)	Frederic March-Marg't Sullavan-Glenn Ford-Frances Dee	Feb. 14,'41	120.	Jan. 25,'41
Sundown	*Gene Tierney-Bruce Cabot-George Sanders*	*Sep.* 26,'41†		
Tanks a Million	*William Tracy-Elyse Knox*	*Not Set*†		
That Hamilton Women (A)	Vivien Leigh-L. Olivier	Apr. 18,'41	128.	Mar. 22,'41
That Uncertain Feeling (A) (Color)	Merle Oberon-Melvyn Douglas	Apr. 25,'41	85.	Mar. 22,'41
Three Cockeyed Sailors (G)	*Tommy Trinder - Michael Wilding-Claude Hulbert*	*Not Set*†	75.	*June* 21,'41
Topper Returns (G)	Joan Bennett - Roland Young - Carole Landis-'Rochester'	Mar. 21,'41	90.	Mar. 15,'41

THE RELEASE CHART

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost an Angel	*Deanna Durbin-C. Laughton-R. Cummings*	*Not Set*†		
Arizona Cyclone	*Johnny Mack Brown*	*Not Set*†		
Back Street (A) 5002	M. Sullavan-C. Boyer-R. Carlson	Feb. 7,'41	89.	Feb. 8,'41
Bachelor Daddy (G) 5035	Baby Sandy - -Kathryn Adams - Raymond Walburn	July 4,'41	61.	June 28,'41
Black Cat, The (G) 5028	Basil Rathbone-Hugh Herbert-Gale Sondergaard	May 2,'41	71.	May 3,'41
Bombay Clipper	*Wm. Gargan-Irene Hervey*	*Not Set*		
Buck Privates (G) 5011	Abbott & Costello	Jan. 31,'41	84.	Feb. 1,'41
Burma Convoy	*C. Bickford-Evelyn Ankers*	*Not Set*†		
(See "Half Way to Shanghai," Product Digest, page 137)				
Bury Me Not on the Lone Prairie 5065	Johnny Mack Brown	Mar. 21,'41		
(See Product Digest, page 47)				
Cracked Nuts 5039	*Mischa Auer - Una Merkel-Stuart Erwin*	*Aug.* 1,'41		
(See Product Digest, page 136)				
Dangerous Game, A 5057	*Richard Arlen-Andy Devine*	*Aug.* 22,'41		
(See Product Digest, page 39)				
Dark Streets of Cairo (G) 5040	Sigrid Gurie-Ralph Byrd	Feb. 28,'41	59.	Dec. 7,'40
Double Date (G) 5037	Edmund Lowe-Una Merkel	Mar. 14,'41	60.	Mar. 15,'41
Flame of New Orleans, The (A) 5011	Marlene Dietrich-Roland Young-Bruce Cabot	Apr. 25,'41	78.	Apr. 26,'41
	C. Bickford-Evelyn Ankers	*Not Set*†		
Hello, Sucker (G) 5038	Hugh Herbert-Peggy Moran	July 11,'41	61.	July 5,'41
Hellzapoppin'	*Olsen & Johnson - Martha Raye*	*Not Set*†		
Hit the Road (G) 5029	Gladys George-Barton MacLane	June 27,'41	91.	June 21,'41
Horror Island (G) 5033	Dick Foran-Peggy Moran	Mar. 28,'41	60.	Apr. 5,'41
Hold That Ghost	*Abbott & Costello*	*Aug.* 8,'41		
(See Product Digest, page 169)				
In the Navy (G) 5000	Abbott & Costello	May 30,'41	86.	May 31,'41
Lady from Cheyenne (A) 5043	Loretta Young - Robt. Preston - Gladys George	Apr. 11,'41	88.	Apr. 5,'41
Law of the Range (G) 5066	Johnny Mack Brown	June 20,'41	59.	July 19,'41
Man Made Monster (G) 5012	Lionel Atwill-Lon Chaney, Jr.	Mar. 28,'41	59.	Mar. 29,'41
Man Who Lost Himself, The (G) 5016	Brian Aherne - Kay Francis - Henry Stephenson	Mar. 21,'41	70.	Mar. 29,'41
Masked Rider, The	*Johnny Mack Brown*	*Not Set*†		
Meet the Chump (G) 5032	Hugh Herbert-Anna Nagel	Feb. 14,'41	60.	Feb. 15,'41
Men of the Timberland (G) 5055	Richard Arlen-Andy Devine	June 6,'41	60.	May 31,'41
Mob Town	*Anne Gwynne-Dick Foran*	*Not Set*		
Model Wife (A) 5014	Joan Blondell-Dick Powell	Apr. 18,'41	78.	Apr. 19,'41
Moonlight in Hawaii	*Johnny Downs-Jane Frazee*	*Not Set*†		
(See Product Digest, page 149)				
Mr. Dynamite (G) 5041	Lloyd Nolan-Irene Hervey	Mar. 7,'41	63.	Mar. 15,'41
Mutiny in the Arctic (G) 5054	Richard Arlen-Andy Devine	Apr. 18,'41	61.	May 3,'41
Nice Girl? (G) 5003	Deanna Durbin-Franchot Tone	Feb. 21,'41	95.	Mar. 1,'41
Raiders of the Desert (G) 5056	Arlen-Devine	July 18,'41	66.	July 12,'41
(See Product Digest, page 171)				
Rawhide Rangers 5067	Johnny Mack Brown	July 18,'41		
San Antonio Rose (G) 5031	Robert Paige-Jane Frazee	June 20,'41	63.	June 21,'41
Sing Another Chorus	*Johnny Downs-Jane Frazee*	*Sep.* 19,'41†		
Sumatra	*Dick Foran-Andy Devine*	*Sep.* 19,'41†		
(See Product Digest, page 137)				
Swing It Soldier	*Frances Langford-Ken Murray-Don Wilson*	*Not Set*†		
This Woman Is Mine	*Franchot Tone-Walter Brennan-Carol Bruce*	*Aug.* 15,'41		
(See Product Digest, page 171)				
Tight Shoes (G) 5012-A	B. Crawford-Anne Gwynne	June 13,'41	67.	June 14,'41
Too Many Blondes (G) 5034	Rudy Vallee-Helen Parrish	May 23,'41	60.	May 17,'41
Unfinished Business	*Irene Dunne-Robert Montgomery-Preston Foster*	*Sep.* 12,'41†		
(See Product Digest, page 172)				

WARNER BROTHERS-FIRST NATIONAL

WB — After Title, Warner Brothers
FN — After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours [FN] (G) 566	Merle Oberon - Dennis Morgan - Rita Hayworth	May 10,'41	90.	May 10,'41
Bad Men of Missouri [FN] 557	*Dennis Morgan-Wayne Morris-Jane Wyman*	*July* 26,'41		
(See Product Digest, page 159)				
Bride Came C.O.D. [WB] (A) 507	Bette Davis—James Cagney	July 12,'41	86.	July 5,'41
Bullets for O'Hara [WB] 518	Joan Perry-Roger Pryor	July 19,'41	50.	
Devil Dogs of the Air [WB] 550	James Cagney-Pat O'Brien	June 7,'41	86.	Feb. 9,'35
(Re-issue) (See Product Digest, page 135)				
Dive Bomber [FN] 553 (*Color*)	*Errol Flynn-F. MacMurray-Ralph Bellamy*	*Aug.* 30,'41		
(See Product Digest, page 145)				
Father's Son [WB] (G) 520	John Litel-Frieda Inescort	Feb. 1,'41	57.	Mar. 1,'41
Flight from Destiny [WB] (A) 514	Thomas Mitchell-Jeffrey Lynn	Feb. 8,'41	74.	Dec. 28,'40
Flight Patrol	*James Stephenson - Ronald Reagan-Olympe Bradna*	*Not Set*		
Footsteps in the Dark [WB] (G) 509	Errol Flynn - Ralph Bellamy - Brenda Marshall	Mar. 8,'41	93.	Mar. 8,'41
Great Lie, The [WB] (A) 504	Bette Davis - George Brent - Hattie McDaniels-Mary Astor	Apr. 12,'41	110.	Apr. 12,'41
Great Mr. Nobody, The [WB] 515	Eddie Albert-Joan Leslie	Feb. 15,'41		
(See "Stuff of Heroes," Product Digest, page 39)				
Here Comes Happiness [WB].. (G) 521	Mildred Coles-Edw. Norris	Mar. 15,'41	58.	Mar. 8,'41
Highway West [FN] 565	*Brenda Marshall - Olympe Bradna*	*Aug.* 23,'41		
(See Product Digest, page 170)				
Kisses for Breakfast [WB] 517	Dennis Morgan-Jane Wyatt	July 5,'41		
(See Product Digest, page 148)				
Knockout [FN] (G) 568	Arthur Kennedy-Olympe Bradna	Mar. 29,'41	73.	June 14,'41
Law of the Tropics	*Jeffrey Lynn-C. Burnett*	*Not Set*†		
Maltese Falcon, The	*Mary Astor-Peter Lorre*	*Not Set*†		
Manpower [WB] (A) 505	*Geo. Raft-Marlene Dietrich-Ed. G. Robinson*	*Aug.* 9,'41	105.	July 5,'41
Meet John Doe (G) 500	Jeffrey Lynn - Priscilla Lane - Ronald Reagan	May 4,'41	135.	Feb. 15,'41
Million Dollar Baby [WB] (G) 508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102.	May 31,'41
Navy Blues	*Jack Oakie-Jack Holey-Ann Sheridan*	*Not Set*†		
New Orleans Blues	*Priscilla Lane - R. Whorf - Betty Field*	*Not Set*†		
Nine Lines Are Not Enough	*Ronald Reogan-Joan Perry*	*Not Set*†		
Nurse's Secret, The [WB] (G) 523	Lee Patrick-Regis Toomey	May 24,'41	65.	June 14,'41
One Foot in Heaven	*Fredric March-Martha Scott*	*Not Set*†		
Out of the Fog [FN] (A) 555	Ida Lupino - Thomas Mitchell - John Garfield	June 14,'41	85.	June 14,'41
Passage from Hongkong [WB] 524	Keye Luke - Lucille Fairbanks - Keith Douglas	June 21,'41		
(See Product Digest, page 159)				
Sea Wolf, The [WB] (G) 501	Edw. G. Robinson - John Garfield-Ida Lupino	Mar. 22,'41	100.	Mar. 29,'41
Sergeant York (G)	*Gary Cooper - Joan Leslie - Walter Brennan*	*Not Set*†	134.	*July* 5,'41
Shadows on the Stairs [FN] (G) 573	Frieda Inescort-Paul Cavanagh	Mar. 1,'41	63.	May 10,'41
Shining Victory [FN] (A) 564	Geraldine Fitzgerald - James Stephenson-Donald Crisp	June 7,'41	80.	May 24,'41
Shot in the Dark [WB] (A) 522	Ricardo Cortez-Wm. Lundigan-Nan Wynn	Apr. 5,'41	57.	May 24,'41
Singapore Woman [FN] (A) 563	Brenda Marshall-David Bruce	May 17,'41	64.	May 17,'41
Smiling Ghost, The	*Wayne Morris-Brenda Marshall-David Bruce*	*Not Set*†		
Strange Alibi [FN] (G) 567	Arthur Kennedy-Joan Perry	Apr. 19,'41	63.	May 3,'41
Strawberry Blonde [FN] (G) 559	James Cagney-O. de Havilland-Rita Hayworth	Feb. 22,'41	97.	Feb. 15,'41
Thieves Fall Out [WB] (G) 516	Eddie Albert-Joan Leslie	May 3,'41	72.	June 7,'41
Three Sons O'Guns [FN] 574	*Wayne Morris-Tom Brown*	*Aug.* 2,'41		
Underground [WB] (A) 558	Jeffrey Lynn-Karen Verne	June 28,'41	95.	June 21,'41
Wagons Roll at Night, The [FN] (G) 560	H. Bogart-S. Sidney-E. Albert	Apr. 26,'41	82.	Apr. 26,'41

FOREIGN AND STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Atlantic Ferry (G)	*Michael Redgrave*	*Warners-British*	*Not Set*	108. *July*	5,'41
Buzzy and the Phantom				108. July	5,'41
Pinto (G)	Buzzy Henry	Arthur Ziehm	May 1,'41	55. May	3,'41
Chinese Den (A)	Paul Lukas	Film Alliance	Mar. 25,'41	73. Apr.	12,'41
City of Missing Girls (G)	H. B. Warner	Select	Mar. 1,'41	72. Apr.	5,'41
Dream of the Butterfly, The (A)	Marie Cebotari	Esperia	Feb. 12,'41	96. Mar.	1,'41
Fools of Desire (A)	Byron Foulger	Syndicate	Apr. 1,'41	60. Mar.	20,'41
Ghost Train, The (A)	*Arthur Askey*	*General Film*	*Not Set*	83. *Mar.*	22,'41
King of the White Elephant (G)	Native Cast	Allyn Butterfield.	Apr. 5,'41	66. Apr.	12,'41
Kukan (G)	Documentary	Adventure Epics.	June 24,'41	90. July	5,'41
Law of the Wolf (G)	Rin Tin Tin, Jr.	Arthur Ziehm	May	55. May	10,'41
Love on the Dole	*Clifford Evans*	*Anglo-Ameri*	*Not Set*	100. *Apr.*	19,'41
Mad Emperor, The (A)	Harry Baur	World	Mar. 8,'41	89. Mar.	22,'41
Murder at the Baskervilles (G) (G) (Reviewed under title, "Silver Blaze.")	Arthur Wontner	Astor	Jan. 15,'41	68. July	17,'37
No Greater Sin (A)	*Leon Ames*	*University Film*	*Not Set*	63. *June*	21,'41
Pepe Le Moko (A)	Jean Gabin	Mayer-Burstyn	Mar. 3,'41	100. Mar.	20,'37
Personal Column (A)	Maurice Chevalier	Pax	Feb. 1,'41	89. Feb.	15,'41
Pimpernel Smith (G)	*Leslie Howard*	*Anglo Ameri*	*Not Set*	122. *July*	5,'41
Quiet Wedding (A)	*Marg't Lockwood*	*Soskin-Para*	*Not Set*	80. *Feb.*	15,'41
Soviet Frontiers on the Danube (G)	Documentary	Artkino	June 28,'41	65. July	5,'41
Spare a Copper (G)	*George Formby*	*ABFD*	*Not Set*	77. *Apr.*	5,'41
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	82. *Feb.*	1,'41
This England	*Documentary*	*Anglo-Ameri*	*Not Set*	85. *Mar.*	8,'41
You Will Remember	*Robert Morley*	*British Lion*	*Not Set*	*Feb.*	1,'41

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SPRING BYINGTON · H. B. WARNER · JAMES BURKE

Screen play by Eric Taylor · Story by ELLERY QUEEN

Directed by James Hogan

A COLUMBIA PICTURE

MOTION PICTURE HERALD

REVIEWS:

Charley's Aunt
Here Comes Mr. Jordan
Dr. Jekyll and Mr Hyde
Private Nurse
Wild Geese Calling
Dressed to Kill
Arizona Bound
Cracked Nuts
Hurricane Smith
Ringside Maisie
Lady Scarface
Wranglers' Roost

THIS WEEK—
PRODUCT DIGEST

NEXT WEEK—
RELEASE CHART

COSTS of THEATRE trade showings and poor attendance is seen sending decree screenings to exchanges

UNCLE SAM building a 'long-range' theatre circuit in camps for his war-and-defense soldiers

HEROISM of staffs and public keep England's cinemas open. Only 290 of 5,000 theatres closed

'ENTERTAINMENT is public's only mandate to Hollywood. . . Decency the best policy': Will Hays

SPYROS and CHARLES SKOURAS tell the film business how and why the consent decree should work

UNIVERSAL NEW PRODUCT ANNOUNCEMENT

—in

Better Theatres

Parking Lot Construction and Lighting

VOL. 144, NO. 4 In Two Sections—Section One JULY 26, 1941

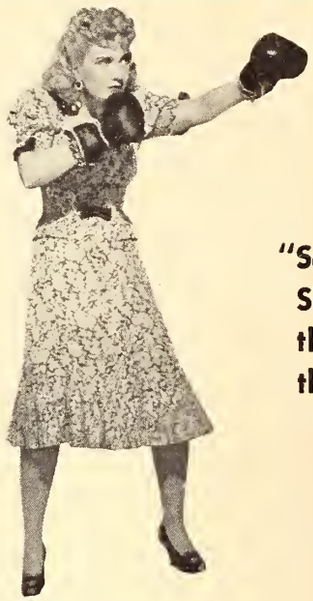
Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A. under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices $5.00 a year in the Americas, $10.00 a year Foreign. Single copy 25 cents. *All contents copyright 1941 by Quigley Publishing Company*

AT THE PREVIEW OF "RINGSIDE MAISIE

(California Theatre, Huntington Park, Cal.)



"From the opening gong they cheered her."



"Sock! She's got them on the ropes!"



"She's wading in for a knockout!"



"The winnah!"

"All my other romances were preliminaries. Boys, this is the main event!"

M-G-M's Great Summer Shows pack one wallop after another. Here's a new honey to sweeten the gate receipts! And as we go to press, the wires are sizzling with reports of still another M-G-M hit just previewed. Watch for "WHISTLING IN THE DARK"!

RINGSIDE MAISIE

starring

ANN SOTHERN

with **GEORGE MURPHY**

ROBERT STERLING

Virginia O'Brien • Natalie Thompson • Original Screen Play by Mary C. McCall, Jr. • A Metro-Goldwyn-Mayer Picture • Directed by Edwin L. Marin • Produced by J. Walter Ruben

ON TO WASHINGTON!!!



CONTINUOUS DAILY PERFORMANCES AT BOTH THE EARLE AND AMBASSADOR THEATRES BEGINNING AUG. 1

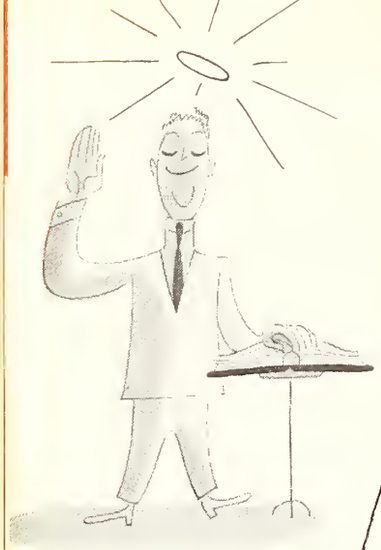
Evenings and weekend performances, $1.10. Weekday matinees $.75

GALA PREMIERE, EARLE THEATRE, THURSDAY, JULY 31 at 8:45 P.M.

GARY COOPER
"SERGEANT YORK"
WALTER BRENNAN • JOAN LESLIE
GEORGE TOBIAS • STANLEY RIDGES
A HOWARD HAWKS PRODUCTION
Original Screen Play by Abem Finkel & Harry Chandlee and Howard Koch & John Huston
Based Upon the Diary of Sergeant York
Produced by JESSE L. LASKY and HAL B. WALLIS
Music by Max Steiner
A Warner Bros.-First National Picture

Warners' tough-boy!

WB MARK OF SHOWMANSHIP



"THE TRUTH, THE WHOLE TRUTH AND NOTHING BUT THE TRUTH" ABOUT

"UNDERGROUND"

AFFIDAVIT

State of Pennsylvania(
County of Cambria (ss.

James Keefe, duly sworn, deposes and says:

1. I am the manager of the State Theatre, Johnstown Penna.
2. I solemnly swear and affirm that the motion picture UNDERGROUND, playing at the State Theatre in Johnstown, Penna. has for the first four days of the engagement, grossed more than any other picture playing at that theatre and at a similar price scale, in the last seven years.

James Keefe

Sworn to before me this 19th of July, 1941

Margaret Kenney

NOTARY PUBLIC
MY COMMISSION EXPIRES
MARCH 12, 1943

with JEFFREY LYNN • PHILIP DORN • KAAREN VERNE • MONA MARIS • Directed by VINCENT SHERMAN

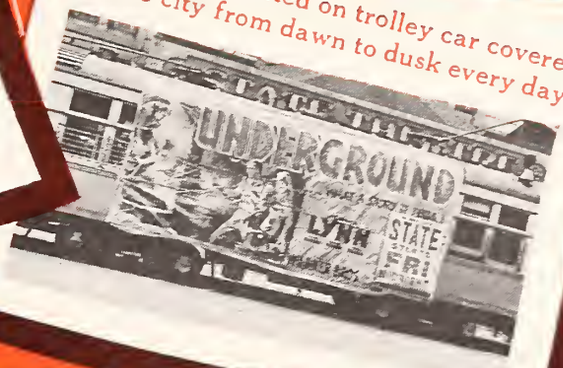
Screen Play by Charles Grayson • Story by Edwin Justus Mayer and Oliver H. P Garrett • A Warner Bros.-First National Picture

THE BIGGEST THING IN JOHNSTOWN SINCE THE FLOOD!

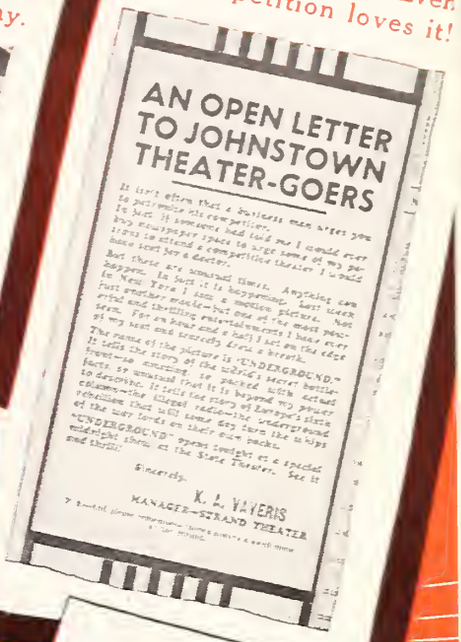


Big stunt! P. A. system hidden on roofs, in cellars downtown. Prize offered for discovery.

24-sheet mounted on trolley car covered entire city from dawn to dusk every day.



Independent opposition e
hib buys display space t
plug 'Underground'. Even
the competition loves it!



10 days in advance, 30 x 40 pressbook blowup placed in excavation. Trapdoor is automatic.



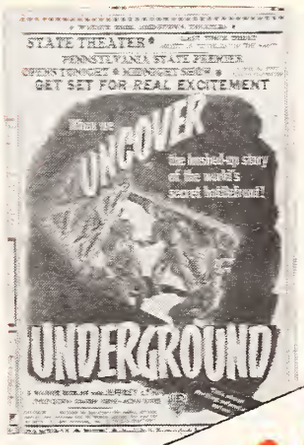
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Thousands of special newspape
size heralds blanketed entire
district. They yelled for more!



The regular newspaper campaign—smash ads right out of the pressbook!



REPORT

NEW YORK booked it for 2 weeks, held it for 4!

WASHINGTON held over at the Metropolitan!

NEWARK tops 'Great Lie' by $600 at Branford!

Warner Bros., B. D.

Doctor of Box-offices

Hold it! LAST MINUTE NEWS!

AT ORPHEUM, NEW ORLEANS, 'UNDERGROUND' NABBED ONE OF SEASON'S HIGHEST GROSSES. MOVING TO LIBERTY THEATER FOR AT LEAST ONE MORE WEEK. HOUSTON SAT. AND SUN. BUSINESS BIGGER THAN ANY TOP PICTURE TO DATE. BEAUMONT SUNDAY BIZ EQUALS 3 DAYS GROSS OTHER SHOWS. DEFINITE FACT THAT IF EXPLOITED THIS PICTURE WILL DO A PHENOMENAL BUSINESS.

(Signed) Southwestern District Mgr., Warner Bros.

HE'S 1941'S GLAMOUR GIRL!

(GALA $2.20 HOLLYWOOD PREMIERE AT GRAUMAN'S CHINESE, JULY 31!)



The greatest comedian of our time in Brandon Thomas' immortal comedy!

JACK BENNY in CHARLEY'S AUNT

with

KAY FRANCIS · JAMES ELLISON

and **Edmund Gwenn · Anne Baxter Reginald Owen · Laird Cregar · Arleen Whelan · Ernest Cossart · Richard Haydn**

Directed by Archie Mayo • Produced by William Perlberg • Screen Play by George Seaton

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 144, No. 4 — July 26, 1941

"ENTERTAINMENT ONLY"

IT shall be memorable that in this July of 1941 the organized motion picture industry has announced, officially, commitment to a policy of making pictures for "entertainment only".

Monday's newspapers across the land carried conspicuous presentations of a statement issued from Hollywood by Mr. Will Hays, as president of the Motion Picture Producers and Distributors of America, making emphatic declaration of policy.

This has been reached after a long, often tedious, sometimes troublesome, period of screen experimentation, of yieldings to pressure groups demanding "social significance", endeavours at all manner of personally espoused causes and assorted attempts to teach what some think is Democracy and to save the nation by numerous designs. All that had to be done and came to naught, first.

Obviously, the public which votes at the box office made the decision, finally determined the policy by its negative pressures of patronage.

"Those who demand that the screen subordinate its function of recreation for any cause, however sincere, are mistaken," said Mr. Hays. "There are those who would use the films to bemuse rather than amuse the American public. The screen has no room for such propaganda."

This eventuation and official declaration comes with considerable satisfaction to Motion Picture Herald and its editors. It is the Herald, and the Herald alone, which has so insisted on a policy of "entertainment only" for the public theatre screen, as the only practical policy of success, either in terms of service rendered or dollars earned.

In many quarters through the ism-ridden years between, the Herald has been subject to attack from many quarters, mainly from the Left, but generally from those who saw "social significance" either as a way to propaganda for their special causes or as a possible short cut path to personal publicity and transient personal gain.

The real storm of controversy broke that last week in August of 1937 when Mr. Martin Quigley, editor-in-chief of Quigley Publications, spoke before a considerably hostile audience of the Institute of Human Relations in annual conclave at Williamtown, Massachusetts.

"It is the industry's judgment and mine," said Mr. Quigley, "that the entertainment film belongs in the province of entertainment and nowhere else. If there are others who wish to use this medium for a message . . . the obvious course for them is to get a camera and go to work.

"The executives of these companies (the organized industry) do not envision themselves as teachers, statesmen, churchmen or economists. They are showmen . . . "

The while it is to be observed, however, that the issues have not been entirely and forever settled. Even now, within this week of Mr. Hays' declaration in Hollywood, a new and special order of pressure group and its movement is forming to support a project to try to rewrite for America the axiom that Decency is the best policy, to invade entertainment for alleged "cause".

The policy will need defense now as never before.

△ △ △

A PAGE advertisement on the subject of war and civilization appears in the July 21st issue of Time, news magazine, over the signature of Mr. Russell Birdwell. It opens: "The best bill of goods any nation has ever had; the only bill of goods by which any nation can survive; the only bill of goods by which this nation has ever lived . . . Decency!" This comes from the same Mr. Birdwell who introduced to Hollywood the strip-tease picketing system.

△ △ △

OUT in Chicago the Essaness theatres are trying to restore, or create, a single bill policy, with notable success in two houses, passable results in two, discouragement in another. But, says Mr. Edwin Silverman, it will be a miracle if the single feature policy proves successful, simply because combinations of bookings, which exist in no other city in the country, are pursued by the "A"' houses. In no other city is the product controlled to the extent that permits the double featuring of two money pictures like "In the Navy" and "Blood and Sand". He holds that there is a public antipathy to overly long shows, but that there are enough bargain hunters to be, perhaps, a balance of power in the box-office decision.

△ △ △

MOVING UP

WITH this season's high accent on entertainment product, exhibitors will scan with a special interest, and perhaps surprise, the ambitious blueprint of releases "from now to New Year's" issuing from Universal Pictures Corporation. The titles and casts give evidence of a production policy addressed at a new level and constituting, apparently, a departure from what can be considered the prior and long traditional position of the concern. Previews are yet to disclose the results of application and execution of this policy. Meanwhile, there is news for showmen in what Universal is doing and the new place that it approaches in the ever mobile map of the industry.

△ △ △

THERE really is an Easy Street. A Herald expedition located it last week. It is one block long, running from Old North Wharf in sedate and salty Nantucket. As a pessimist might expect, no one lives on Easy Street these days. It has a real estate office and an art gallery, neither of them busy. Certainly it was not the inspiration of Mr. Chaplin's great 1916 comedy bearing that title.

—Terry Ramsaye

This Week in the News

71 Millions in Taxes

FEDERAL admission tax collections for the year ended June 30, for 11 months of which the 20-cent exemption applied, showed an increase of slightly more than $49,000,000 over the preceding year, when the 40-cent exemption was in force, it was reported Tuesday by the Internal Revenue Bureau at Washington. The biggest part of the taxes comes from movie tickets.

The Bureau announced that total collections for the year were $70,963,094 against $21,887,916 in the preceding year.

Although collections for June dropped below the May level—from $6,955,991 to $5,880,649—they remained some $4,000,000 ahead of the June, 1940, total of $1,645,603, the report showed.

More important, the drop in receipts was concentrated in the Third New York (Broadway) District, where collections declined from $1,846,594 to $818,629, indicating that business throughout the country generally was about on the same level as in the preceding month.

The House Ways and Means Committee Wednesday approved the new revenue bill under which the addmission tax exemption goes to nine cents.

Various Government leaders and others inside and outside of the Government have variously mentioned the astronomical monetary figures of motion picture production. They're nothing when there's a war in production, as witness the Washington disclosure Monday that the U. S. spent one billion, 18 millions of dollars in 19 days, between July 1st and 20th.

Film Stocks for War Buys

THAT $25,000,000 Reconstruction Finance Corporation loan by the U. S. to the British Government, included, among collateral posted by that Government, blocks of film and radio company stocks held by British investors. It was understood at Washington that Loew's common and Radio Corporation common and first cumulative convertible preferred stocks were in the posting. Also, Eastman Kodak common.

The RFC loan is to enable Britain to pay for war materials ordered prior to this country's enactment of the so-called "lease-lend" law.

Preliminary negotiations are expected shortly, on a new monetary agreement between American film companies and the British Government, to take effect after expiration of the present agreement, October 25th. That agreement has allowed the American companies to withdraw $12,500,000. Indications of expected negotiations, slated for London, were seen in the visit last week to the New York offices of the Motion Picture Producers and Distributors of America, of Allan Styne, first secretary of the American Embassy at London.

Paramount, in New York, on Wednesday, issued a statement explaining "Although the British Government has been a relatively large stockholder in Paramount Pictures Inc. in the recent past, no Paramount securities were involved as collateral in the current $425,000,000 loan to Great Britain because Paramount over a year ago re-purchased $600,000 of the company's first preferred stock from the government of Great Britain." Stanton Griffis, chairman of the executive committee, was quoted.

Showmanship for Safety

POLICE and traffic heads in Dallas are breathing easier these days as a result of the safety showmanship campaign put on in conjunction with Louie Charninsky in the showing of the Our Gang short, "One Two, Three—Go," at the Capitol theatre. Featured were police department talks on safety from the theatre stage and an essay contest for children on the same subject with Defense savings stamps as prizes. Other activities in the promotion are in this week's Managers Round Table, starting on page 77.

From Pictures to People

BETOKENING, mayhap, a shift of Hollywood publicity empahsis from product to personalities, the livers of press people were cheered this week by a rash of cocktail parties.

Herbert Wilcox and Anna Neagle poured from five to seven Wednesday at RKO.

Samuel Goldwyn spread a luncheon Thursday noon at Perino's private dining room by way of introducing the press to Mrs. Lou Gehrig and Paul Gallico.

Bette Davis had the journalists to cocktails in her dressing room the same day at six to meet Monty Woolley.

All the parties pertained, of course, to product in prospect.

Wining and dining the press before or after previews was ruled out by studio publicity directors some months before the banning of lay press from pre-release screenings. Mounting expense of such ceremonies, which has become general to the point of monotony, was cited as reason for that ruling. Invitees to this weeks outcropping of hospitality were hopeful that the phenomena was indicative of reviving revenues, though content enough to settle for merely better times. Regardless, the Hollywood cocktail party has been much improved because the press is no longer required to look at the picture.

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SKOURASES, Spyros and Charles, tell exhibitors decree benefits Page 18
UNCLE SAM building long range theatre circuit for his soldiers; post facilities and competition listed Pages 31, 32
DR. GALLUP would measure production values Page 33
"GO OUT and ring doorbells," Warner field forces are told Pages 39, 40
NEW TAXES bring top rank stars to consider less work programs Page 41
"ENTERTAINMENT is the public's only mandate to Hollywood," Hays tells press Page 45
DISTRIBUTOR files first appeal from arbitration ruling Page 55
HEROISM of staffs and public keeps cinemas running in England Page 59
JUSTICE DEPARTMENT speeds up film anti-trust and other actions Page 62
WAR gives Canadian industry wide assortment of regulations Page 65
STRIKE threats, split ranks, contract stalemate, and purge of "subversives" plague Hollywood guilds and unions Page 68
TWENTY AXIS film firms in South America on U. S. trade blacklist Page 72
"NEED is to educate U. S. rather than South America"—MacGowan Page 73

SERVICE DEPARTMENTS

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Hollywood Scene Page 52
Letters from Readers Page 67
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What the Picture Did for Me Page 75
PRODUCT DIGEST, the living catalogue of industry wares Page 87

No Guest List

EVERY year at this season, usually somewhat earlier, Hollywood studios release a story about barring visitors from the studios, citing expense in terms of production time lost due to interruptions, etc.

This year the studios mean it.

Effective this week, according to a letter to studio heads from Y. Frank Freeman, president of the Association of Motion Picture Producers, nobody but working press will be permitted to visit any studio in town from now on.

The difference between this ruling and the others that have preceded it is simple and fundamental. President Freeman has written few letters to studio heads since assuming the Association presidency. All of them have been in the form of suggestions—but every one of them has had, in application, the status of a law of the land. Mr. Freeman's own studio, Paramount, has been closed to visitors for months. Prior rulings have been announcements by individual companies of decisions independently arrived at. This makes it unanimous.

Roosevelt in Color

JAMES ROOSEVELT, despite his duties as Captain in the U. S. Marine Corps, is to embark on another film sideline, his fourth venture in motion pictures. Hollywood reported this week that he was made a vice president of Gasparcolor, Inc., headed by George Converse, which is about to launch a new color process for 35 mm. film.

The eldest son of the President originally went to Hollywood as Samuel Goldwyn's associate producer. He left that post without making a picture. Next, he was president of Samuel Goldwyn Studios, Inc., but he resigned to head Globe Productions which, in addition to producing "Pot o' Gold" for United Artists, gave its aegis to the English-made "Pastor Hall," also distributed by UA. Globe also made some shorts for Mills film juke boxes. Globe now is defunct.

Associated in Gasparcolor with Mr. Roosevelt and Mr. Converse—the latter is the husband of former film star Anita Stewart—is A. J. Guerin, former manager of International Cinema Laboratories which Pathe took over some time ago. Gasparcolor has been used in some 16 mm. shorts. Hollywood Color Film Company is doing Gasparcolor processing.

Mrs. FDR's New Spot

THE Administration's ambitious "good neighbor" program for the 21 South American republics appears to be running right into the White House household, with announcement this week that Mrs. Roosevelt, newspaper columnist, lectures and aircaster will take to the air for 26-week broadcasts sponsored by the Pan-American Coffe Bureau, which represents bean growers of Brazil, Columbia, Venezuela, Mexico, Cost Rica and Cuba.

Mrs. Roosevelt's programs probably will follow a pattern similar to that of her previous commercials' the last of which was aired on a 13-week, bi-weekly series sponsored by Manhattan Soap Company in behalf of Sweetheart Soap. The nature of the program was "comment on current events."

Labor Loses to RKO

RKO this week announced that the first of the two additional pictures William Dieterle will produce and direct will be based on the life of Samuel Gompers, founder and first president of the American Federation of Labor.

For some time, AFL International leaders have been toying with the idea of sponsoring and financing a feature-length picture which would be a biography of Gompers. It would have been shown at union meetings and other public places, and not particularly in commercial entertainment theatres. Money for the production was to have been raised, it was understood, by assessments of 50 cents or more levied on each AFL member, of which there are now about 7,000,000.

The choice of AFL leaders, had they continued their project, would have been Dieterle, as director; and Paul Muni, in the Gompers role. Muni is reported in line for the role in the RKO film. Mr. Dieterle is an "outside" producer for RKO. The company's practice is to finance producers in that category in entirety or in part.

Big War, No Newsreels

NEWSREEL coverage of the blitz and anti-blitz between the Germans and Russians in eastern Europe continues to exist as only a fond hope on the part of newsreel editors in New York. While still photographs and news pour over the wires from the propaganda agents of both Berlin and Moscow, the newsreels, after five weeks, have received not a foot of film from what promises to be the most spectacular battlefronts in history.

Newsreel editors in New York spoke hopefully Wednesday of motion pictures which were reported to have been taken by Russian cameramen and which, if and when they arrive, Artkino, Soviet film agent in New York, promised to release. There were efforts, too, to obtain pictures via London or Siberia, but at midweek none had arrived. Efforts to send their own cameramen to Russia met flat refusal from Moscow. RKO-Pathe-News reported three interviews with Soviet Ambassador Oumansky at Washington in an effort to obtain a visa for a British cameraman now in Iran. They got no encouragement.

Sole immediate prospect of films of the Russian War was an undescribed shipment expected in San Francisco from Japan.

Merchant Show

AN automobile plowed into a crowd of several hundred persons watching a free motion picture show put on by the merchants of Lyons, Ind., Tuesday night. Twenty-six were injured, most of whom were children.

PICTURES ADVERTISED THIS WEEK

"Ringside Maisie", MGM, Second Cover.
"Sergeant York", Warners, Page 3.
"Underground", Warners, Pages 4, 5.
"Charley's Aunt", 20th Cent.-Fox, Page 6.
"Hold That Ghost", Universal, Pages 15, 16, 17.
"This Woman Is Mine", Universal, Pages 19 to 30.
"Badlands of Dakota", Universal, Pages 19 to 30.
"Unfinished Business", Universal, Pages 19 to 30.
"Sing Another Chorus", Universal, Pages 19 to 30.
"Almost an Angel", Universal, Pages 19 to 30.
"Moonlight in Hawaii", Universal, Pages 19 to 30.
"Hellzapoppin' ", Universal, Pages 19 to 30.
"Paris Calling", Universal, Pages 19 to 30.
"Burma Convoy", Universal, Pages 19 to 30.
"Appointment for Love", Universal, Pages 19 to 30.
"Captive Wild Woman", Universal, Pages 19 to 30.
"The Great Man", Universal, Pages 19 to 30.
"Melody Lane", Universal, Pages 19 to 30.
"Ride 'Em, Cowboy", Universal, Pages 19 to 30.
"Nobody's Fool", Universal, Pages 19 to 30.
"The Wolf Man", Universal, Pages 19 to 30.
"Mermaid In Distress", Universal, Pages 19 to 30.
"They Lived Alone", Universal, Pages 19 to 30.
"Kiss the Boys Good-bye", Paramount, Pages 35 to 38.
"Forced Landing", Paramount, Pages 43, 44.
"Shepherd of the Hills", Paramount, Page 47.
"Manpower", Warners, Pages 49, 50.
"My Life with Caroline", RKO, Pages 53, 54.
"Three Cockeyed Sailors", United Artists, Page 57.

MOTION PICTURE HERALD, published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Wotterson R. Rothacker, Vice-President; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Leon Friedman, manager, William R. Weaver, editor; Toronto Bureau, Ste. 811, 21 Dunas Sq., Toronto, Ontario, Canada. Alister Grosart, representative; Montreal Bureau, Press Bureau, 224 Canada Cement Building, Montreal, Canada. C. A. Haworth, representative; London Bureau, 4, Golden Square, London W 1, Hope Williams Burnup, manager; cable Quigpubco London; Paris Bureau, Pierre Autre, representative, c/o Monsieur Autre, chez Madame Erable, Les Mathes, Charente Inferieure, France; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia. Lin Endean, representative. Mexico City Bureau, Apartado 269, Mexico City, Luis Becerra Celis, representative; Buenos Aires Bureau, Carrientes 2470, Buenos Aires, Argentina, Natalio Bruski, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Morinho, representative; India Bureau, Post Office Box 147, Bunder Road, Karachi, India, G. A. Thakur, representative; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Boda, representative, cable Argus Montevideo; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Holland, Philip de Schoop, representative. Member Audit Bureau of Circulations. All contents copyright 1941 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK IN PICTURES



DESCENDING on Hollywood are executives and sales personnel of 20th Century-Fox for the company's convention last week on the coast. A minimum of 52 pictures was set for the 1941-42 season, selling methods and policies under the decree were discussed, and the first block-of-five was announced. See page 18.



By Staff Photographer

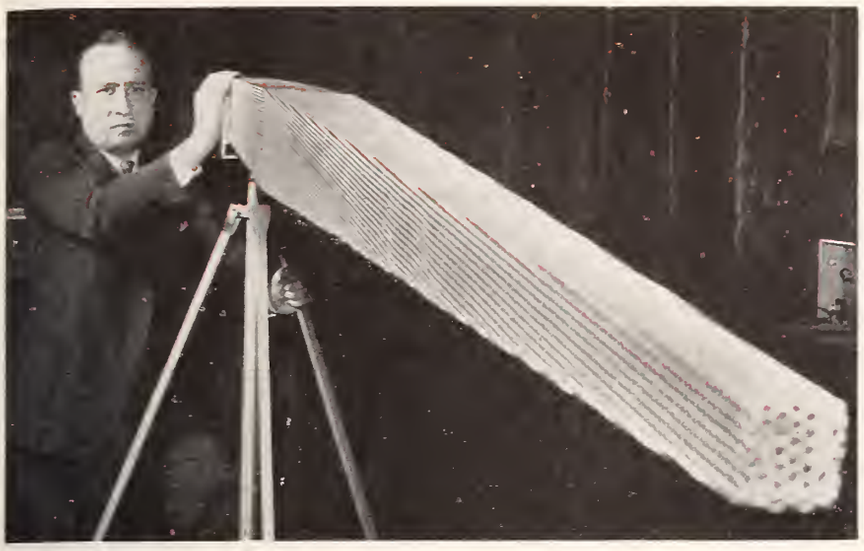
HOST TO GUEST. Arthur W. Kelly, acting chief and vice-president in charge of sales for United Artists, right, harangues Teddy Carr, the company's co-managing director in Great Britain, at a reception and luncheon in Mr. Carr's honor in New York last Friday. Amused onlooker, left, is Walter Gould, UA foreign sales chief.





GUEST TO HOSTS. N. P. Pery, newly appointed supervisor for Columbia in Australasia and the Far East, thanks Australian circuit heads for the welcoming dinner they gave him at Ushers Hotel, Sydney. Seated are Norman B. Rydge, chairman of directors of Greater Union Theatres Pty., Ltd.; John Goulston, director, and John Evans, Greater Union Management Committee.

IN MUFTI but on Army business, Lieutenant Colonel W. Mason Wright, Jr., left, chief of the pictorial branch of the Army information service, and Major General Robert C. Richardson, Jr., chief public relations officer, pose with Y. Frank Freeman, president of the Motion Picture Producers Association, after a discussion of cooperation between the film industry and national defense.



LONG-SHOT for Hollywood. This "sound perspective" microphone, developed in RCA Laboratories, is 10 feet long. Said to be so sensitive and directional that it can be used "out front" in the approximate location of a hypothetical audience, thus enhancing the realism of films, radio and television, it is being tested in Hollywood studios.



By Staff Photographer

VISITOR. George French, right, manager of the RKO Albee, Providence, R. I., drops in the Managers' Round Table office.



By Ed Sullivan

EXHIBITION policies and possibilities under the new order brought Paramount partners and theatre executives together for a four day meeting last week at the Buckwood Inn, Shawnee-on-Delaware, Pa. Above are W. E. Farris, R. C. Wilby, Earl Hudson, Austin Keough and Tracy Barham. At right are Ed Rowley and Harold Robb.



By Staff Photographer

COUNTING the ballots in the Screen Publicists' Guild New York election, Charles Kramer, NLRB examiner is watched by Joseph Gould, left, president; Irving Kahn, 20th-Fox chairman; Richard Gavin, RKO, and Charles Cohen, MGM chairman. The Guild won, 172 to 19. See page 69.

TWENTY-FOUR FEATURES and 18 westerns were promised last week by Arthur Greenblatt, below, Producers Releasing sales manager. See page 40.



By Staff Photographer



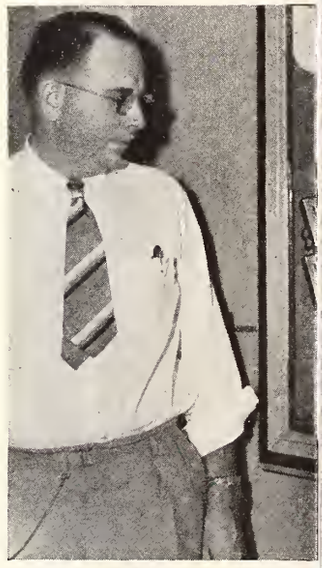
By Ed Sullivan

FIRST SIGNING, below, of a block-of-five contract for the 1941-42 season is claimed by RKO. The buyer is Charles Truran, Park Theatre, Meadeville, Pa., who signed, according to the company at 1:05 P.M. July 18th. Official witnesses for RKO are Ned Depinet, Harry Michalson and Herbert Greenblatt.





EXHIBITORS at the RKO Radio trade screenings in Los Angeles are: Above, Mrs. J. E. Dodge, Mayfair, Ventura, Cal.; Hugh W. Bruen, Wardman, Whittier and Roxy, Whittier, Cal.; and James Edwards, Jr., Edwards circuit, Los Angeles. Left, P. C. Peterson and W. E. Shipley, Gem and Empire, Salt Lake City. Right, Ralph E. Perkins, Mesa, Victorville, Cal.







By Metropolitan



By Metropolitan



By Metropolitan

MGM CUSTOMERS at the company's first trade showing, "Lady Be Good", in New York were: Above, Jack Birnbaum and Sam Rinzler, Randforce circuit, and Eddie Stern, Rugoff and Becker circuit. Above left, Edmund Mantell, Art and Tiffany theatres, the Bronx; Ralph Pielow, MGM branch manager, and Michael Ruden, Rapf and Ruden circuit. Left, Charles Steiner, Palestine, New York; Max Wallack, Orpheum, New York, and Abe Ludacer, Manhattan, New York.

COSTS AND POOR ATTENDANCE SEEN MOVING SCREENINGS TO EXCHANGES

Companies Study Reports and Cost of Trade Shows, Expect Low Screening Budgets to be Set for Major Exchanges

General sales managers and home office accountants were taking a careful look at costs this week as trade shows of the first groups of new consent decree pictures were completed in most exchange enters. Officials of Metro-Goldwyn-Mayer, RKO and 20th Century-Fox, all of whom have screened their first pictures for September selling, studied reports of costs, attendance and exhibitor reaction forwarded by exchange and regional managers and weighed the advisability of moving all screenings to exchange projection rooms.

Particularly they questioned the value of screenings in large theatres. Attendance, in most cases below the anticipated level, suggested that with subsequent blocks-of-five the would meet consent decree requirements by screening them in the projetion rooms of their exchanges, rather than going to the expense of hiring theatre, ushers, extra projectionists for more elaborate shows. There was a general impression that the effort to "show and sell" at the same time was unsuccessful.

Fox Uses Exchanges

In the first blocks of five 20th Century-Fox was the only company to schedule all of its pictures for exchange screening rooms. With the sole exception of Indianapolis where the company used a theatre, it showed its pictures in double bills, twice each, in 33 exchange centers.

Paramount used exchange screening rooms for nine of its 35 branches. In other cities it used its circuit and other theatres. RKO for its first block used screening rooms in three out of 32 cities. MGM which showed first three of its pictures in 65 cities used theatres in every case.

The total bill for the first trade showings was not known at the offices of any of the four consent decree signers on Wednesday. None had budgeted in advance for the first screening, instructing exchange men to go ahead, and send accounts back to the home offices. It is expected, however, that after study, expenses will be strictly prescribed for each local situation in the future.

Estimates of the costs varied. There was unanimous agreement, however, that it was cheaper, by far, to hold screenings in the exchange. There was also a consensus that that is where all trade shows will soon be moved unless there is a sharp pickup in attendance. It was agreed that it is impossible to trade-show a block under the present arrangement for much less than $1,000 per picture. One spokesman pointed out that the difference between exchange and theatre costs would hire a lot of ace salesmen during a year.

At RKO it was reported that figures for the screenings, completed last Saturday were not yet computed. A spokesmen said he would not be surprised if the bill topped an average of $50 per screening. Metro estimated that its screenings, all in theatres, cost up to $65 each. Only one house on its list, the Astor in New York, was owned by Loew's. A published statement that the MGM bill was $1,000 a picture was characterized as "somewhat low" by a spokesman. Paramount's costs were still to be studied, but again a spokesman set "close to $50" as the cost of each theatre screening. He pointed out that it was necessary to hire ushers, porters, stagehands and two men for the booth, according to union rules, in most cities. Official comment was not available from Fox quarters but it was reported that the company was well pleased with its policy of scheduling the first screenings in exchanges only.

From Michigan it was reported that poor upstate attendance at MGM trade shows had prompted plans to abandon Saginaw and Grand Rapids screenings.

William F. Rodgers, MGM general sales manager, returning to New York from Chicago Wednesday, said Metro would complete its present trade showings according to its announced schedule but that it would consider changes for subsequent screenings beginning late in August. "Unless interest in the showings increases it would seem that projection rooms can take care of them in the future," Mr. Rodgers said.

RKO Reports Its First Blocks-of-Five Deals

The signing of new-season contracts was reported this week from exchanges in widely separated sections of the country. There was not, however, the flood of sales which some managers expected to follow when salesmen collared customers at the end of the initial screenings. There seemed to be a tendency on the part of those who witnessed the screenings to go home and think about the pictures before they bought them.

RKO cited a contract signed at Pittsburgh on Friday, July 18th, with Charles Truran,

(Continued on following page)

Oklahomans Hit Showing Costs, Time; Will Rely on Trade Press

by FREDERIC SCHOFIELD
in Oklahoma City

Most Oklahoma exhibitors will depend more on trade paper reviews and word-of-mouth reports instead of attending the trade showings in the Oklahoma City exchange center during the coming year. Reasons advanced are that exhibitors cannot give their time two to three days a week witnessing pictures in Oklahoma City with the additional expense of gas and oil, hotel bills and the like while they are away from home. Most exhibitors have been booking pictures blind for many years past and will continue to do so, it is contended.

The first trade showings held in the Uptown theatre in Oklahoma City by MGM and RKO have resulted in the attendance of only a handful. Fifteen were the most at any one showing.

Lack of any cancellation in block-of-five pictures was advanced by Morris Loewenstein, president of the Theatre Owners of Oklahoma, as the chief reason for lack of attendance at trade showings.

"Exhibitors know what they are going to buy anyway," said Mr. Loewenstein, "as there is a limited supply of product available to them. Why should they make a trip to Oklahoma City to look at something they don't have cancellation on? If the film companies will introduce a reasonable cancellation clause, they might have better exhibitor attendance at the trade showings."

Oklahoma exhibitors served by the Paramount exchange have told film salesmen that they cannot move to Oklahoma City to witness trade showings and that they will continue to buy pictures blind or ask the opinion of someone who has seen the film.

Ed Chumley, Paramount head booker, said that for more than a year Paramount held regular Monday screenings for exhibitors but as a general rule only a few exhibitors attended these showings each week, with the exception of pictures which were conceded to be real hits. This practice was discontinued by the Oklahoma City exchange about six months ago because of the poor attendance.

Walter B. Shuttee, operator of the Max and Ritz, Cherokee, Okla., said he would depend on trade paper reviews to guide him in his buying because he did not have time to attend the many trade showings in Oklahoma City and tend to the operations of his houses at the same time. "Even the boys here in Oklahoma City don't have time to see these pictures," he said. Mr. Shuttee is former general manager of Standard Theatres circuit in Oklahoma City.

Athol Boyter, manager of the Boyter booking agency, located on film row in Oklahoma City, has announced that he will see all trade showing of 1941-42 product and will keep a file of his reactions to each film for the convenience of his clients who are mostly independent exhibitors over the state. He now serves about 25 exhibitors in the Oklahoma City exchange territory.

TRADE SHOWS PROVE POOR DRAW

(Continued from preceding page)
operator of the Park theatre in Meadville as its first block-of-five sale. The pact was signed by Herbert Greenblatt, Pittsburgh manager, with ceremony, in the presence of Ned E. Depinet, general sales chief, and Harry Michalson, shorts subjects sales head.

The Minneapolis RKO exchange, barred by the Minnesota anti-decree law from selling in that state closed its first deal with a Fargo, N. D., operator. C. J. Dressell, RKO exchange manager, signed Francis Aamoth, operator of the Roxy. Raymond Nolan, the company's St. Louis manager, signed the exchange's first block-of-five deal with Harry Pittner of Fairfield, Ill.

Reports from the Field On Advance Screenings

From the field reports were received that branch managers had been told not to release any further details on trade show attendance, exchange operations and new season sales in their areas. Officials for RKO and MGM home offices, the companies cited at Seattle and Philadelphia as having revised the rules for screenings, denied that a "closed session" policy had been ordered for future trade-shows.

Typical comments and average attendance figures were contained in the following reports from the field:

Exhibitors in the Minneapolis territory haven't the time nor the money to attend trade screenings of new pictures, Fred Strom, secretary of Allied Theatre Owners of the Northwest, declared after a trip through Minnesota, Wisconsin and the Dakotas.

Trade screenings began last week, and while the turnout was fair at the first sessions, it dropped to a low figure thereafter.

Strom said exhibitors in rural sections told him they couldn't afford to make trips to Minneapolis to see the pictures. City exhibitors told him they hadn't time to attend more than a very few of the screenings.

Most local screenings have been held at the St. Louis Park theatre, located in a suburb of Minneapolis. Mr. Strom said owners were dissatisfied with this, believing that screenings should be held in exchanges, where business is transacted.

At St. Louis, Harry C. Arthur, general manager of Fanchon & Marco, Inc., declared the trade screenings were "more or less a nuisance" and were costly to exhibitors. The former practice of holding private screenings and depending on trade papers and trade comment for selection makes the new screenings "wholly unnecessary," is Mr. Arthur's opinion.

RKO Branch Manager Raymond Nolan said the first week's screenings were "fairly successful" but below expectations. He estimated 250, of whom 125 were exhibitors, attended the five screenings. Some of the out-of-town exhibitors, who traveled as much as 150 miles to St. Louis, stayed in town for three of the five screenings. About 8 of the 125 represented circuits.

New Haven's first group of screenings, including five RKO sessions and one Metro matinee, brought a disappointing response from the territory, which is compact enough to make the showings accessible to almost every exhibitor without an over-night stay. It is estimated that only 25 accounts were represented at the showings.

However, several representatives of each account were present, and most of those who attended said the shows aided in both buying and booking. All showings have been in theatres, although 20th-Fox has scheduled its screenings beginning July 23 at its own screening room, two-a-day.

Dr. J. B. Fishman, president of Allied Theatre Owners of Connecticut, stated that various members of the group would grade pictures and compare notes and discuss values at Allied meetings for the benefit of exhibitors who did not preview.

All screenings at Portland, Ore., will be attended by a committee of Pacific Coast Conference ITO members who will report to the membership on qualities of product screened. Personnel of the committee changes at each show.

The ITPA of Wisconsin has organized a screening committee which will attend tradeshows and submit reviews of the pictures. The first report of this committee, the members of which are anonymous, will go to all members of the association but subsequent reports will be sent to members in good standing only, according to Harry Perlewitz, business manager. The program is expected to save exhibitors from distant points in the time and expense by making it unnecessary for them to attend screenings in Milwaukee.

Exhibitors Show Lack of Interest

Generally the opinion of exhibitors attending the Milwaukee trade-shows of RKO and MGM seemed to be that they would result in helping to put showmanship back into the business. Even the skeptics indicated that they felt they would benefit from the showings.

In Philadelphia, reports said, exhibitors have manifested lack of interest in mass screenings at a downtown theatre. As a result, MGM which suffered a reduced attendance of 59, compared with the first week's 90, will schedule its third screening on July 28th, at the MGM exchange projection room, at the hours of 10 A.M., 2 and 4 P.M. This will permit theatre men to attend at their convenience.

It St. Louis, 30 exhibitors, including five from circuits, attended RKO's showing last week, and about 50 appeared for the second MGM preview compared with 75 who turned up for the previous week's screening.

Albany consensus indicated that trade-shows there will continue to be failures because of exhibitors' indifference. Twenty-five attended MGM's second screening. Several of those present were from the Fabian and Warner circuits.

About 200 exhibitors, including 66 representatives of theatre circuits and independents, attended RKO's trade-show of "Citizen Kane" last Friday in New York. It was the fourth screening of the company's first block-of-five. The last of the block, "Lady Scarface," was shown the following morning to about 50 persons.

Los Angeles Showing Shifted

Following poor attendance in Los Angeles at MGM's first week of screening at the Victoria Hotel, the company shifted its second show to the Ambassador Hotel theatre.

In Des Moines, an average of 20 exhibitors attended each day's showing of RKO's block-of-five there. General comment on the pictures was good with "very favorable" for "Citizen Kane." A number of independents plan to attend all screenings.

Word from New Orleans reported that 20 exhibitors attended MGM's trade show there this week, and in New Haven, a total of 140 representatives were present at RKO showings last week. "Citizen Kane" drew the largest crowd at the screenings.

Fifty exhibitors in Portland, Oregon, attended RKO's second trade-show there last Friday and 75 turned out for initial MGM preview.

Reports from Dallas were that 80 exhibitors were present at the MGM trade show there this week.

A total of 146 theatres in 78 towns were represented at the Charlotte, N. C., MGM tradeshow last week, with 18 exhibitors or their representatives turning out for RKO's screening there.

"Little Three," Independents May Also Trade Show

Moves by the distributors, not bound by the consent decree, to institute trade screenings of their new product for the convenience of exhibitors visiting exchange centers were reported from Hollywood this week. Dates and time are being selected so they will not conflict with Big Five screenings but will follow or precede them so closely as possible.

Spokesmen for the Little Three at New York on Wednesday indicated that after observing the results of the required trade shows they saw no point in running screenings of their own.

A. Montague, sales manager for Columbia, reiterated his company's decision not to hold trade shows in the decree manner but said that if any exhibitor requested a screening he would be accommodated. Arthur Kelly, United Artists sales chief, said no advance screenings will be held by UA except for occasional pictures of unusual interest as has been the custom. W. J. Heineman at Universal said his company had not plans for advance trade screenings. "What would be the point?" he asked, referring to lack of exhibitor interest in decree showings.

At Des Moines, Forrest Judd, Monogram distributor was among the first to set showings to attract exhibitors in town for Big Five screenings. During the first week of trade-shows he alternated two westerns in daily showings.

The technique of previewing product in blocks of five has been adopted by Herbert W. Givens, franchise holder of Producers Releasing Corp. in Philadelphia. Selecting dates not to conflict with the screenings arranged by the consenting distributors, Mr. Givens has arranged for a trade preview of PRC's "big five" on August 5, 6 and 7 at the Vine street screening room. Scheduled at 2 P.M., the first day he will preview "Paper Bullets" and "Billy the Kid in Sante Fe"; the second day showing "Gambling Daughters" and "Reg'lar Fellers"; and "Desperate Cargo" on the third day.

Radio Again Faces Commission Hearings

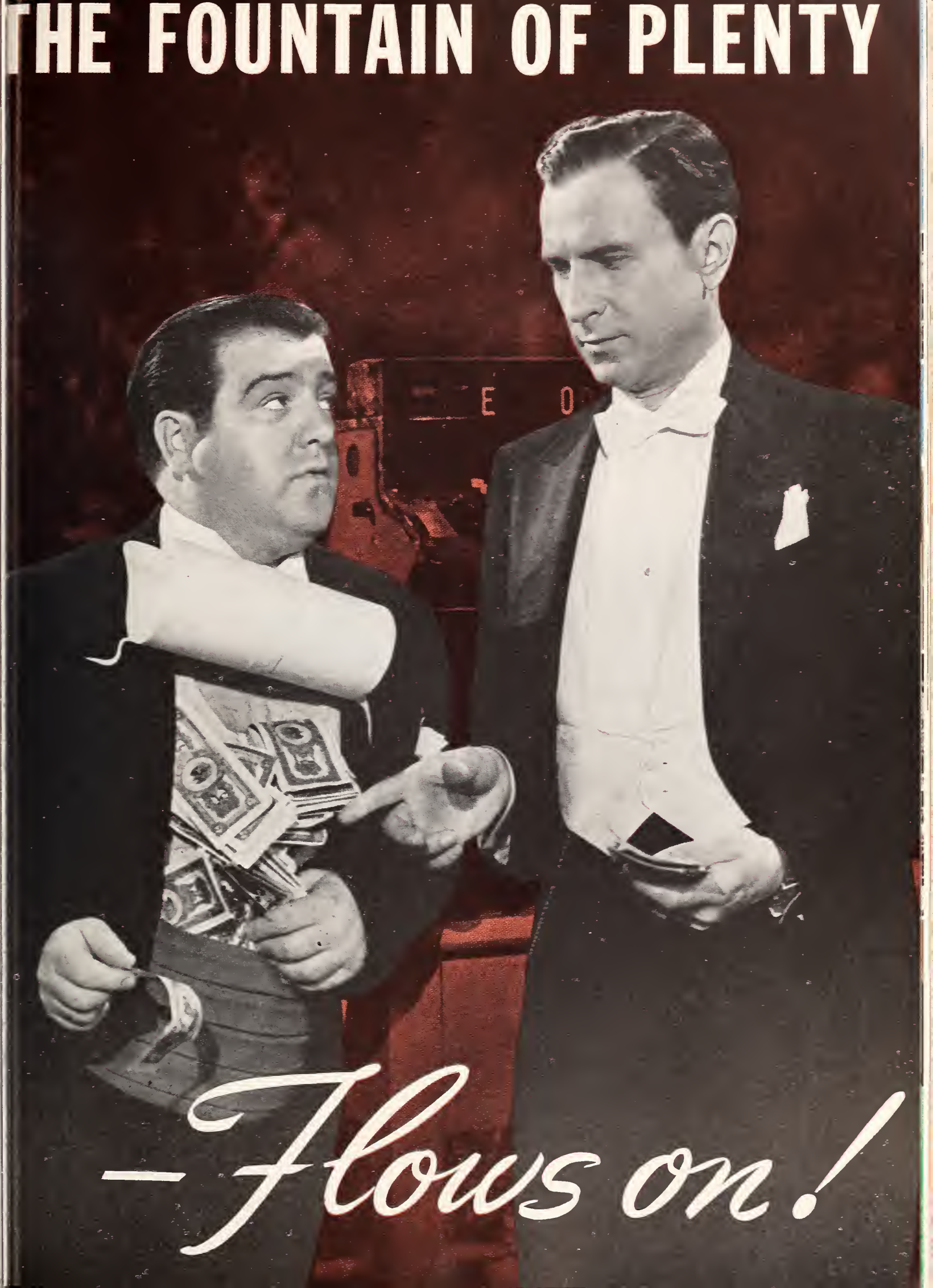
Washington heard the Federal Communications Commission, arbiter of the airwaves, this week finally launch hearings on two important radio issues, radio monopoly and newspaper ownership of radio stations.

Tuesday, James Lawrence Fly, FCC chairman, announced that execution of the network monopoly regulations had been postponed from July 30th to September 16th. Also, he offered the networks a two-year license extending station affiliation contracts pending further hearings on the option rules.

Newspaper ownership of broadcasting stations, which the FCC is examining to see if it unduly concentrates control of media of public expression, got its first hearing Wednesday, after the Commission refused requests to abandon the hearings.

Fighting words marked the first session when Elisha Hanson, attorney for the ANPA and Judge Thomas D. Thacher, Newspaper-Radio Committee lawyer, clashed with Chairman Fly over the Commission's right to discriminate among applicants for licenses.

THE FOUNTAIN OF PLENTY



— flows on!



THE FOUNTAIN OF PLENTY—Flows on *From UNIVERSAL*

WITH

BUD ABBOTT and LOU COSTELLO



National Release to 16,000 Waiting Box offices—

AUGUST 8th

A UNIVERSAL PICTURE

"HOLD THAT GHOST"



with

RICHARD CARLSON **JOAN DAVIS** **MISCHA AUER**

The ANDREWS SISTERS

TED LEWIS AND HIS ENTERTAINERS



Screen Play by Robert Lees • Fred Rinaldo • John Grant
Original Story by Robert Lees • Fred Rinaldo

Directed by
ARTHUR LUBIN

Associate Producers:
BURT KELLY • GLENN TRYON

SPYROS AND CHARLES SKOURAS TELL TRADE HOW DECREE SHOULD WORK

See Revitalization of Exhibition as Well as Distribution, with New Opportunities for Flexible Policies for Salesmen, Theatres

Two of the country's leading exhibitors—Spyros Skouras, National Theatres president, and Charles Skouras, Fox West Coast head—last Thursday told the 20th Century-Fox convention, in particular, and the industry in general, how the Consent Decree would and should affect all branches of the business.

Addressing the Los Angeles conclave, Frere Spyros saw the Decree as a revitalizing and regenerating agent for all production, distribution, exhibition, advertising and exploitation; Frere Charles viewed it as presenting the opportunity for creation by every exhibitor of a "flexible" policy for his theatre, to extend playing time on all worthwhile pictures in order to obtain every available dollar in the domestic market.

Sees Purge of "Deadwood"

Never known for soft-speaking on matters affecting the industry, the Skourases let go with both barrels, the National Theatres chieftain evidencing particular pleasure in envisioning the elimination from the business of "deadwood," "inefficients" and "Hollywood yes men."

"In my opinion," Spyros said, "the consent decree will regenerate and revitalize the industry in all its branches. By virtue of sales in groups of five, or selling singly, mass production will go. Pictures will be 'tailor made.' Budgets will be set up by the picture and not by the year. No longer will a picture be measured by its budget instead of by its quality. The realization that he won't be sold down the river a year before his picture is made or conceived will stimulate the imagination of the low budget producer. He will be inspired by the knowledge that if he injects quality into his picture, it will return a price commensurate with its entertainment value.

"Under this plan, no longer will the parasites, sluggards, incompetents—and the well known Hollywood 'yes men'—be able to live year after year and have their inefficiency concealed by the productive efforts of able and creative minds.

"They will be discovered immediately, and thereby waste in the studios will be curtailed.

"No longer will terms on deserving box office pictures be reduced to equalize the poor results of mediocre box office attractions. Pictures will be sold on merit. The rule of 'the survival of the fittest' will prevail.

New Opportunity

"As at the beginning of the business, when it grew from the nickelodeon into one of the country's largest industries, the distributor will again function as the nerve center between production and exhibition, as the guiding spirit in the development of the industry.

"As the business progressed, the appearance of circuits brought responsibility, character and dignity to it, and the 'fly by night' disappeared. However, in my experience, the appearance of the affiliated circuit created a condition whereby it took away the functions of distributors and exhibitors in every important community throughout the country and transferred them to New York, where a few would buy from a few for practically all the theatres in the country, and this same few could book all the principal theatres in the country. After that, the distributors and the theatre men in every city of the nation became stooges.

"Now, distribution and the theatres are back again in the hands of the people who should sell the pictures and those who book and manage the theatres.

"By virtue of these changes in production, exhibition and distribution, the advertising department will be revitalized and once again hold the position it formerly enjoyed in American business, when the motion picture industry was considered the most progressive advertiser.

"Showmanship will be restored but the brunt of the responsibility will fall upon the shoulders of you gentlemen as distributors.

"Selling pictures five or less at a time is not the same as selling one or two years' product at a time. You must prepare yourselves to cultivate your customer's confidence and serve and help him. Whether you sell him flat rentals or percentage, the minute you enter an agreement with him you become his partner. No sooner does the ink dry on one contract, than you try to sell him a new group of pictures. Consequently, this close relationship must be founded on a sincere desire to help your account if you are to derive the maximum benefits under the new plan of merchandising film."

"Cannot Have Fixed Policy"

Brother Charles, who followed him, declared:

"Today a salesman's job is not only to sell pictures, but he must enthuse, stimulate and help the exhibitor, with his policy, advertising, exploitation and in any other way that he can.

"The exhibitor must be educated to the fact that a fixed policy cannot exist any longer. We of Fox West Coast Theatres have no fixed policy. We take each picture, analyze its potentialities, discuss it, plan an intelligent, comprehensive campaign, then book it and squeeze out every day of playing time the picture deserves.

"This can only function where the exhibitor has no fixed policy.

"It is the duty of you salesmen to inform and educate the exhibitor to the realization that today it is imperative for a theatre to operate on an extremely flexible basis. If a picture has quality and entertainment appeal, the ordinary fixed policy of playing it, for example, three days, could be extended into five days, a week, two weeks or longer if it does business."

Commenting that Fox West Coast returned to 20th Century-Fox as much for the season just ending as the one before, Charles said:

"I am not bragging, but if every exhibitor in America followed our methods, and our policies, 20th Century-Fox would not need revenue from Europe, South America, the Orient or anywhere else.

"It would get its negative costs here in the United States, besides a very substantial profit.

"But this cannot happen until every exhibitor you do business with adopts a flexible policy and gives your pictures the playing time they deserve."

"LOVE INTEREST" CAUSES SLUMP

A new cause of the alleged box-office slump was discovered by Joseph Conway, operator of a suburban circuit in Philadelphia. Making a personal survey of 100 male patrons as to why they didn't come to the box-office anymore, Mr. Conway learned that the chief reason was that there was too much "love" in the pictures shown.

As a result of the survey, Mr. Conway has inaugurated a "Father and Son Night" each Tuesday at his Egyptian theatre, offering westerns, thrill and horror pictures—anything but "love."

More Authority for 20th Century-Fox Salesmen

Field salesmen of Twentieth Century-Fox henceforth will have more authority, befitting their new stature under the Federal consent decree, they were told on Saturday, last day of the company's annual sales convention, which began Wednesday, July 16th, at the Ambassador Hotel, Los Angeles. It was a convention at which 52 pictures were announced as the program for 1941-'42 (see MOTION PICTURE HERALD of July 19th), their names and casts disclosed, and discussed, and new company procedure under the decree exposited and argued. Chief speakers were such executives as Darryl F. Zanuck, vice-president in charge of production; Charles F. McCarthy, director of advertising and publicity; Herman Wobber, general sales manager; and Sidney Kent, president.

It was Mr. Wobber who forecast the new authority for Fox salesmen; an authority given to "streamline" sales operations, necessitated by the decree's provisions that films be shown in each territory, and sold in each territory, in blocks of five. These are provisions that call for more decision, and more important decisions, by the local "man on the spot," though, as of old, supreme authority will rest at the home office.

Mr. Wobber asserted that the field sales forces will be allowed to close any deal in which pre-determined prices are obtained.

Previously, on Wednesday, July 16th, Mr. Kent had stressed, through a message read by Joseph M. Schenck, former chairman of the board, "speed in selling" and "new faces" among company stars.

Mr. Kent asserted the latter would make a great difference in the company's record for the year.

He also recalled the 1932-'35 critical period, and said that in the current period the company must get back at least its negative cost domestically, and expect from remaining foreign markets its "gravy."

Mr. Wobber, Saturday, praised the new program already detailed, and added that "for the first time," Mr. Zanuck had adequate help, from producers the company lately acquired. He cautioned, however: "Mr. Zanuck is working with an unlimited budget. It is, however, impracticable to invest in production more money than the sales forces can obtain for the product."

Harry Brand, studio publicity director, commented anent the "new faces" needed and praised the cooperation of the local Hollywood press.

Truman Talley, vice-president of Movietone News, outlined the short subjects program. There will be 104 newsreels, 52 short subjects, including 26 Terrytoons and 26 subjects in the following series: "Magie Carpet of Movietone," "Adventures of a Newsreel Cameraman," "Sports Reel," and "The World Today."

The following release dates were announced: Aug. 1, "Charley's Aunt"; Aug. 8, "Dressed to Kill"; Aug. 15, "Wild Geese Calling"; Aug. 22, "Private Nurse"; Aug. 29, "Sun Valley"; Sept. 5, a "Charley Chan" subject; Sept. 12, "Belle Starr"; Sept. 19, "He Married the Boss's Daughter"; Sept. 26, "A Yank in the RAF"; Oct. 3, a Jane Withers vehicle."


DATE FROM
NOW TO
NEW YEAR'S!

ELIMINATE THE ??? FROM YOUR BUSINESS!

You need pictures . . .

You need box office pictures

And you need them regularly!

UNIVERSAL

OFFERS YOU BONDED RELEASE DATES—TOP RANKING PRODUCT—FROM NOW TO NEW YEAR'S...



Date from now to New Year's!

AUG. 8

BOYS! It's sacrilege to date this one in with anything less than a solid gold pencil!

BUD ABBOTT & LOU COSTELLO in HOLD THAT GHOST

with

Richard Carlson • Joan Davis • Mischa Auer
THE ANDREWS SISTERS
and TED LEWIS and his Entertainers

Screenplay by Robert Lees, Fred Rinaldo, John Grant
Original story by Robert Lees, Fred Rinaldo

Directed by
ARTHUR LUBIN

Associate Producers
BURT KELLY • GLENN TRYON



Ted Lewis, himself, and his magic!

Long-legged Joan Davis, on the prowl!





The Andrews Sisters divin' into jive, deeper and hotter than ever!

Shooting completed! Now being edited!

AUG. 15



A picture that explodes its pent-up story of men, a maid and magnificent adventure!



FRANK LLOYD PRODUCTIONS, INC., *presents*

"THIS WOMAN IS MINE"

starring

FRANCHOT TONE ★ JOHN CARROLL
WALTER BRENNAN ★ CAROL BRUCE
NIGEL BRUCE ★

Based on a story by Gilbert Wolff Gabriel

Produced and Directed by
FRANK LLOYD

Associate Producer, Jack H. Skirball

A UNIVERSAL PICTURE





Marking the screen debut of Carol Bruce—the most publicized stage star of the year!

Shooting completed! Now being edited!

Date from now to New Year's!

Cyclonic Action! . . . Itchy-Fingered Desperadoes . . .
Blasting History's Pages with Leaden Slugs of Defiance!

ROBERT STACK ★ ANN RUTHERFORD
in
BADLANDS of DAKOTA
with **RICHARD DIX**
FRANCES FARMER
BROD CRAWFORD
HUGH HERBERT • ANDY DEVINE • FUZZY KNIGHT
LON CHANEY, Jr. and THE JESTERS • Dwight Latham
Walter Carlson • Guy Bonham





Directed by ALFRED E. GREEN
Assoc. Producer GEORGE WAGGNER

SEPT. 5

Now shooting!

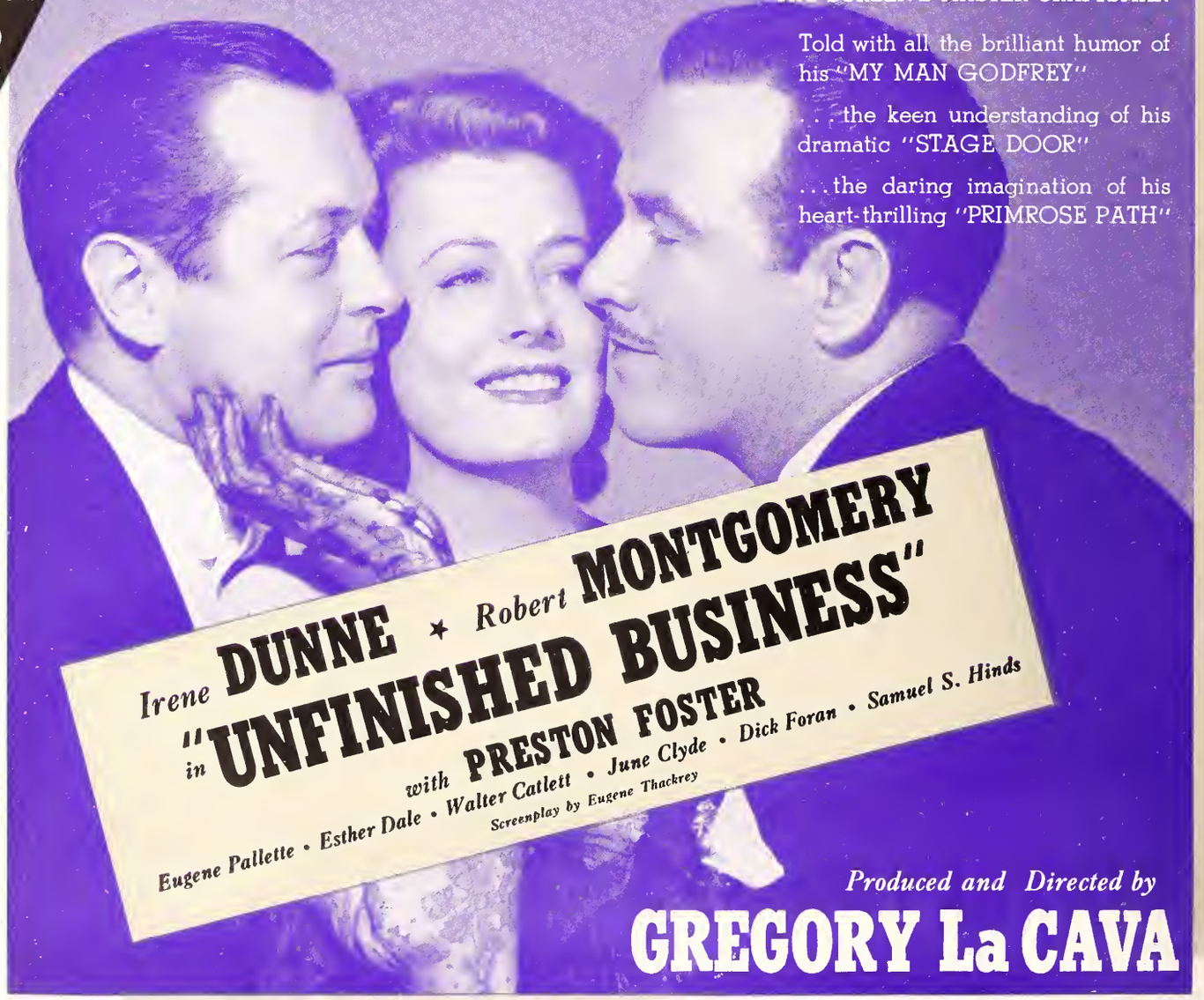
SEPT. 12

Another masterpiece!...from **GREGORY La CAVA**
THE SCREEN'S MASTER CRAFTSMAN

Told with all the brilliant humor of his "MY MAN GODFREY"

. . . the keen understanding of his dramatic "STAGE DOOR"

. . . the daring imagination of his heart-thrilling "PRIMROSE PATH"



Irene **DUNNE** ★ *Robert* **MONTGOMERY**
in **"UNFINISHED BUSINESS"**
with **PRESTON FOSTER**
Eugene Pallette • Esther Dale • Walter Catlett • June Clyde • Dick Foran • Samuel S. Hinds
Screenplay by Eugene Thackrey

Produced and Directed by
GREGORY La CAVA

Shooting completed! Now being edited!

Universal's
onded release
dates!



LIKE MUSIC AT THE CASHIER'S CAGE!

Jane **FRAZEE** *in*

SING *Another* CHORUS

with

JOHNNY DOWNS · MISCHA AUER · WALTER CATLETT SUNNIE O'DEA · IRIS ADRIAN and ROSARIO & ANTONIO



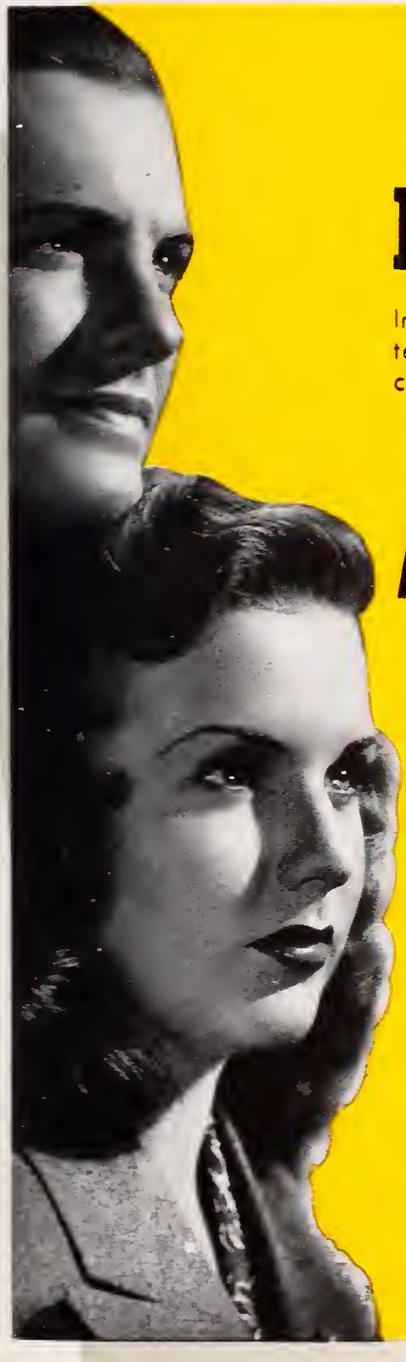
Screenplay by Marion Orth • Paul Gerard Smith • Brenda Weisberg • Original story by Sam Robins

Directed by Charles Lamont
Associate Producer, Ken Goldsmith



SEPT. 19

Completed!



A showman's dream of casting comes true!

DEANNA **DURBIN** ★ CHARLES **LAUGHTON**

In a surprise, different characterization your patrons have clamored for!

Back to his great human roles, warm and comedy-filled.

in

A Henry Koster Production

ALMOST an ANGEL

with

ROBERT CUMMINGS

Always winning, this time best!

MARGARET TALLICHET
GUY KIBBEE
CHARLES COLEMAN
WALTER CATLETT

Directed by

HENRY KOSTER

Produced by

JOE PASTERNAK



SEPT. 26

Now shooting!

Date from now to New Year's!



OCT. 3

Completed!

THE BIGGEST MONEY COLOSSUS EVER TO SWELL YOUR BOX OFFICE!

OCT. 10

THE GREATEST TITLE IN SHOW BUSINESS!

HELLZAPOPPIN

As played on Broadway and through the country for 4 money-mint years!

starring **OLSEN** *and* **JOHNSON**
MARTHA RAYE
with
JANE FRAZEE · MISCHA AUER
KATHERINE JOHNSON · LEWIS HOWARD · ROBERT PAIGE

Directed by
H. C. POTTER
Associate Producer
GLENN TRYON

A MAYFAIR PRODUCTION

Now shooting!

niversal's onded release dates!

OCT. 17

A title that's a heart-throb by itself . . . and a star whose emotional depth will stir the country!

RANDOLPH SCOTT ★ ELIZABETH BERGNER

in

"PARIS CALLING"

(Tentative Title)

Produced by
BENJAMIN GLAZER



Now shooting!

OCT. 24

BURMA CONVOY

[TENTATIVE TITLE]

with

Charles Bickford • Evelyn Ankers • Keye Luke • Frank Albertson • Cecil Kellaway

Original screenplay by Stanley Rubin and Roy Chanslor
Directed by Noel M. Smith
Associate Producer, Marshall Grant



Completed!

Date from now to New Year's!



The two sta... either of wh... appearance i... picture is a gu... antee of box off... come to you ... gether, as in th... "Back Street"

Charles **BOYER** ★ *Margaret* **SULLAVAN**

in

APPOINTMENT *for* LOVE

OCT. 31

Produced by
Bruce Manning
Who Produced "Back Street"

Directed by
William A. Sei...
Who directed "Hired Wife" and "Nice Girl?"

Now shooting!

NOV. 7



A NEW *strange figure of femininity to capture the interest of the nation's sensation-loving moviegoers!*

Captive Wild Woman

featuring
"THE WILD WOMAN"

Shooting starts August 18th

Universal's bonded release dates!



Here are the most robust moments in the life of a real man . . . a big shot who dabbled with short shots—and put them all away!

NOV. 14

W. C. FIELDS
in
"The GREAT MAN"

with GLORIA JEAN, BUTCH and BUDDY

Directed by EDWARD CLINE





Now shooting!

NOV. 21



The MERRY MACS *and Baby* SANDY
in "MELODY LANE"
[TENTATIVE TITLE]

She's getting bigger every day, bigger in size and bigger in draw; climbing right up into the heart of the nation!

Shooting starts September 2nd!

Bud ABBOTT *and Lou* COSTELLO
in
RIDE 'EM COWBOY

with
The Merry Macs · Dick Foran · Johnny Mack Brown
Anne Gwynne · Samuel S. Hinds
and Ella Fitzgerald

Directed by ARTHUR LUBIN

Associate Producer ALEX GOTTLIEB

YOU'LL FEEL YOU'RE RAIDING THE U. S. MINT AGAIN, BUT HERE THEY ARE...THE TWO GREATEST TICKET SELLERS SINCE NOAH PEDDLED ANNIE OAKLEYS FOR HIS ARK!



NOV. 28

Now shooting!

Date from now to New Year's!



Hugh
HERBERT
in
NOBODY'S FOOL



DEC. 5

Shooting starts August 4th!

THERE has never been a year in the history of the motion picture industry without some figure of grotesque horror stimulating the boxoffice to surprising heights...

The WOLF MAN

A picture and a character that will catapult itself to land among the top imaginative masterpieces of all time!



DEC. 12

Shooting starts September 8th!



MERMAID IN DISTRESS

A fanciful tale of an impatient mariner and a sea-girl he met in a dive . . .

Associate Producer, VAUGHN PAUL

Shooting starts September 2nd!

DEC. 19

Universal's bonded release dates!



AS AMERICA WANTS HER
in a story touched with heart and humor!

Deanna DURBIN

THEY LIVED ALONE

(tentative title)

Produced by
BRUCE MANNING

Original Story by
SONYA LEVIEN

DEC. 26

Shooting starts September 15th!

---

3 Thrill-laden, sweeping adventure pictures

starring

DICK FORAN • LEO CARRILLO • ANDY DEVINE

"SUMATRA" • "THE SONORA KID"

SEPT. 19 — "ZAMBEZI" — DEC. 26 — NOV. 21

Hoof-pounding, lead-spitting pictures, starring

3

JOHNNY MACK BROWN
FUZZY KNIGHT and **NELL O'DAY**

"MAN from MONTANA"	SEPT. 5
"The MASKED RIDER"	OCT. 24
"ARIZONA CYCLONE"	NOV. 14

Better Shorts for Better Entertainment

13 TECHNICOLOR CARTOONS
Featuring Andy Panda and his Pals • Created and Produced by Walter Lantz

13 TWO-REEL PERSONALITY and NAME-BAND MUSICALS
(Each with different title)

15 VARIETY VIEWS
(Each with different title)

15 STRANGER than FICTION
(Each with different title)

A TWO-REEL SPECIAL FEATURETTE

4 SUPERIOR SERIALS
"Riders of Death Valley" • "Sea Raiders" "Head Hunters of the Amazon" "The Gang Busters"

THE UNIVERSAL NEWSREEL
(2 Issues weekly)

Here they are—Ready to date

FROM NOW to NEW YEAR'S!

AUG. 8	**HOLD THAT GHOST**	*Abbott and Costello make the ghost walk*
AUG. 15	**THIS WOMAN IS MINE**	*Frank Lloyd produces and directs a sea story*
SEPT. 5	**BADLANDS OF DAKOTA**	*All-star titan of adventure action*
SEPT. 12	**UNFINISHED BUSINESS**	*La Cava directs Irene Dunne and Robert Montgomery*
SEPT. 19	**SING ANOTHER CHORUS**	*Romance set to sing and swing*
SEPT. 26	**ALMOST AN ANGEL**	*Durbin, Laughton, Cummings, Koster and Pasternak*
OCT. 3	**MOONLIGHT IN HAWAII**	*Brightlights on the marquees*
OCT. 10	**HELLZAPOPPIN'**	*Olsen and Johnson in Broadway's greatest show*
OCT. 17	**PARIS CALLING**	*Randolph Scott and Elizabeth Bergner star*
OCT. 24	**BURMA CONVOY**	*As thrilling and timely as tomorrow's headlines*
OCT. 31	**APPOINTMENT FOR LOVE**	*Charles Boyer and Margaret Sullavan*
NOV. 7	**CAPTIVE WILD WOMAN**	*Introducing the surprise star of the year*
NOV. 14	**THE GREAT MAN**	*W. C. Fields in his biggest moments*
NOV. 21	**MELODY LANE**	*The Merry Macs and Baby Sandy*
NOV. 28	**RIDE 'EM COWBOY**	*Abbott and Costello pay off again*
DEC. 5	**NOBODY'S FOOL**	*Hugh Herbert at his funniest*
DEC. 12	**THE WOLFMAN**	*Will outdraw Frankenstein and Dracula*
DEC. 19	**MERMAID IN DISTRESS**	*Gaited to make comedy history*
DEC. 26	**THEY LIVED ALONE**	*Deanna Durbin ready for your holiday season*



Printed in U.S.A.

UNCLE SAM BUILDING A LONG-RANGE THEATRE CIRCUIT FOR HIS SOLDIERS

Entertainment for 1,500,000 Men Becomes Big Business; Survey Shows Present Facilities at Each Camp in United States

On July 18th, there were 1,448,500 men in the United States Army. On Monday President Roosevelt asked that they be kept there.

That figure represents men habituated to the entertainments of a high routine standard. Reckoning each movie theatre to have 1,000 seats, 1,445 theatres would be needed to serve those men on an evening.

But the U. S. Army has only 344 theatres, and, according to information gleaned this week from the files of the United States Army Information Service, few of those theatres have as many as 1,000 seats. Some have only 250, some have 350.

Theatres are being built now, however, with a long-range view.

From the same files of the U. S. Army Information Service, it is seen that distances from Army posts to nearby towns are from one to 30 miles; and that the towns, in many instances, do not have theatres of sufficient seating capacity.

MOTION PICTURE HERALD this week considers it pertinent to present some information about the establishments of the new American Army; information enlightening to the exhibitor as a contributor to national defense, as a beneficiary of Army trade, and as a competitor to Army theatres.

Facilities Listed

Appended to this article, and to run for several weeks, is a survey of Army posts: of their theatre facilities and convenience to outside theatre facilities. Noted are the present strength or potential capacity of each post, the number of theatres existing and planned, seats of those theatres, the nearest town, and distances to those towns. It will serve not only to show exhibitors possibilities of new clientele; but also to inform him of opposition exhibition, represented by theatres at posts and it will show him the formidable loss to current exhibition represented by over one million men withdrawn from civilian life and living increasingly unto themselves, in theatre attendance at least, on post areas.

The information is obtained from the United States Army Information Service New York office and is the result of questionnaires sent from that office periodically in order to have at hand the most recent developments at each post.

Not noted in the survey are posts manned by civilians primarily, or by very small enlisted strength; posts such as shell loading depots, ordnance works, obsolete harbor forts, air force emergency landing fields, and the like. Army establishments in Puerto Rico, the Hawaiian and Philippine Islands, the Canal Zone and Alaska are excluded as are the new settlements in the Caribbean and the North Atlantic.

The figure of 1,448,500 men in the United States Army is by no means static. It is apparent from international, and Washington legislative developments that the eventual total may exceed 3,000,000.

Thomas Martell, heading the New York bureau of the Army Motion Picture Service, last week denied that film programs supplied Army post theatres were "way behind" regular theatre schedules—a charge heard frequently from some Army officers and certain of the new recruits. Mr. Martell observed that, naturally, Army post theatres have to observe normal clearance schedules, as demanded by local exhibitors; but that, despite the apparent lag which this might introduce, the majority of Army posts are getting new pictures. For the benefit of the visiting reporter, Mr. Martell displayed a program for the Fort Monmouth, New Jersey, theatre. It had recent pictures.

Mr. Martell intimated clearance had been adjusted amicably among distributors, the Army, and local exhibitors—a pattern, he asserted, which is, and will be, followed throughout the country, especially in the drawing up of new film contracts for the coming season. Theatres in the Army posts, it was noted, are newer, have in many instances more seats, and a larger clientele, to which local theatres have not the same access, and so they are entitled, in any "showdown," to better clearance, under the terms of the Federal consent decree.

However, the Army Motion Picture Service is not appealing to the decree. It is appealing, Mr. Martell intimated, to the local exhibitors' sense of fairness and patriotism, and to the special distributor-exhibitor committee, set up by the industry in the interest of aiding national defense. The committee, he said, including Abe Montague, general sales manager of Columbia; Neil Agnew, in the same post for Paramount; A. Julian Brylawski, Warner contact in Washington; Edward Grainger, head of the Feiber and Shea circuit; and Nate Yamins, independent exhibitors National Allies States Association director, and an exhibitor of Fall River, Massachusetts.

Whatever conflicts have arisen have been, and are being smoothed by this committee and the service, Mr. Martell said.

Buying on Percentage

Meanwhile, the Service is now buying pictures on percentage; on the same basis as "regular" exhibitors, Mr. Martell said. It also guarantees a minimum rental of $7.50. The departure from the flat rental method is not costing much more than the old method. Percentages now range from 20 through 30 per cent.

Of the 1,448,500 men in the Army ranks July 18th, 597,000 were "trainees"; 266,000 were National Guardsmen; 18,000 from the Regular Army, Reserve, and the one-year enlistment rolls; and 476,000 were from the Regular Army three-year enlistment rolls. Officers totalled 91,500, divided thus: Regular Army, 14,700; Na-

towns, their theatres, and seats.

TEN MILLIONS SEE MINE BUREAU FILMS

During the fiscal year ending June 30th, 1941, according to M. F. Leopold, supervising engineer of the Bureau of Mines, industrial films of the Bureau were shown to 10,910,762 persons on 111,045 occasions.

Although the Bureau now has 5,961 reels in its library with as many as 100 prints of each subject, the demand is so great due to the National Defense Program that at present subjects are being booked six months in advance.

The Bureau's film activities are produced in co-operation with American industrial firms, without the expenditure of Government funds.

There are, at writing, 482 Army posts. Of these, 170 now have over 1,000 men each. Thirty-eight posts have more than 15,000 men.

Following is a partial list of the posts, their personnel totals, their distances from nearest towns, their theatres, and seats,

ABERDEEN PROVING GROUND
Six thousand seven hundred men. Nearest towns: Aberdeen, Bel Air, Havre De Grace. Distance: four miles. Eleven tbeatres contemplated; 10 of 350 seats; one of 1038.

ADAMS FIELD, LITTLE ROCK, ARKANSAS
Capacity, one hundred eighty men. One and one-half miles to Little Rock center. No theatres.

FORT ADAMS, RHODE ISLAND
Capacity, three thousand men. Nearest town, Newport. Distance, three miles. One theatre, with 364 seats.

AIRBASE, ALBUQUERQUE, NEW MEXICO
Two thousand four hundred men. Nearest town, Albuquerque. Distance: two miles. One theatre, 254 seats.

FORT ETHAN ALLEN, VERMONT
Three thousand four hundred men. Nearest town: Essex Junction. Distance: two miles. One theatre, with 574 seats.

FORT ANDREWS, MASSACHUSETTS
Capacity 1,000 men. Nearest town: Hull. Distance: one quarter mile hy water, post heing on island. One theatre, 300 seats.

ARLINGTON CANTONMENT, VIRGINIA
One thousand men. Nearest town.: Washington. D. C. Distance: three and one-half miles. One theatre, 385 seats.

ARMY BASE, BOSTON
Capacity 500 men; 700 proposed. Nearest town: Boston. Distance: adjacent. One theatre, 100 seats.

ARMY MEDICAL CENTER, WASHINGTON, D. C.
Capacity 900 men; 1,700 proposed. Nearest town: Washington. Distance: six miles "down town." One theatre in Red Cross Building, with 1,000 seatss.

ARMY AND NAVY GENERAL HOSPITAL, HOT SPRINGS NATIONAL PARK, ARKANSAS.
Two hundred and fifty men. Nearest town: Hot Springs National Park. No distance. No theatres.

CAMP ASHLAND, NEBRASKA
Capacity, 2,000 men. Nearest town: Ashland. Distance: three miles. One state-owned theatre, 1,200 seats.

AUGUSTA ARSENAL, AUGUSTA, GEORGIA
Capacity, 50; proposed, 250. Nearest town: Augusta. Distance: three miles. No theatres.

BAER FIELD, U. S. ARMY BASE (AIR), FT. WAYNE, IND.
Eighteen hundred men. Nearest town: Fort Wayne. Distance: five miles. One theatre, 350 seats.

FORT BAKER, FORT BAKER, CALIFORNIA
Capacity, 327; proposed, 402. Nearest town: Sausalito. Distance: two miles. One theatre, 200 seats.

ARMY AIR BASE, BANGOR, MAINE
Two thousand five hundred men. Nearest town: Bangor. Distance: two and one-half miles. No theatres.

FORT BANKS, MASSACHUSETTS
Capacity, 1,100 men. Nearest town: Winthrop. No distance. One theatre. 350 seats.

CAMP BARKELEY, ABILENE, TEXAS
Nineteen thuosand men. Nearest town: Abilene. Distance: nine miles. One theatre, 2,400 seats.

BARKDALE FIELD, LOUISIANA
Five thousand two hundred men. Nearest town: Shreveport. Distance: five miles. One theatre, 786 seats.

FORT BARRANCAS, FLORIDA
Fifteen hundred men. Nearest town: Pensacola. Distance: seven miles. One theatre, 308 seats.

FORT BARRY, CALIFORNIA
Capacity, 1,538 men. Nearest town: Sausalito. Distance: seven miles. One theatre, with 1,038 seats.

BATON ROUGE AIR BASE, BATON ROUGE, LOUISIANA
One thousand four hundred men. Nearest town: Baton Rouge. Distance: seven miles. Theatre contemplated.

BAYTOWN ORDNANCE WORKS, TEXAS
No troops. No theatre. Works adjacent to Baytown.

CAMP BEAUREGARD, LOUISIANA
Twenty-five thousand men. Nearest town: Alexandria. Distance: three miles. One theatre, 2,000 seats.

FORT BELVOIR, VIRGINIA
Fifteen thousand eight hundred men. Nearest towns: Alexandria, Virginia: Washington. D. C. Distances respectively: eight and ten miles. Four theatres.

BENICIA ARSENAL, BENICIA, CALIFORNIA
Capacity, 86 men. Nearest town: Benicia. Distance: one and one-half miles. No theatres.

FORT BENNING, GEORGIA
Forty-four thousand men. Nearest town: Columbus.

(Continued on following page)

THEATRE FACILITIES AT ARMY POSTS

(Continued from preceding page)

Georgia. Distance: nine miles. Several theatres operating, and under construction. Largest with 1,465 seats.

BIGGS FIELD, TEXAS
Capacity, 200 men. Nearest town: El Paso. Distance: seven miles. No theatre.

CAMP BLANDING, FLORIDA
Fifty thousand men. Nearest towns: Starke and Gainesville: Distances: eight and 33 miles respectively. One theatre, 200 seats.

FORT BLISS, TEXAS
Twenty-seven thousand men. Nearest town: El Paso. Distance: five miles to center. Two theatres, largest having 1,035 men. A third, tent, theatre, was destroyed in Spring, hy wind. It had more than 2,000 seats.

BOEING FIELD, SEATTLE, WASHINGTON
Capacity, 18 men. Nearest town: Seattle. Distance: six miles to city center. No theatre.

BOISE AIR BASE, BOISE, IDAHO
Capacity, 2,800 men. Nearest town: Boise. Distance: four miles. One theatre, 400 seats.

BOLLING FIELD, D. C.
One thousand four hundred men. Nearest town: Washington. Distance: five miles to center. No theatre.

CAMP BONNEVILLE, IDAHO
Capacity, 2000 men. Nearest town: Boise, Distance: one-half mile. No theatre.

CAMP BOWIE, TEXAS
Twenty-nine thousand men. Nearest town: Brownwood. Distance: three miles. Two theatres, with 2,400 seats.

BOWMAN FIELD, KENTUCKY
Two thousand seven hundred men. Nearest town: Louisville. Distance: six miles, to city center. One theatre, 350 seats.

FORT BRADY, MICHIGAN
Capacity, 918 men. Nearest town: Sault St. Marie, Distance: none. One theatre, 275 seats.

FORT BRAGG, NORTH CAROLINA
Sixty thousand men. Nearest town: Fayetteville. Distance: 10 miles. One enclosed theatre, 750 seats; one open air theatre, 5,000 seats.

BROOKLEY FIELD, AIR DEPOT, MOBILE, ALABAMA
Nine hundred fifty-three men. Nearest town: Mobile. One theatre planned, to seat 350.

FORT BROWN, TEXAS
One thousand one hundred men. Nearest town: Brownsville. Fort adjacent to city. One theatre, 350 seats.

CAMP BULLIS, TEXAS
Capacity, 2,500 men. Nearest town: San Antonio. Distance: 16 miles. One theatre, 1,000 seats.

CAMP CALLAN, CALIFORNIA
Four thousand five hundred men. Nearest town: LaJolla. Distance: four miles. One theatre, 1,038 seats.

CARLSTORM FIELD, FLORIDA
Capacity, 250 men. Nearest town: Arcadia. Distance: seven miles. No theatres.

FORT CASEY, WASHINGTON
Capacity, 570 men. Nearest town: Coupville. Distance: four miles. One theatre, 360 seats.

CHANUTE FIELD, ILLINOIS
Fifteen thousand seven hundred men. Nearest town Rantoul. Two theatres, each with 1,038 seats.

CHARLOTTE AIR BASE, NORTH CAROLINA
Nearest town: Charlotte. Distance: six miles. One theatre, 350 seats.

CAMP CLAIBORNE, LOUISIANA
Twenty-eight thousand men. Nearest town: Alexandria. Distance: 18 miles. Two theatres: one for whites, 2,200 seats; one for negroes, 500 seats.

CAMP CLARK, MISSOURI
Nearest town: Nevada, Missouri. Distance: three and one-half miles. No theatre.

FORT CLARK, TEXAS
One thousand four hundred men. Nearest town: Bracketville. Distance: one quarter mile. One theatre, 300 seats.

CAMP CLATSOP, OREGON
Capacity, 2,500 men. Nearest town: Astoria. Distance: 12 miles. One theatre, 800 seats.

FORT CONSTITUTION, NEW HAMPSHIRE
One thousand three hundred men. Nearest town: Portsmouth. Distance: three miles. No theatre.

FORT CROCKETT, TEXAS
Two thousand men. Fort is in Galveston. One theatre, 356 seats.

CAMP CROFT, SOUTH CAROLINA
Twelve thousand men. Nearest town: Spartanburg. Distance: five and one-half miles. three theatres, each with 1,038 seats.

FORT CRONKHITE, CALIFORNIA
Proposed capacity, 1,826 men. Nearest town: Sausalito. Distance: seven miles. No theatre.

FORT CROOK, NEBRASKA
One thousand seven hundred men. Nearest town: Omaha. Distance: 11 miles. One theatre, 500 seats.

FORT CUSTER, MICHIGAN
Twenty-one thousand men. Nearest town: Battle Creek. Distance: seven miles. Five theatres, largest seating 1,068.

"FOURTH" CELEBRATED IN BRITISH GUIANA

In honor of the United States' Independence Day, the Astor Cinema in Georgetown, Demerara, British Guiana, held a special performance for the occasion. Featuring the RKO picture "Abe Lincoln in Illinois," the show was attended by Stuart Allen, United States Consul, and the American colony of the territory.

Opening with the overture of "God Bless America" and "The Star Spangled Banner" the first reel presented was President Roosevelt's speech in which he promised Great Britain support in the form of food, ships, ammunition, etc. A slide welcoming the American guests followed before the presentation of the feature.

Special shows on each American holiday with suitable programs are planned for the future.

DANIEL FIELD, AUGUSTA, GEORGIA
Two thousand men. Nearest town: Augusta. Adjacent. One theatre, 330 seats.

CAMP DAVIS, NORTH CAROLINA
Twenty-one thousand men. Nearest town: Wilmington. Distance: 30 miles. Three theatres operating, one to be huilt.

DELAWARE ORDINANCE DEPOT, NEW JERSEY
Capacity, 175 men. Nearest town: Pedricktown. Distance, one and one half miles. No theatre.

FORT DES MOINES, IOWA
Seventeen hundred men. Nearest town: Des Moines. Distance: five miles. One theatre, 400 seats.

DETRICK FIELD, MARYLAND
Capacity, 200 men. Nearest town: Frederick. Distance: two miles. No theatre.

FORT DEVENS, MASSACHUSPTTS
Twenty-four thousand men. Nearest town: Ayer. Distance: two miles. Five theatres, two of 1,038 seats; two of 500, and one of 600.

FORT DIX, NEW JERSEY
Twenty-eight thousand men. Nearest town: Wrightstown. Distance: one mile. Five theatres, two with 1,038 seats; two of 350; and one 450.

FORT DOUGLAS, UTAH
Three thousand five hundred men. Nearest town: Salt Lake City. Distance: three miles. Two theatres.

FORT DUPONT, DELAWARE
One thousand two hundred men. Nearest town: Delaware City. Distance: one-quarter mile. One theatre, 400 seats.

EDGEWOOD ARSENAL, MARYLAND
Proposed capacity, 5,000 men. Nearest town: Bel Air. Distance: 10 miles. One theatre, 1,000 seats.

CAMP EDWARDS, MASSACHUSETTS
Twenty-eight thousand men. Nearest town: Falmouth. Distance: eight miles. Two theatres, with 1,038 seats.

ELLINGTON FIELD, TEXAS
Three thousand nine hundred men. Nearest town: Genoa. Distance: one and one-half miles. One theatre of 350 seats contemplated.

ERIE PROVING GROUND, OHIO
Capacity, 200 men. Nearest town: La Carne. Distance: one and three-quarter miles. One theatre, 250 seats.

FORT EUSTIS, VIRGINIA
Fourteen thousand men. Nearest town: Lee Hall. Distance: one mile. Two theatres, each with 1,038 ceats. One under construction, with 364.

EVERETT AIR BASE, WASHINGTON
One thousand eight hundred men. Nearest town: Everett. Distance: 10 miles. No theatre.

CAMP FORREST, TENNESSEE
Twenty-eight thousand men. Nearest town: Tullahoma. Distance: two miles. Two theatres, each with 1,000 seats.

FRESNO AIR BASE, CALIFORNIA
Two thousand seven hundred men. Nearest town: Fresno. Distance: seven miles. Theatre of 602 seats contemplated.

FORT FUNSTON, CALIFORNIA
Capacity, 140 men; proposed capacity, 329. Nearest town: San Francisco. Adjacent. No theatre.

GODMAN, FIELD, FORT KNOX, KENTUCKY
Capacity, 320 men. Nearest town: Elizahethtown. One theatre operating, two planned.

GOODFELLOW FIELD, TEXAS
One thousand five hundred men. Nearest town: San Angelo. Distance: two and one-half miles. One theatre, 400 seats.

CAMP GRANT, ILLINOIS
Nine thousand one hundred men. Nearest town: Rockford. Distance: five miles. Two theatres, largest with 1,050 seats. One theatre planned to have 350 seats.

CAMP HAHAN, CALIFORNIA
Ten thousand men. Nearest town: Riverside. Distance: nine miles. One tent theatre, 1950 seats.

FORT HAMILTON, BROOKLYN, NEW YORK
Three thousand four hundred men. In New York City. No theatre.

HAMILTON FILED, CALIFORNIA
Three thousand seven hundred men. Nearest town: San Rafael. Distance: six miles. One theatre, 475 seats.

FORT HANCOCK, NEW JERSEY
Three thousand five hundred men. Nearest town: Highlands. Distance: five miles. Two theatres, with 600 seats.

FORT BENJAMIN HARRISON, INDIANA
Four thousand two hundred men. Nearest town: Lawrence. Distance: one mile. Three theatres, each seating 450.

WINDSOR LOCKS AIR BASE, CONNECTICUT
Proposed capacity, 2,500 men. Nearest town: Windsor Locks. Distance: two miles. Theatre being built with 250 seats.

AIR CORPS TRAINING DETACHMENT, HATBOX FIELD, MUSKOGEE, OKLAHOMA
Two hundred thirty men. Nearest town: Muskogee. Distance: two miles. No theatre.

FORT HAYES, OHIO
Two thousand men. Nearest town: Columbus. Adjacent. One theatre, 350 seats.

FORT HEATH, MASSACHUSETTS
Capacity, 180 men. Nearest town: Winthrop. Distance: one mile. No theatre.

HILL FIELD, UTAH
Number of men fluid. New construction. Nearest town: Ogden. Distance: 12 miles. One theatre contemplated.

HOLABIRD QUARTERMASTER'S DEPOT, BALTIMORE, MARYLAND
One thousand eight hundred men. In Baltimore. One theatre, 398 seats.

FORT SAM HOUSTON, TEXAS
Twenty-two thousand men. Nearest town: San Antonio. Distance: adjoining. Five theatres, largest seating about 2,500.

FORT HUACHUCA, ARIZONA
Five thousand eight hundred men. Nearest town: Bishee. Distance: 42 miles. Two theatres, with 500 seats.

CAMP HULEN, TEXAS
Sixteen thousand men. Nearest town: Palacio. Distance: one mile. One theattre, 2,500 seats.

INDIANTOWN GAP, PENNSYLVANIA
Twenty-one thousand men. Military reservation. Nearest town: Lebanon. Distance: 13 miles. Two theatres, 1,034 seats . One planned, 1,034 seats.

FORT JACKSON, SOUTH CAROLINA
Forty-three thousand men. Nearest town: Columhia. Distance: five miles. Three enclosed theatres, one tent.

JACKSON AIR BASE, MISSISSIPPI
Two thousand seven hundred men. Nearest town: Jackson. No theatre.

FORT JAY, NEW YORK
Three thousand five hundred men. In New York City. One theatre, 862 seats.

'Films Aid Morale'—Halifax

Lord Halifax, British ambassador to the United States, in Hollywood on Tuesday cited motion pictures as an indispensable aid in maintaining wartime morale. Speaking at a luncheon at the MGM studio, he thanked the American industry for its "assistance in British war efforts." Films, he said, are "vital" in maintaining British civilian and military morale. Louis B. Mayer, Y. Frank Freeman and Will H. Hays were among industry leaders who welcomed the ambassador.

Mohawk Films in Cleveland

Mohawk Film Corporation, New York, has sold its second group of features, and a group of 17 short subject to M. M. Jacobs for the Imperial Pictures Corporation in the Cleveland territory.

GALLUP HAS PLAN FOR MEASURING GROSSES WITH 'RESEARCH INSURANCE'

Pulse-Taker Sees Guesswork Taken Out of Production Evaluation with Analyses of Typical Theatre Audiences

Dr. George Gallup, scientific public pulse-taker, head of the American Institute of Public Opinion, who has been studying the nation's picture-going habits and preferences for RKO-Radio Pictures, now proposes "research insurance" for production, before production.

A scientific yardstick for the country's likes and dislikes is what the film industry needs, according to Dr. Gallup. Carefully analyzed polls of cross-section motion picture audiences are, he asserts, Hollywood's best insurance against guesswork and the varying intangibles of successful entertainment. In fact, he predicts, such analyses will become commonplace in a few years when producers will insist on a survey of public opinion of story, star and other factors in advance of every major production.

Separate Unit Formed

Dr. Gallup, in his first interview with the trade press, described this week how the methods of surveying public opinion developed in political, merchandising and advertising studies by the American Institute of Public Opinion are being applied to motion pictures. The Audience Research Institute was formed as a separate organization, he said to meet the special problems of finding and studying the typical classes of film patrons.

Studying the preferences and habits of film audiences is a much more difficult and complicated task than predicting elections or other public questions on which people have definite and well supported opinions, he said. Registration lists and ballot totals provide a standard from which cross sections may be taken for sampling elections. To study the motion picture habits of the country it was first necessary to determine the constitution of typical motion picture audiences.

The work of forming a cross-section film audience dates back to 1935, according to Dr. Gallup, when, from information gathered in other surveys the Institute, at Princeton, began classifying questions that related to screen entertainment. Subsequently the Audience Research Institute was founded as a separate entity from the American Institute of Public Opinion. With its own staff, and the help of regular Gallup interviewers it conducted preliminary surveys to determine the proportionate makeup of audiences by various age groups, location, income levels, frequency of attendance and other factors.

This "weighting" of the audience is essential in polling film patrons, according to Dr. Gallup. "People who go to the films are of all ages, types, income and in widely different towns" he said. "Some attend weekly, others monthly, and some only occasionally. Many factors change a person's picture-going hamits. Finding their film habits is not the kind of a job you can do by a brief quiz." Various street polls, lobby questionnaires, and other "un-weighted" surveys are generally worthless he said. Interested by the findings of preliminary studies, George Schaefer, RKO president last year contracted with the Audience Research Institute to make exclusively for RKO the first full-size sampling of film habits.

While admitting that surveys can never measure all factors of success or failure at the boxoffice Dr. Gallup said audience research could stabilize production by pre-determining many aspects of story value, star appeal and promotion.

"A research program for the motion picture business would take a small part of the total money spent" according to Dr. Gallup "and in return would provide good insurance by stabilizing production and eliminating many of the hit and miss hunches of erratic genius."

Factors in a picture's success, which Dr. Gallup claims can be measured by audience survey, include acceptance of story, popularity of proposed casts, suitability of star to story, release timing, the best methods of publicity and advertising exploitation, and other particular aspects of proposed pictures.

"On a long range program the method would be as accurate and successful in determining public film tastes as it is in forecasting election outcomes," the statistician claimed. He pointed out that in the last election the Gallup Poll predicted the outcome by a margin of less than 2.5 per cent. Other ballot forecasts, and public opinion surveys on political questions have been equally close. The sample method expects errors, he explained, but allowing for them, we can be sure of accuracy in 95 out of a hundred cases.

Hollywood showmanship has no reason to fear a curb on its activities through increased use of audience research he said. Citing success with the advertising practices of Young and Rubicam of which he is a vice president, Dr. Gallup said that knowledge of public preference should stimulate the creative genius of producers. Such has been the case with advertising copy writers he claimed.

To gather statistics on film habits, from all possible aspects Dr. Gallup and David Ogilvy, head of the Audience Research Institute, made 194 surveys during the year since RKO contracted for their exclusive services. Question sheets were long, and involved careful interviewing by the Institute's staff of fifty, plus a thousand regular Gallup interviewers throughout the country. In one typical "blanket" questionnaire on attendance or non-attendance at pictures there were 200 questions. Dr. Gallup estimated that it required a two-and-a-half hour interview to answer the sheet.

"Ordinarily people give the first answer that comes into their head" the statistician noted, "to find their real opinion you must ask a series of questions around the same subject." Then the answers must be combined with known theatre statistics such as tax reports, frequency of bookings, holdovers, and population distribution."

Typical Questions Asked

Typical of the questions were those asking what the interviewed person did on each night of a given week; how often he played bridge; listened to the radio; his average income; the price of admissions at favorite theatres; did he budget expenses; and other detailed queries. Also the poll asked what influenced people to go to the pictures or to stay away. Was it advertising; word of mouth; the publicity; stars; etc.? it asked.

To study story preferences the Institute checks book sales, reading of national periodicals, library withdrawals, radio listening and other related factors. This research is more successful in warning against poor stories, than in selecting sure-fire themes it is said. The ratio of stories suitable for film consideration is placed at about 1 in 100 by Dr. Gallup.

"Hollywood often does not seem to appreciate how hard it is to find a good story that will appeal to enough people of all types" Dr. Gallup observed. "They must have universal appeal to old, young and all others in the sample audience to be a box-office success." Then the intangibles of artistic production, casting, editing and other of the many sales and production factors can offset the researcher's prediction he noted.

The function of audience measurement, therefore, Dr. Gallup says, is to serve as a negative ward, insuring production against use of unpopular treatments. "People themselves, who see and like, or don't like, pictures are the best guide to production. By analyzing this sentiment, on a year around basis, in all sections, research will earn a most important place in the film business" he predicted.

Study Upsets Axioms

Initial reports of the Audience Research Institute to Mr. Schaefer and RKO department heads were characterized by Dr. Gallup as trade secrets, along with the methods by which the Institute analyzed the aggregate questionings. From a speech delivered by Dr. Gallup at the RKO convention in New York last month, and from other sources it was reported however that the study upset many long-accepted axioms of the business.

According to the Gallup study the year-round average of weekly attendance at American theatres is 54,275,000 in contrast to the "80 million weekly" habitually cited by industry spokesmen. The total annual gross is calculated by the poll at $700,000,000, not a billion dollars.

Weekends, according to Dr. Gallup, still account for the bulk of theatre attendance, despite radio entertainment in the home which attracts three times as many listeners as the 11,500,000

Continued on following page, column 1)

"WHO ANSWERS GALLUP?" SHOWN IN SHORTS

One-reel shorts, now in production by Film Institute, Inc., will seek to answer public curiosity on "who votes in the Gallup polls?"—by filming the activities of the American Institute of Public Opinion. Edmund L. Dorfman is producing and directing the pictures which, according to Lawrence W. Fox, Jr., president of Film Institute, will be released through a major distributor. The first is to be ready within six weeks.

The Gallup shorts will seek to dramatize the importance of public opinion as a factor of democracy in action. Shooting is largely on location and the pictures will show Gallup interviewers questioning policemen, housewives, businessmen and others of the cross-section sample on which the polls are based. Dr. Gallup will introduce the subject of each survey, usually a public question such as "If Germany is victorious on the continent, do you think they will invade the U. S.?"—and findings will be reported in each reel.

Dr. Gallup Would Forecast Grosses

(Continued from preceding page)

persons who go to pictures on Sunday evening and five times as many as the 5,428,000 in Monday evening theatre audiences.

Double bills still are favored by a majority of picture patrons, although audiences in cities with single features do not want doubles and those with duals do not want singles. In New York with both, 63 per cent favor duals. Nationally only 4 per cent of these queried said they avoided pictures because of double features. The early American dinner hour—90 per cent of the country eats before 7:30, 65 per cent before 6:30—leaves plenty of time for people to attend double bills.

Advance publicity is important for picture success the poll also finds. Of two 1940 pictures it reports that the one which had been heard of by 48 per cent of the people queried prior to release did far better than a picture which only 7 per cent of those questioned knew about. There was a 30 per cent difference between the business each did in subsequent runs.

Other findings of the Gallup survey placed the largest section of the film public at the age of 19. They bought 2,800,000 tickets weekly. Patrons under 30 give the boxoffice 65 per cent of its gross. The average division between male and female attendance is much less than supposed. Female attendance is only 51 per cent of the total, although the proportion varies to as much as 75 per cent, for both sexes, with specific pictures. Men like action pictures and comedies. Women predominate at romance and problem pictures.

Admitting the star system accounts for the success of most pictures, Dr. Gallup limits the number of stars important enough to swing attendance to about 60. Several stars in a picture, he finds, is waste of name power. To maintain position box-office favorites should make at least three pictures a year. He places Spencer Tracy at the top of the favorites list.

To avoid costly misses the report concludes that Hollywood must concentrate on making pictures, at high budget, primarily for the 19-25 year old segment of the audience, at risk of losing more mature patrons. The alternative is production of lower budget pictures designed for special segments of the audience, in small towns, metropolises and in varying age and educational groups.

Paramount Sold To 9,017 Independents

Neil Agnew, general sales manager for Paramount, announced last week that company sales contracts with independent exhibitors total 9,017 as of July 1st. Added to 1,500 circuit accounts, this makes a total of 10,517 contracts secured by Paramount for its 1940-41 product, Mr. Agnew said.

With three additional pictures, "Kiss the Boys Goodbye," "Shepherd of the Hills" and "Aloma of the South Seas," the latter two in Technicolor, still to be released nationally, Mr. Agnew is hopeful of topping the 10,517 mark before launching Paramount's selling campaign on the first block-of-five for the 1941-42 season.

Harry Sherman, film producer releasing through Paramount, upon his arrival in New York from Hollywood last Monday, said that he had signed a contract for acquiring production rights to the Hopalong Cassidy character created by Clarence E. Mulford, for an additional span of five years. The existing agreement expires at the end of 1941.

Mr. Sherman announced that his 1941-42 program calls for nine features, including three specials.

BOOK REVIEW

DESIGNING FOR MOVING PICTURES. By Edward Carrick. 104 pages, illustrated, indexed. $3.50. Studio Publications, London and New York.

Here is the most comprehensive and compact compendium of studio processes and techniques yet to be made available. It is cheerfully and fluently written, making for rapid, easy reading. It incidentally presents many minor splashes of the art opinions and philosophies of the author, with comments on policies that even any lay reader with a tinge of interest in the motion picture will find challenging and entertaining. While assuredly no "fan" book, it makes itself most available to any adult reader of reasonable intelligence and interest in any of the arts of expression. In excellent, bold, clear typography and high-grade presswork in both halftone and line, the volume meets the usual high physical standards of Studio Publications.—T. R.

Golden as OPM Film Consultant

Nathan D. Golden, motion picture consultant to the Department of Commerce and formerly chief of the Department's motion picture section, was assigned last Wednesday to assist the Office of Production Management in any matters relating to films which may arise under the national defense program. Mr. Golden was one of a number of industrial experts chosen to represent the Department on advisory committees which are being set up in the commodity sections of OPM. Department experts, it is reported, also will work on the defense program in the course of their regular duties, advising the Government on industrial matters and assisting members of their industries in complying with the Administration's defense measures.

Laemmle Left $2,518,908

Los Angeles County probate court on Tuesday appraised the real and personal estate of the late Carl Laemmle, founder of Universal pictures at $2,518,908. Included in the estimate were stocks in many film and other corporations, Hollywood business properties and a home and other real estate valued at $150,000. A will, probated following Mr. Laemmle's death in 1939, left the bulk of the estate to his son Carl, Jr., and a daughter, Rosabelle L. Bergman. It also included many charitable bequests.

Warner Assistants Shifted

A shift in personnel at Warner theatres in Chicago followed the drafting of James Fennell, assistant manager of the Hamilton. James Finley, assistant at the Oakland Square, has replaced Mr. Fennell; Steven Stanis, assistant at the Orpheum, Hammond, Ind., moves to the Oakland Square, and Fred Nicholas has been promoted to Orpheum assistant.

Riter Replaces O'Connell

Bill Riter, formerly with Columbia and Producers Distributing Corp., in Los Angeles, has replaced Art O'Connell at Universal's Denver office. Mr. O'Connell has moved to a sales spot in Los Angeles for the company.

Loew's Earns $7,206,466

Loew's, Inc., parent of the Loew-Metro production-distribution-and-exhibition companies, earned a net profit of $7,206,466 for the 40 weeks ended June 5th, the company reported in New York on Wednesdtay. The sum is subject to reserve "on account of such foreign funds as may be restricted, and to a year-end audit."

For the 40 weeks ended June 6th of 1940, the company had a net profit, subject to the same qualification, of $7,996,394.

Following is the comparative earnings statement:

	40 Weeks Ended June 5, '41	40 Weeks Ended June 6, '40
Company's Share Operating Profit after Subsidiaries' Preferred Dividends	$15,210,462	$15,594,078
Reserve for Contingencies	3,100,000	3,100,000
Reserve for Depreciation	2,628,270	2,742,378
Company's Share Profit before Federal Taxes*	$9,482,192	$9,751,700
Reserve for Federal Income Taxes (Excess Profits Taxes estimated to be nominal are included for 1941)	2,275,726	1,755,306
Company's Share Net Profit after taxes	$7,206,466	$7,996,394
Per Share—Preferred Stock*	$52.98	$58.49
Per Share—Average Common Stock*	$3.92	$4.39

*Subject to reserve on account of such foreign funds as may be restricted, and to year-end audit.

General Theatres Earnings Increased

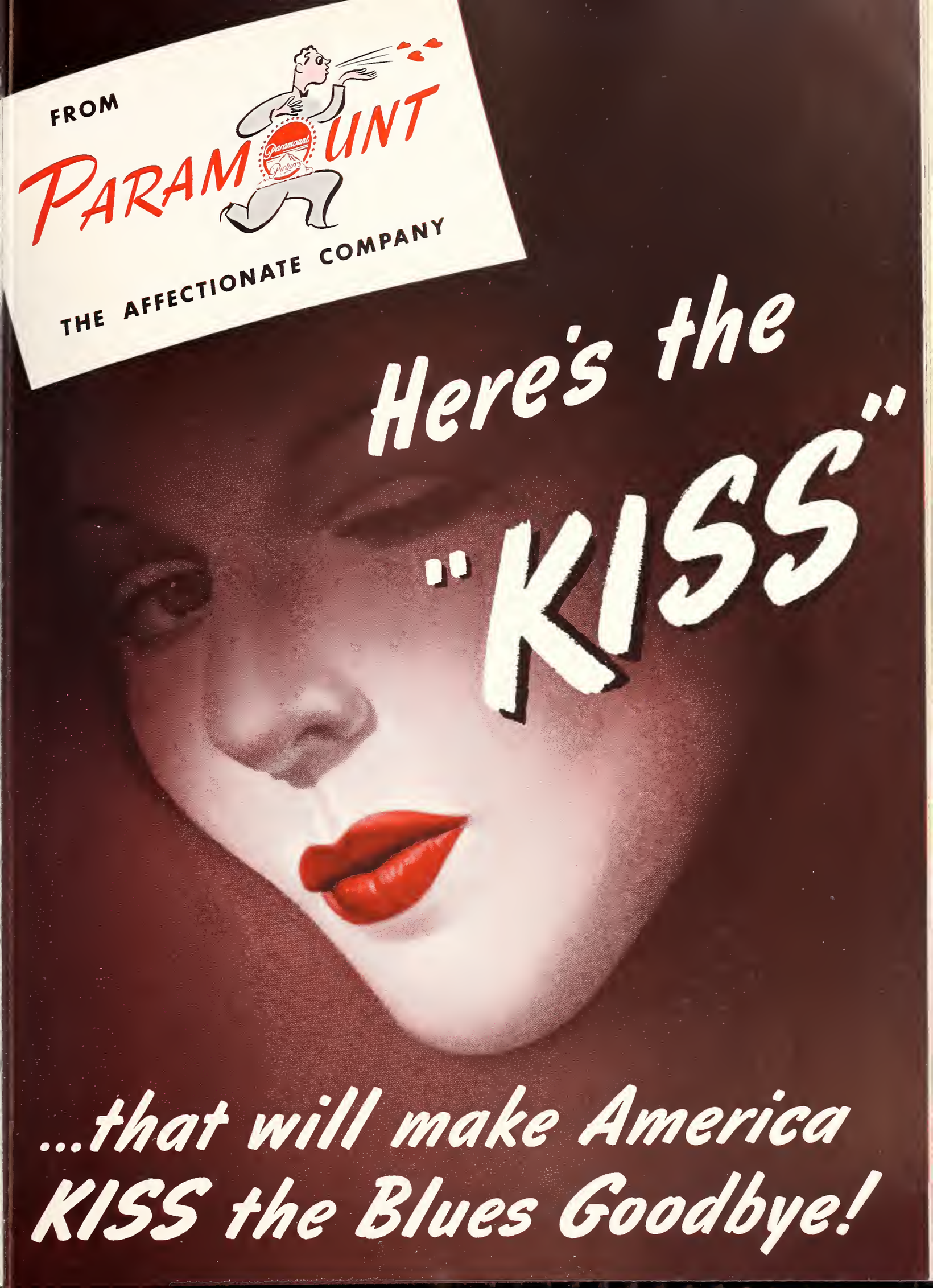
General Theatres Equipment and subsidiaries, excluding Cinema Building Corporation, report for the three months ended June 30, 1941, a net profit of $258,014 after provision for depreciation and for estimated Federal income and excess profits taxes. This compares with net profit of $195,637 reported for the corresponding quarter last year.

The deduction for Federal taxes in the second quarter includes provision for estimated normal tax of $111,825 and for excess profits tax of $19,428, both at the prevailing rates, and a reserve for possible additional normal and excess profits taxes of $100,000.

As of June 30, 1941 the corporation had 585,752 shares of capital stock outstanding compared with 592,497 shares a year ago.

RKO Polishes Its Footlights

A legitimate stage show will be booked into motion picture houses when Oscar Serlin's successful Broadway play, "Life With Father," goes into three RKO theatres next October, with more houses scheduled later. First bookings are the Grand in Columbus, Temple in Rochester and Albee in Providence. The deal was closed by RKO's president, George J. Schaefer with the Broadway producer. The idea is said to have originated with Mr. Serlin. Mr. Schaefer was quoted as saying that this play was a good choice for experimentation of play bookings into film houses and that it might prove to be a forerunner of similar bookings by other majors. RKO's promotional, advertising and publicity forces will cooperate with the Serlin office in exploiting the shows.


FROM
PARAMOUNT
THE AFFECTIONATE COMPANY
Here's the
"KISS"
...that will make America
KISS the Blues Goodbye!


Paramount's
"KISS THE BOYS GOODBYE"
DON A
RAYM
BARBARA
FIVE BIG HITS!
"SAND IN MY SHOES"
"I'LL NEVER LET A DAY PASS BY
"FIND YOURSELF A MELODY
"KISS THE BOYS GOODBYE"
"MY START"
Paramount Pictures


CHE · MARY MARTIN
AR LEVANT · CONNIE BOSWELL
D WALBURN · VIRGINIA DALE
EN · ELIZABETH PATTERSON · JEROME COWAN
and ROCHESTER
OOH . . .
THAT "KISS"! . . .
and ah, those grosses in its first 5 prerelease engagements!
WASHINGTON
EARLE THEATRE . . . Tops "Rhythm on the River", "Virginia", "Caught in the Draft" and "North West Mounted Police"!
SAN ANTONIO
MAJESTIC THEATRE . . . Outgrosses "Virginia" and "Rhythm on the River"!
RICHMOND
COLONIAL THEATRE . . . Opening day beats "Virginia" and "Rhythm on the River"!
CHATTANOOGA
TIVOLI THEATRE . . . Tops "Rhythm on the River" and "Virginia"!
NASHVILLE
PARAMOUNT THEATRE . . . Tops "Rhythm on the River"! Doubles "Lady Eve"!
Directed by VICTOR SCHERTZINGER
Screen Play by Harry Tugend and Dwight Taylor
Based on a Play by Clare Boothe • A Paramount Picture

...WITH LOVE AND KISSES FROM THE CRITICS!



"KISS THE BOYS GOODBYE"

. . . tag this musical romance as hit with solid pop appeal. Should score in every section of the land. This lilting picture stands out like a bright unadulterated bon-bon!" —*Film Daily*



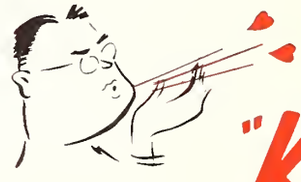
"KISS THE BOYS GOODBYE"

. . . has everything a box office doctor could think of to prescribe for his feeblest patient. It stands out against the welter of contemporary screenings like a lighthouse in a fog!" —*M. P. Daily*



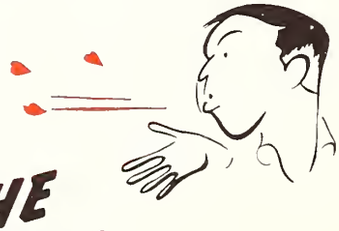
"KISS THE BOYS GOODBYE"

. . . a picture to which audiences can be invited with a guarantee of entertainment and laughs. Timed to be a strong box office attraction!" —*M. P. Herald*



"KISS THE BOYS GOODBYE"

. . . first-rate entertainment. It has gags, comedy, laughs, music . . . good numbers . . . girls, lots of them. It's frothy, unusual entertainment!" —*Boxoffice*



"KISS THE BOYS GOODBYE"

. . . light, humorous and breezy entertainment that will give a good account of itself. Mary Martin . . . has plenty of ability . . . that can carry her far as a high-voltage star!" —*Variety*



"KISS THE BOYS GOODBYE"

. . . should do well wherever it may be booked. Solid business is in the cards. It's the type which is currently much in demand!" —*Daily Variety*

Paramount Pictures

PRINTED IN THE U.S.A.

WARNER FIELD FORCES TOLD TO GO OUT AND RING PUBLIC'S DOORBELLS

Advertising Executives Discuss Campaigns to Draw Wider Audiences to New Films; Loew Heads Analyze Selling

Participating in a pronounced industry trend to go out and ring the public's doorbells, to sell the industry direct to the public, Warners field forces were assigned this week to devote extra time hereafter to "public relations" work.

This was decided at the second day, Tuesday, of a special four day advertising department conference of that company, at the home office, in New York.

Even as the publicity and advertising men of the company conferred thus, this week, other workers and executives of the company were getting ready for a descent upon Chicago, for the annual sales convention, next Monday through Friday.

Advertising Men Gather

At the New York meeting were Mort Blumenstock, Eastern advertising and publicity director, who presided; Monroe Rubinger and Jack Yergin, Chicago; Sam Clark and Martin Weiser, Los Angeles; Bill Lewis, Dallas; Bill Brumberg, Washington; Phil Engel, New England; Glenn Ireton, Toronto; Mitchell Rawson and Lee Blumberg, home offices. Charles Einfeld, director of advertising and publicity, from the Coast.

Monday's program included informal discussion by Mr. Einfeld, and Mr. Blumenstock, and attendance at the "Sergeant York" showing at the Astor Theatre.

With Mort Blumenstock presiding, the Tuesday session was addressed by Mr. Einfeld, Gradwell L. Sears, Joseph Bernhard and Harry Goldberg; also, Francis S. Harmon, executive assistant to Will H. Hays; Roger Albright of the Hays Office and John L. Fortson of the Federal Council of Churches of Christ.

The importance of creating wider markets for pictures and the necessity of developing larger special audiences for particular films were among the topics discussed.

Specific pictures and campaigns discussed included "Sergeant York," "One Foot in Heaven," "Dive Bomber," "The Bride Came C.O.D.," "Underground," "Manpower," "Highway West" and "Bad Men of Missouri." The "York" campaign was gone into in greatest detail. This is expected to serve as a pattern for the handling of a large number of new season's films of equal caliber.

Big List of Single Sellers

A feature of the Warner product announcements for 1941-42 will be the large number of "specials" that are to be sold on a single basis instead of in blocks.

Headed by "Sergeant York", the films in this category will probably include "The Man Who Came to Dinner", from the Broadway stage play; "Kings Row", best-seller; "One Foot in Heaven", which will have cooperation from the Federal Council of Churches of Christ in America; "Navy Blues", musical; "Captains of the Clouds", Royal Canadian Air Force story in color, starring James Cagney; "The Male Animal", "George Washington Slept Here", "The Corn is Green" and "Arsenic and Old Lace", another quartet of Broadway plays; Somerset Maugham's "Up at the Villa", Edna Ferber's "Saratoga Trunk", and "Yankee Doodle Dandy", in which Cagney portrays George M. Cohan.

Other properties, some already in production or finished, on the company's list include "In This Our Life", "Quietly My Captain Waits" and "Captain Horatio Hornblower", all from the best-seller lists; "Rhapsody in Blue", the life of George Gershwin; "Here Come the Girls", musical; Jack Benny in "The Widow Wouldn't Weep"; "The Maltese Falcon", famous mystery story by Dashiell Hammett; "Flight Patrol", first RAF picture; "New Orleans Blues", musical; "They Died With Their Boots On", "The Prime Minister", and "Gentleman Jim", the life of James J. Corbett, just acquired for Errol Flynn.

Meanwhile, executive personnel to attend the Chicago convention, at the Blackstone Hotel, was announced, as follows—there being 157 branch managers and field salesmen in addition:

Home Office: Gradwell L. Sears, Carl Lesserman, Roy Haines, Benn Kalmenson, A. W. Schwalberg, Arthur Sachson, Stanley Hatch, I. F. Dolid, Norman Moray, Sam Schneider, Joseph Hummel, Mort Blumenstock, Mitchell Rawson, Lee Blumberg, Paul Lazarus, Gil Golden, Don Gillette.

Hollywood: Jack L. Warner, S. Charles Einfeld, Bob Taplinger.

Field advertising men who will attend the convention are: Phil Engel, New York; Munroe Rubinger and Jack Yergin, Chicago; Sam Clark and Martin Weiser, Los Angeles; Bill Brumberg, Washington; Bill Lewis, Dallas, and Jack Goldsmith, Atlanta.

Delegates will see the following pictures: "Navy Blues," "The Flight Patrol," "Dive Bomber," "Sergeant York," "The Prime Minister," "Nine Lives Are Not Enough," "New Orleans Blues," "Law of the Tropics."

Warners' Trade Showings for 'York'

Warner Brothers, in New York Tuesday, made the first announcement of national trade showings for any picture on its 1941-42 schedule, under advance screening provisions of the consent decree. Showings for "Sergeant York" are:

CITY	PLACE OF SCREENING	DATE	TIME
ALBANY	79 N. Pearl Street	August 4	1:00 P.M.
ATLANTA	RKO Projection Room	August 4	11:00 A.M.
BOSTON	20th Century-Fox Projection Room	August 4	2:00 P.M.
BUFFALO	20th Century-Fox Projection Room	August 4	11:00 A.M.
CHARLOTTE	Paramount Exchange Projection Room	August 4	10:00 A.M.
CHICAGO	Warner Projection Room	August 4	10:30 A.M.
			2:00 P.M.
CINCINNATI	RKO Projection Room, Palace Theatre	August 4	2:00 P.M.
CLEVELAND	Warner Exchange Projection Room	August 4	2:00 P.M.
DALLAS	20th Century-Fox Projection Room	August 4	10:30 A.M.
DENVER	Paramount Projection Room	August 4	8:00 P.M.
DES MOINES	20th Century-Fox Projection Room	August 4	12:45 P.M.
DETROIT	Detroit Film Building	August 4	2:00 P.M.
INDIANAPOLIS	Paramount Projection Room	August 4	10:00 A.M.
KANSAS CITY	20th Century-Fox Projection Room	August 4	4:20 P.M.
LOS ANGELES	Paramount Projection Room	August 4	1:30 P.M.
MILWAUKEE	20th Century-Fox Projection Room	August 4	2:30 P.M.
MINNEAPOLIS	Warner Projection Room	August 4	1:00 P.M.
MEMPHIS	Paramount Projection Room	August 4	10:00 A.M.
NEW HAVEN	Warner Theatre Projection Room	August 4	10:30 A.M.
NEW ORLEANS	20th Century-Fox Projection Room	August 4	2:00 P.M.
OKLAHOMA CITY	20th Century-Fox Projection Room	August 4	1:00 P.M.
OMAHA	1502 Davenport Street	August 4	1:00 P.M.
PHILADELPHIA	1220 Vine Street	August 4	10:45 A.M.
PITTSBURGH	Warner Theatre Projection Room	August 4	2:30 P.M.
PORTLAND, OREGON	Star Film Exchange	August 6	2:00 P.M.
SALT LAKE CITY	20th Century-Fox Projection Room	August 4	2:00 P.M.
SAN FRANCISCO	Republic Projection Room, 221 Golden Gate Ave.	August 4	1:30 P.M.
SEATTLE	Jewel Box Projection Room	August 4	2:00 P.M.
ST. LOUIS	Screnco Projection Room	August 4	2:15 P.M.
WASHINGTON	Earle Theatre Projection Room	August 4	10:30 A.M.

Loew District Chiefs Study Decree Selling

Loew's district managers held a two-day session over the week-end in Chicago, at the Blackstone Hotel, called by William F. Rodgers, general sales manager for GM, for the purpose of discussing sales policy before inaugurating the company's new season selling. Another topic under discussion was response of exhibitors to the first block-of-five showings.

Among those present were:

E. M. Saunders, E. K. O'Shea, T. J. Connors, A. F. Cummings, E. W. Aaron and Joe Bezahler from the New York headquarters; Jack Bowen, New York; Robert Lynch, Philadelphia; Maurice Wolf, Boston; Henry Nathanson, Toronto; Rudolph Berger, Washington; J. J. Maloney, Pittsburgh; Jack Flynn, Chicago; Harris Wolfberg, St. Louis; Brutus Bishop, Kansas City; C. E. Kessnick, Atlanta; George A. Hickey, Los Angeles, and Jack Byrne, Denver.

MGM announced last Monday 44 additional promotions among its field personnel, which brought the total of recent advancements, all from within company ranks, to 91, in the move started three weeks, ago, to streamline its field sources for consent decree localized selling.

Eight men have been added to the selling staff. They are Frank Sculli, Philadelphia, formerly fourth booker; Alex Arnswalder, from New Jersey-Staten Island booker; Albert Wheeler, Boston, from first booker; John P. Harrington, Cleveland, from office manager; Thomas B. Kirk, Memphis, from office man-

(Continued on following page)

PLANS FOR NEW PRODUCT BOILING

(*Continued from preceding page*)

ager; Grover Livingston, Oklahoma City, from first booker; LeRoy Smith, Minneapolis, from second booker, and Voight B. Trent, Omaha, from office manager.

Appointed office managers, replacing Harrington, Kirk and Trent, respectively, are Dorsey Brown, from first booker; James F. Heard, from first booker, and Howard E. Clark, from checking supervisor.

Robert Ellsworth, New York, and Charles Repec, formerly master bookers, have been made circuit contact men.

Edward Richter, formerly New Jersey booker, has been made New York-New Jersey master booker, and Charles Lazarus, formerly first booker at New Haven, becomes master booker at Boston.

New first bookers include Philip Gravitz, New Haven, from second booker; Nathan Oberman, Boston, from third booker; John W. Coyne, Cleveland, from second booker; Walter B. Mallory, Memphis, from cashier, and Linford B. Pitts, Oklahoma City, from second booker.

Leon Jakubson, formerly New Haven shipper; Gerald Whitesell, formerly Cleveland third booker; John W. King, formerly Oklahoma City student booker, and Melvin E. Turner, formerly Minneapolis third booker, have been advanced to second bookers.

Promoted to third bookers are M. Gerald Crowley, Boston; Robert Hazelton, Minneapolis, and Ralph Landsnaes, Cleveland, all formerly fourth bookers.

New fourth bookers are George Bailey, Cleveland, and Claude Dickenson, Minneapolis, both formerly assistant cashiers; Harry Bache, formerly Philadelphia fifth booker, and Abe Hodos, formerly student booker at Cincinnati, who goes to Boston.

William Hopkins, formerly assistant shipper at Philadelphia, becomes fifth booker at that exchange.

At New York, Edward Susse, formerly assistant booker, becomes New Jersey-Staten Island booker; Max Polinsky moves from booking clerk to assistant booker, and Louis Falkoff, is advanced from the accounting to booker.

Fred C. Fejfar, Omaha, formerly checker, has been promoted to checking supervisor.

At Memphis, Ulysses E. Crick, formerly head shipper, becomes cashier; John L. Head, Jr., advances to head shipper from assistant shipper, and Clarence H. Williams, moves from postal clerk to assistant shipper.

At Oklahoma City, William Maddox, formerly assistant shipper, is made head shipper, and Robert Egbert is advanced from temporary assistant to assistant shipper.

At Philadelphia, Fred Kraker, Sam Sculli and Elvin Hornberger, all of the service department, have received advancements in that department.

Welles To Have Three, Dieterle Two at RKO

Orson Welles announced this week definite production plans in the immediate future for three of his Mercury Productions now in preparation for RKO Radio release. First of the Welles' trio, with shooting scheduled for mid-September, is Booth Tarkington's "Magnificent Ambersons," which won the 1919 "best novel" Pulitzer Award. "Journey Into Fear," a novel by Eric Ambler with screen adaptation by Ben Hecht, will follow in production and the third Mercury feature will be "It's All True," an original Orson Welles project for motion pictures. Also on the Welles' schedule is an untitled film with Mexican background in which Dolores Del Rio will star. Negotiations are now under way with Mexico City interests for its production.

Mr. Welles' first Mercury film production, "Citizen Kane" which has had two-a-day runs in leading cities, will be released generally the first week in September.

George J. Schaefer, RKO's president, announced this week that he had exercised an option with William Dieterle and Charles Glett for two additional Rieterle productions to be made in 1942. First picture under the deal will be "The Life of Samuel Gompers" which in no way affects "The Band Played On," Dieterle's second feature on the current season's schedule. The first, "The Devil and Daniel Webster," based on the Stephen Vincent Benet work, is an October release, offering an all-star cast including Edward Arnold, Walter Huston, Anne Shirley, James Craig, Simone Simon and Jane Darwell.

P. R. C. Sets Its Convention For August 2nd and 3rd

Producers Releasing Corporation, one year old, and on the eve of its second series of sales staff meetings, now has 4,000 accounts, and expects 6,000 by next year; promised 38 pictures this season, and has delivered 34 to date; had a high budget this season, with 38 films, and will have a higher one next year, with 42 pictures—and all of this is because the company, "keeping its promises" has won the confidence of exhibitors nationally, and of its financial backers.

So said Arthur Greenblatt, PRC general sales manager, in New York this week, as he prepared to attend the first of five regional sales meetings, in Cleveland, August 2nd and 3rd, at which the company's new season program will be disclosed in detail. There will be another regional meeting in Atlanta, August 9th and 10th, another at Dallas, August 16th and 17th, and another at Kansas City, August 23rd and 24th. Mr. Greenblatt added that there will be more regionals later in the year. For, as he put it:

"I don't believe in national conventions. We've got to set sales and product policy as we go along. Our sales policy will be flexible—for each territory. This decree, which we are not under, is nevertheless bound to bring problems, which we must discuss."

Mr. Greenblatt noted that the fact of 34 pictures of 38 promised having been delivered; and the fact of the rest being in production—has created a confidence among exhibitor customers not usually accorded a new company.

"We are no longer 'just another company,'" he said. "We have shown we can deliver. Furthermore, we have shown we can deliver everything we said we would. That means a lot, when you consider all the promises you hear from new concerns."

Mr. Greenblatt added that the company also made it a policy to deliver its pictures for release "exactly on the release date set—no hedging with us," he remarked. The 4,000 accounts now secured are "legitimate accounts"; they take almost a season's product, Mr. Greenblatt insisted. The 6,000 figure he set for next season's goal may be near the maximum, he admitted, for a company of PRC's current calibre.

PRC does not intend, for the present, to produce its own pictures. The films are still to come from independent producers banded together for PRC release. Budgets on all pictures will be increased. "We showed a profit on last year's budgets; therefore, for the coming season, we're entitled to spend more," he said.

The company has during the past year obtained "100 per cent" coverage of the nation, and representation in Canada, Mr. Greenblatt noted, pointing out that the representation is by franchise holder; so that efforts put behind company product are sincere and thorough, inasmuch as each exchange is in effect a partner in the company.

The sales organization will, shortly, be increased by "at least 25 to 30 men," Mr. Greenblatt said.

Regional meetings scheduled will be attended by the following:

U. A.'s Negotiations for More Producer Talent

The Selznick-United Artist negotiations, started some weeks ago, which would result in David O. Selznick becoming a producer-owner for UA, are reported to be progressing satisfactorily toward a completed deal this week. The Frank Capra-UA talks, however, have reached an impasse, due to the fact, it is indicated, that Mr. Capra submitted a number of conditions which are not acceptable to the present United Artist owners.

The deals offered to Capra and Selznick contemplate their purchase of one-fifth interests each in UA, with payment to be made out of dividends on the stock.

Lineup for the new season's product has been revised to include 18 features, UA vice president Arthur Kelly announced last week. Hal Roach will supply 10 "streamline" productions, two of which are ready now. Mr. Kelly also announced that Max Gordon and Harry Goetz were planning a minimum of two and a maximum of three films a year for three years, but Mr. Gordon, in a subsequent formal statement released through Columbia, said he had neither been approached nor had been given the opportunity to discuss, accept or reject any such association. UA later retracted the Gordon association with Goetz and said Mr. Kelly had erroneously named Mr. Gordon instead of Gregory Ratoff as a partner in the deal.

Revised list of UA titles and pictures on the 1941-42 program are:

"International Lady," "Twin Beds," "Annie Rooney," with Shirley Temple, "Heliotrope" and "My Official Wife," to be produced by Edward Small; "The Mating Call," David Loew and Albert Lewin; "A Man's Wife," with Joel McCrea, to be made by Richard Rowland; Arnold Pressburger's "Shanghai Gesture"; Gabriel Pascal's "Major Barbara" and "Snow Goose."

Also the Michael Balcon British production, "Three Cockeyed Sailors"; Alexander Korda's "Lydia" and "Jungle Book"; William Sekely's "New Wine," and Walter Wanger's "Sundown," "Eagle Squadron," "To Be Or Not to Be" and a Western similar to "Stagecoach."

Republic Closes Four More Circuit Deals for 1941-42

J. R. Grainger, president of Republic Pictures, announced in California last Monday the closing of a deal for the company's 1941-42 product with the Blumenfeld Theatre Circuit. S. D. Weisbaum, local branch manager for Republic in San Francisco, assisted Mr. Grainger in completing the deal with Joseph Blumenfeld, head of the theatre circuit.

Another circuit deal for 1941-42 product made by Republic was with J. J. Parker Theatres, operating in Portland, Pendleton and Astoria, Oregon. Mr. Parker acted for the circuit, Mr. Grainger for Republic and J. T. Sheffield, franchise owner in the Northwest, also for Republic. Mr. Grainger also closed with United California Theatres and the Golden Gate Circuit, operating the T. and D. Circuit. R. A. MacNeil and M. Naify of the circuit sat in on negotiations with Mr. Grainger and Mr. Weisbaum.

NEW TAXES CAUSE TOP RANK STARS TO CONSIDER 'LESS WORK' PROGRAM

Change in Joint Tax Return Status Would Accelerate Trend, Hollywood Thinks; Poses Problem for Exhibitors

From HOLLYWOOD BUREAU

One of the most important single problems confronting Hollywood at present, a serious threat to the exhibitor's supply of the type of picture which in the past has enjoyed greatest success at the box office, and a problem that has the motion picture production center riding the horns of a dilemma, is the subject of taxes.

There is nothing new about taxes, nor their effect on the production of motion pictures. But Hollywood believes that if the proposed new income taxes, particularly the requirement of a joint return for husband and wife, are passed by Congress, a large number of high-salaried executives and performers will make fewer pictures while others who adopted such a curtailment policy several years ago will extend it. (Quick figures, to illustrate the point, show that a man and wife earning equal incomes of $450,000 each would have paid separate surtaxes last year totalling $585,560, whereas a joint return would have raised this figure to $647,780, an increase of $62,220.)

Naturally, it is the highest paid group of Hollywood workers which is giving consideration to a "less work—less taxes" program, but it is on the members of that top group of stars and studio executives that the burden of making successful films has rested to a great extent. More decisions by top players to appear in fewer pictures, and by producers, writers and directors to make fewer pictures, can result in a lack of sufficient quantity of the type of motion pictures which the American public has most enthusiastically received.

Problem for Exhibitors

Hollywood has long recognized that name value is one of the most important components of a popular motion picture. Any curtailment of the use of the available name value becomes a problem of the exhibitors. The vote of the nation's exhibitors every year in the MOTION PICTURE HERALD-FAME poll of Biggest Money Making Stars has shown, time and again, that it is the popular performer who is seen frequently that means most at the box office. A number of highly paid actors and actresses fail to place in the First Ten chiefly because they have limited the number of pictures which they will make.

Pictures that are never made cannot be smash hits. A biggest Money Making Star appearing in one or two pictures a year, instead of four or more, is that much less of a magnet to draw patrons to the theatre and does not long remain in the Top Ten. A good producer who makes only one or two pictures a year instead of a customary larger number cuts down the potential number of big hits. A studio executive who decides to become a producer of only a few pictures a year, instead of worrying about a larger number, may handicap the flow of important films.

The trend toward limiting the number of pictures which top players make in a year started sometime ago and already has had its effect. In general it has been the highest paid performers, and hence those who mean, or have meant, most at the box office, who have adopted the strictest limits to their work so they will not fall in a higher income bracket and be required to give most of the additional money to the Government in the form of income taxes.

According to opinion in Hollywood, the proposed increased taxes, and particularly the regulation which would require husbands and wives to file joint income tax returns, would increase the number of motion picture stars who would decide to limit their appearances before the cameras. The same trend would be expected to be continued and expanded in the ranks of producers, directors, writers and studio executives.

Today a number of the higher paid citizens of Hollywood are asking themselves, "Is it worthwhile to work so hard?" And answering themselves, "Perhaps I should take it easy—even if I earn considerably less money I will net almost as much on account of decreased taxes."

And yet the Government must get additional tax revenue for defense purposes. And it is on this point that Hollywood finds a dilemma and no ready solution.

In Hollywood, as everywhere, it is realized that additional taxes are needed to pay the necessary costs of defense. The Hollywood star or executive, tempted to take it easy, wonders if that is not just a little unpatriotic. Some few have decided to devote the entire returns from certain pictures to charity, but many are tempted to drop that extra work and have more time for recreation and rest.

A consideration not overlooked by those weighing the question as to whether there is justification for curtailing the number of films appeared in per year is the always-present knowledge that each picture is not solely a source of revenue but also a risk of popularity, the belief that two bad pictures in a row kill any star being a basic conviction among the headliners.

Since success has been measured in Hollywood almost solely in terms of dollars, it is logical, now that part of the chance of reward is removed, that there should be considerably less stimulus for work.

If Congress approves the tax law requiring joint returns by husband and wife, it is pointed out in Hollywood, a number of popular stars might not make any pictures at all. As an example, it was said that a situation could easily arise in which the husband or the wife would be netting almost nothing for work in pictures if the salary had to be heaped upon the other's income.

Indicate Tax Opposition

There are indications that Hollywood will oppose the joint tax return proposal just as hard as it can without appearing to be unwilling to bear its share of the increased costs of Government. It is said that the number of husbands and wives, each earning large incomes, is larger in the motion picture industry than in perhaps all the other industries of the country combined.

Whatever action is taken by Congress on the new tax proposals, there are signs in Hollywood that the less work trend on the part of many who, either as stars or production men, have contributed much to successful motion pictures, will continue at a greater pace than ever. In every branch of production men and women are weighing salary against taxes, extra work against extra leisure, and the decisions and trend are of interest to the exhibitor, even though there are no ready answers to the problem, because ultimately there is a real effect on the flow of high quality pictures to the theatres.

One thing is certain—any curtailment of the use of real talent for making motion pictures is a blow to the whole industry.

TELEPHONE TOLL RATES LOWERED

Reductions approximating 14 *per cent in long-distance telephone tolls become effective July* 10*th as a result of the* $13,000,000 *rate adjustment negotiated by the Federal Communications Commission. Interstate message toll rates and incidental charges of the American Telephone and Telegraph Company were reduced* $12,500,000 *and other Bell System associated company interstate rates and incidental charges were reduced* $1,475,000.

Of particular interest to telephone users, of which the motion picture industry is one of the largest, is the elimination of report charges. Also, overtime rates for person-to-person calls have been reduced to the corresponding overtime rates for station-to-station calls between the same points.

Lloyd's New Film

Harold Lloyd will produce and star in a film for RKO's new season release under negotiations he is conducting with George Schaefer, president, and Joseph I. Breen, studio head. Though no Lloyd film was listed in the company's product announcement he has been working on a script of "My Favorite Star" as a possible vehicle for himself.

Loew-Pepsi-Cola Tieup

A cooperative arrangement has been completed with Loew's New York City circuit and the Pepsi-Cola Company. The Pepsi-Cola Company becomes sponsor of Loew's annual city-wide bathing beauty contest for $500 in cash prizes and the title "Miss Greater New York."

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Interesting indeed are the origins of some of the words used in the world of photography. Camera, for instance, comes from the Latin word for a chamber or room, Eastman Kodak tells us. Thus, the *camera obscura,* ancestor of the camera, was simply a darkened room into which a lens in one wall transmitted light to form an image on the opposite wall.

When we speak of "tone values" in a picture, we're echoing a word used by the Greeks—who always have a word for it—and meaning a rope. It eventually came to mean the sound emitted by a stretched string, and so on until its present application in describing the general effect of light and shade. . . . The original meaning of focus was a hearth or fireplace. comes from the Medieval English word *fell,* which means a "thin skin." . . . Emulsion is derived from the Latin word *emulgere,* meaning to milk out—hence, it is used to describe a milklike mixture. . . . Photography is derived from two Greek words, meaning "light" and "writing." . . . The lens gets it name from the seed of the lentil plant: a double-convex lens resembles a lentil seed in shape. . . . Panorama comes from two Greek words, *pan* meaning "all," and *horama,* "that which is seen."

▽

Look out, men, Warners are behind a little project known as the "Kisses for Breakfast Clubs," started in Chicago and spreading elsewhere, to have housewives organize and demand more attention from their husbands.

"No kisses in the morning, no breakfast," is the slogan of the wives who, prodded by Warners, are calling a revolution against the perfunctory peck and race to the morning bus or train.

Purely coincidental, of course, is the fact that Warners have a motion picture coming up entitled "Kisses for Breakfast."

▽

Broadway theatrical quirkster Billy Rose is getting some extra press publicity attention for himself these days from his offer to Lord Halifax, British Ambassador to Washington, to take Rudolf Hess, runaway Nazi, on a theatrical tour of the U. S., for the benefit of the British War Relief societies. Hess, with his pink-painted toenails, and all, would ride in a glass case designed by Norman Bel Geddes, who designed the streamlined case for the circus gorilla Gargantua.

Halifax hasn't answered little Billy.

▽

Edward Small will star Ilona Massey in "Bella Donna," for United Artists. That one has great possibilities for exploitation promotions with the plaster people.

▽

The baby chick industry, like the motion picture business, is making fine progress with its new code of fair practices. The only basic difference between the two is that the baby chick people voluntarily adopted its code, whereas the United States Department of Justice sort of 'invited' the movie magnates to regulate.

The baby chick code is really strict. The marketers, for example, cannot use guarantees of baby chicks such as 'Guaranteed to Live,' or misrepresent any egg-laying potentialities.

Buster Keaton, of old film fame, has been around New York to try a comeback at theatricals, returning to the footlights of the stage where he was all but born. In some reminiscings with newspaper writers, he went all the way back to the time when he went to school, for the first and last time, for half a day in Jersey City.

Keaton's parents were playing the old Bon Ton Theatre in Jersey, when he was about six, and his folks thought he ought to be going to school. Arriving at the neighborhood place of learning, Buster looked with disdain at the regimentation possibilities, so when the teacher asked him what is an island, he snapped back that an island was a wart on the ocean. She sent him home with a nasty note to his father.

▽

Back to the Screen Publicists Guild in New York comes the report, published in the SPG News, from Ted Taylor, SPG member of the strike news committee, in Hollywood, about how the strikers at the Disney cartoon plant picketed 24 hours a day, and how they were singing at their (picketing) work, organizing Saturday night dances, staging impromptu shows and holding weinie-bakes. "Four couples," he reported, "married since the strike began, and are honeymooning on the picket line."

▽

In Russell (Hollywood press agent) Birdwell's biography of Vera Zorina, he tells how the Hollywood actress, at 17, was in London, newly enrolled in Colonel de Basil's Russian Ballet, when told that ballet tradition required that every member of the troupe have a Russian name. Relinquishing her own name of Brigitta Hartwig, she became Vera Zorina because, says Birdwell, that was the only name, on the list given her from which to choose that she could pronounce.

▽

Some weeks back, Stockton Leigh, at the RKO-Schine Keith Theatre, in Syracuse, N. Y., put on a contest on the "Five Best Ways to Keep a Husband." One little lady of the town wrote at great length about her five 'best ways' of keeping a husband: . . .'Cook the foods he likes.' . . . 'Always look neat and attractive.' . . . 'Don't nag.' . . . 'See that he has enough spending money.' . . . 'Be sure his socks are mended,' etc., etc. After consuming a page with copy of the aforementioned tone, she post-post-scripted, 'I'm divorced now, but if I had obeyed these rules I would have kept my husband' . . .

▽

Carlton Smith, the eminent music critic who has been lecturing to women's clubs all over the country on Walt Disney's "Fantasia," was Hitler's official opera interpreter during several Bayreuth operatic seasons.

▽

Whether the person who writes the advertising was showing a subtle way of saying that the act wasn't so hot, the deponent sayeth not, but the fact remains that the House of Rinck, a Cincinnati night spot, had this in their newspaper display advertising:

Only All-Girl Band in Town
Completely Air-Conditioned

In the days when Cleveland's first honest-to-goodness cinema palace consisted of a row of kitchen chairs in a darkened shop, William de Looze was a regular customer. As the city's theatres increased, he followed a pat system in order to see every show. On Monday and Tuesday he'd see three shows a day and again on Thursday and Friday when the bills changed.

In recent years, however, De Looze has slowed down to a mere three or four shows a week. "It's a case of losing interest," he says.

▽

If any of you projectionists over here have a little time, you might write to projectionist P. R. Groves, at No. 6-a Albany Road, Leyton, England. He has been asking our London office to establish a line with some projectionist pen-friend in America.

▽

A unique court fight involving Bank Night was averted in Wabash, Ind., when Miss Margaret Cote dismissed a suit for $250 brought against P. H. Dickson, operator of a local theatre.

Miss Coe claimed that she won $250 at a Friday night drawing, but, because of a "burglar scare" prevalent in the city at the time, left the money in the theatre over night. She alleged that when she went to collect the following day, payment was refused.

▽

Production Note, being a statement to the press from Metro-Goldwyn's home office in New York:

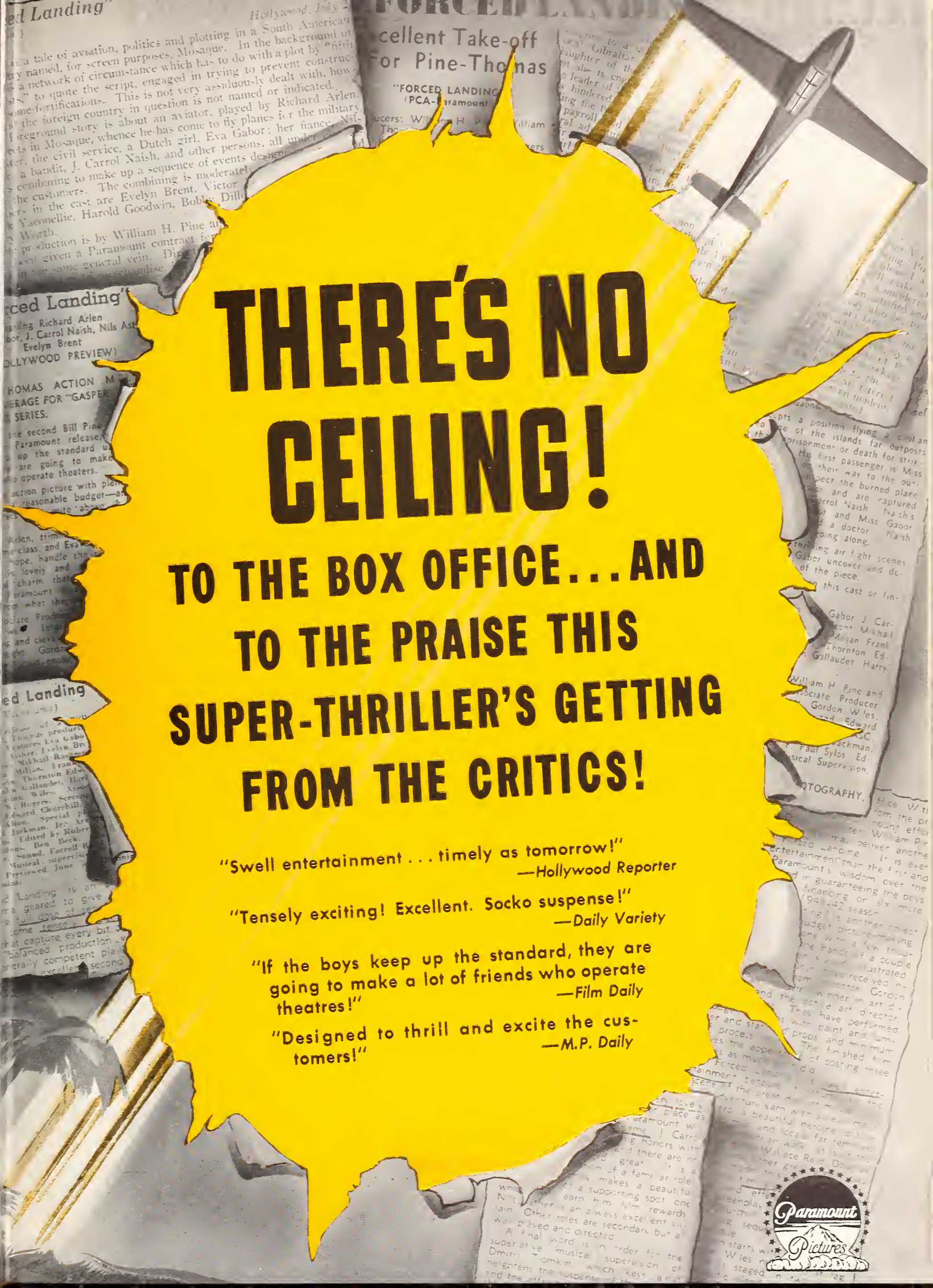
"Members of M-G-M's shorts production department take their work seriously. Producer Jack Chertok has produced three little shorts of his own, Barbara, Billie and Vivian in the five years that he has headed the department. Production has now hit an all time high when, in one month, six members of the shorts department became fathers. Narrator John Nesbitt, director Fred Zinnemann, writers Howard Dimsdale, Carl Dudley and Julian Hochfelder and production man Ted Morris."

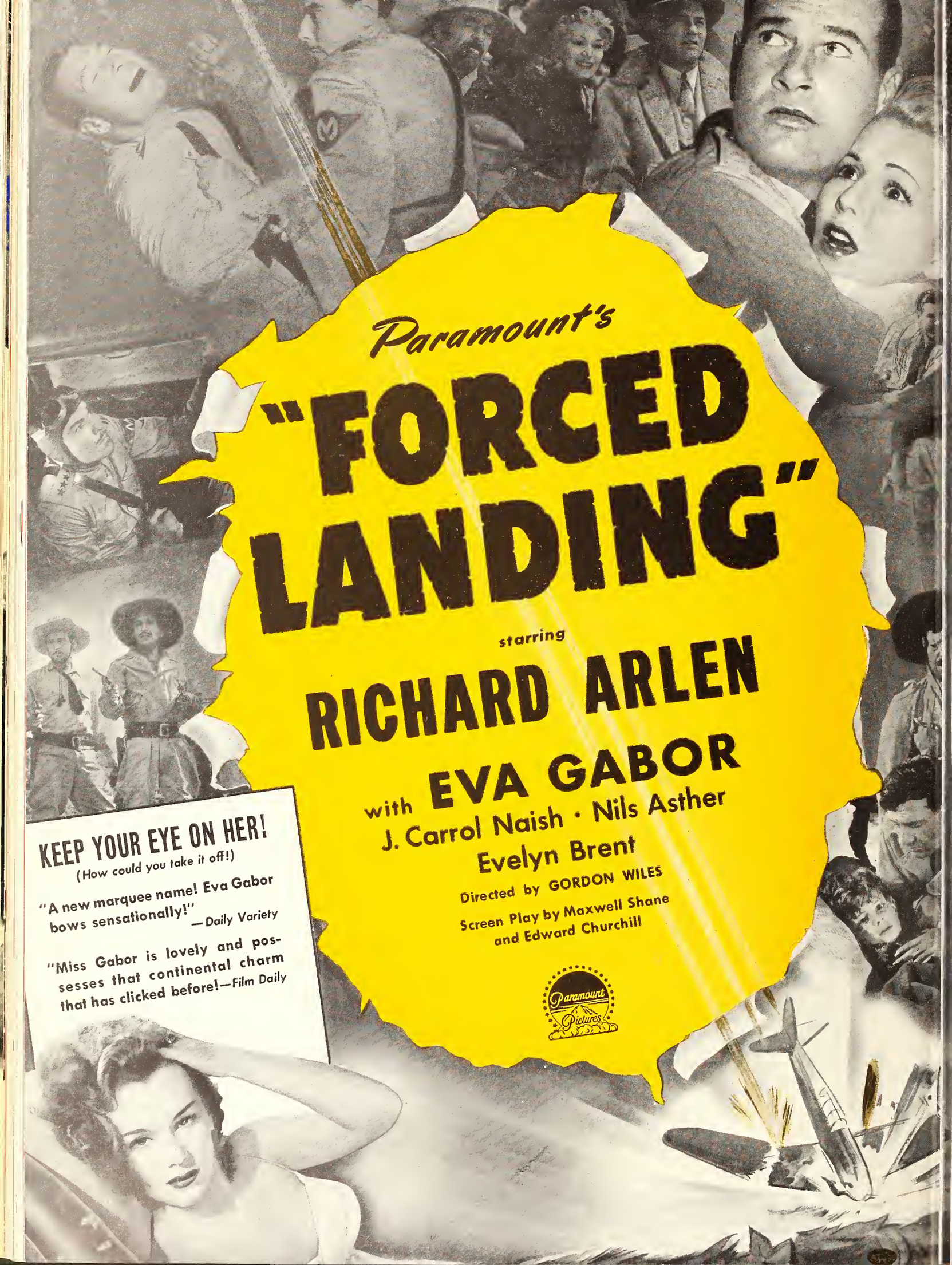
▽

Gertie the Dinosaur, Windsor McCay's creation of years ago, would be envious of the news that photographs of the Tyrranosaurus Rex, the Diplodocus and many other of the strange prehistoric animals that were recreated and animated by Walt Disney's artists for the "Rite of Spring" sequence in "Fantasia," have been incorporated as part of the permanent exhibition of Cretaceous Dinosaurs, on the fourth floor of the Museum of Natural History, in New York. Gertie was the first prehistoric animal cartoon animation which motion picture audiences saw, a generation ago.

▽

Something new in radio shows is a long-distance remote pickup by Station KQW, San Jose, Calif., from Reno, Nevada, generally referred to as the nation's divorce mill. Theme of the program is intended to reverse the popular conception of the Navada capital. It's titled "Romance in Reno," sponsored by a San Jose jewelry firm.


THERE'S NO CEILING!
TO THE BOX OFFICE...AND TO THE PRAISE THIS SUPER-THRILLER'S GETTING FROM THE CRITICS!
"Swell entertainment . . . timely as tomorrow!"
—Hollywood Reporter
"Tensely exciting! Excellent. Socko suspense!"
—Daily Variety
"If the boys keep up the standard, they are going to make a lot of friends who operate theatres!"
—Film Daily
"Designed to thrill and excite the customers!"
—M.P. Daily
Paramount Pictures


Paramount's
"FORCED LANDING"
starring
RICHARD ARLEN
with EVA GABOR
J. Carrol Naish • Nils Asther
Evelyn Brent
Directed by GORDON WILES
Screen Play by Maxwell Shane and Edward Churchill
Paramount Pictures
KEEP YOUR EYE ON HER!
(How could you take it off!)
"A new marquee name! Eva Gabor bows sensationally!" —Daily Variety
"Miss Gabor is lovely and possesses that continental charm that has clicked before!—Film Daily

'ENTERTAINMENT IS THE PUBLIC'S ONLY MANDATE TO HOLLYWOOD': HAYS

No Room for Those Who Would Use Films to Bemuse Rather Than Amuse; Decency Best Policy, Press Told

"Entertainment is the public's only mandate to Hollywood," Will H. Hays this week told Hollywood and all others, and reminded that decency is the best policy.

The president of the Motion Picture Producers and Distributors of America, in one of his periodic statements to the press, released from Hollywood on Monday this week, reported on the current problems of the industry in connection with national defense and reiterated the plea for maintenance of decency standards.

"If there ever was a time when the highest possible standards of wholesome entertainment were demanded of the industry the time is today," he said, "with millions of our youth being prepared in body and mind for the task of national defense that faces the nation." Mr. Hays pledged that "nothing that has to do with the moral content of pictures is too unimportant for the need of the greatest possible vigilance."

Prepared for "Any Strain"

Mr. Hays scored those few, "a very few, on the fringes of the industry who think that if they could break the Motion Picture Production Code they could improve the boxoffice appeal of the product," and said, "only those in whom originality is dried up believe they need to pick up themes or treatments in the gutter. Frailities of judgment," he said, "we will always have with us, but we have erected machinery which has shown that it can function under any strain. Ours is an organization that applies group judgment to every picture under the Code, with the chances of error constantly lessened as personnel becomes trained in interpreting the provisions of the Motion Picture Production Code. The code service is available to and used by non-members as well as members of our association of Motion Picture Producers and Distributors.

"The history of entertainment proves that more time, money and artistic material have been lost in unconsciously working down to some supposedly popular standard than in working up to higher levels of public appeal. It is a fact that certain pictures which have over-aimed the mark have not succeeded in covering costs, but they have succeeded in tapping new strata of attendance for the motion picture theatres of the country. On the other hand, pictures that under-aim public demand tend to reduce general theatre attendance, even for the better films. There can be no doubt that the demand for better entertainment operates to free, not to restrict, the artistic capacity of producers, directors, artists and writers gathered in this, the greatest creative center of entertainment in the world.

"There is no fear the industry will ever be far behind public demand in the production of entertainment for the nation. But it must be entertainment. The informational, educational and inspirational elements on our screens are growing. That is as it should be. But when the public lays down its money at the boxoffice, it is primarily for entertainment.

"The fact is that if there ever was a time when the highest possible standards of wholesome entertainment were demanded of the industry the time is today, with millions of our youth being prepared in body and mind for the task of national defense that faces the nation. That the industry has built well in its self-regulation should be evident from the work of the Production Code Administration both here and in New York. Frailties of judgment we will always have with us. But we have erected machinery which has shown that it can function," said Mr. Hays, adding:

"Motion pictures have a definite service to perform," he said, "and I have every confidence in their ability to do the job. Pictures speak for pictures, and the coming season will show films which reach a more successful and more significant entertainment level than ever before. The great function of the entertainment screen is to entertain, and in both scope and variety the pictures now planned or making in Hollywood studios will live up to that principle. Entertainment and recreation might be likened to machine tools necessary to bring human machinery to the height of its efficiency.

Will Solve Film Problems

"Those whose hopes of the screen fall with every seasonal drop in theatre attendance have been weeping too soon. It does not make much difference that many theatres broke all their boxoffice records during the recent holiday weekend. That is only an incident. What really counts is the vitality inherent in this great medium of entertainment; the resources of the creative men and women of the industry in meeting public demand. Hollywood always is keenly alert to its problems and seeks methods to solve them," he continued.

"It is natural that theatre attendance should be somewhat affected by the preoccupation of the millions with the news of the flaming events which are happening in the world today, but this is a temporary condition. Moreover, it means that a wideawake and vigorous public opinion exists in our country. This very situation offers a tremendous opportunity for the motion picture screen.

"The creative capacity of Hollywood is up to the highest possible demands of the theatre-going public. True, every big picture is a risk which needs a wide audience to justify it. But errors of judgment, not lack of talent, more often lead to under-shooting the mark of public acceptance."

Mr. Hayes believes that those "who demand that the screen subordinate its wholesome function of recreation for any cause, however sincere, are sadly mistaken. Significance is not achieved at the expense of entertainment; it is the result of entertainment . Pictures do not need any other horse to ride in order to play their part in the preparedness of mind and body which results from recreation.

"There are those who would use the films to bemuse, rather than amuse, the American public. The screen has no room for such propaganda."

"Deserved Satisfaction"

The motion picture industry "must operate successfully," he said, "if the screen is to render the greatest possible service in the present emergency. I think that the industry—exhibitors, distributors and producers—can take some deserved satisfaction from the contribution that the screen is making to the paramount task of national defense. The industry, as none other, still faces the heavy task of readjustment made necessary by the loss of some of its most important foreign markets, the tying up of receipts abroad, and other calamities of war. But every factor is enlisted in one or other of the many activities which the industry is undertaking. What is being done by more than thirty separate industry organizations, by thousands of leading exhibitors, by film exchanges throughout the country and by the creative personnel in Hollywood who have volunteered their time and services, is amply proven by the gratitude publicly expressed by the heads of Government departments and activities. Public morale must be maintained. It can only be maintained through the knowledge of the problems that face us and of the far-flung efforts of the Army, the Navy, the Air Corps and of the many civilian groups now operating in the field of national defense. The screen, which deals with the picturization of living events, can make such achievements speak as no other medium can. The industry is doing its part without stint. Moreover, it is a task achieved under freedom, not under the duress of dictatorship which can create only propaganda.

"The industry in this phase of the nation's whole production upsurge not merely has the responsibility of seeing to it that picture entertainment meets the mood of the American people; it must also strive for theatre operation to meet the requirements of the millions today engaged in the hard toil of production.

"The industry's earnest efforts on all fronts are evident, also, in the manner in which those companies affected are preparing to make good their commitments under the Government consent decree in the sale of pictures in blocks of not more than five and in other provisions, the advantage and practicability of which time must prove.

"As to entertainment, there is no mystery as to what the public expects from the screen. It expects entertainment—intelligent entertainment—and it wants it for every mood and for every requirement of recreation. That's the only mandate it can give to the creative men and women of the industry. And that's a job as limitless as imagination itself. I, for one, have complete faith that Hollywood will come through with whatever is demanded of it," he concluded.

KNIGHTS OF COLUMBUS LAUD HAYS MESSAGE

Endorsing the policy of entertainment only for motion pictures, forty New York councils of the Knights of Columbus, through George A. Timone, chairman, on Tuesday congratulated Will H. Hays, president of the MPPDA, on his reassertion in the press of principles of decency and entertainment for the film industry. The Knights of Columbus, Mr. Timone wrote Mr. Hays, fully support "your implied rebuke to those producers who have wittingly or unwittingly failed to observe the sound provisions of self-regulation in the public interest embodied in the Production Code."

The letter noted an increase during the last year of Class B (objectionable in part) pictures in the Legion of Decency ratings. "We sincerely hope that this expression of your sentiments will remind producers once again of their grave public responsibility . . . " Mr. Timone concluded.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Charley's Aunt

(In 20th-Fox first block)

New Season Flagship

This flagship of the company's first block-of-five pictures for sale under consent decree conditions is in every sense a man-'o-war, a dreadnaught built to breast any storm or shatter any calm which may be riding the sea of show business come September.

Big gun of the craft is, of course, Jack Benny, top man in radio and among the tops in films at this point, and the big news about him in this picture is that he's better in it than he ever was in any other. That could be because this time he's playing a character, instead of himself, and it is one of the chief comedy characters of the past half-century.

Equivalent in firing range is the play it pertains to, a property which has amused virtually every adult and most of the children now living, not once but many times, yet has distinguished itself, notably in the case of last year's sensationally successful Broadway revival, as perhaps the most sure-fire repeater in the annals of comedy.

Production by William Perlberg is authentic to the letter in point of setting, background and detail with only such liberties taken with the original script as were thought suitable in view of the star's maturity. These rate as gains rather than sacrifices.

Direction by Archie Mayo misses never an opportunity, sparks every situation and sequence.

As in every production of the play necessarily, emphasis is upon the principal character's absurd impersonation of an elderly woman, fashioned for comedy in all particulars. But the players in support, particularly Laird Cregar and Edmund Gwenn, turn in portrayals of utmost effectiveness.

Unlike many, maybe too many, comedies of current manufacture, this one is for the very young, the adolescent, the middle-aged and the old, a circumstance on the side of box-office prosperity.

Previewed in studio projection room to a small group of trade press representatives who, nevertheless, laughed out loud and often, auguring practically unlimited audience satisfaction under auditorium circumstances.—WILLIAM R. WEAVER.

Produced and released by Twentieth Century-Fox. Archie Mayo, director. William Perlberg, producer. Music, Alfred Newman. Director of photography, Peverell Marley. Art directors, Richard Day, Nathan Juran. Set decorator, Thomas Little. Film editor, Robert Bischoff. Costumes, Travis Banton. Sound, Joseph E. Aiken, Roger Heman. P. C. A. No. 7438. Running time, when seen in Holywood, 81 minutes. Release date not set. General audience classification.

CAST

Babbs ..... Jack Benny
Donna Lucia ..... Kay Francis
Jack Chesney ..... James Ellison
Amy Spettigue ..... Anne Baxter
Stephen Spettigue ..... Edmund Gwenn
Mr. Redcliffe ..... Reginald Owen
Sir Francis Chesney ..... Laird Cregar
Kitty Verdun ..... Arleen Whelan
Charley Wykeham ..... Richard Haydn
Brassett ..... Ernest Cossart
Harley Stafford ..... Morton Lowry
Babberly ..... Lionel Pape
Messenger ..... Will Stanton
Elderly Man ..... Montague Shaw
Spectators ..... Claud Allister, William Austin
Octogenarian ..... Maurice Cass

Here Comes Mr. Jordan

(Columbia)

Comedy of Life and Death

Stepping far out of routine channels and venturing boldly into the realm of life-after-death for comedy, producer Everett Riskin has supplied in this mixture of fiction and fantasy a film packed with laughter for persons not averse to abandoning for the moment whatever serious convictions they may have about what becomes of people when they die. On the evidence of a midweek audience before which the film was previewed without advance knowledge of title or subject matter, this would seem to mean not less than nine persons out of ten, for no lesser a percentage could have accounted for the gales of laughter and bursts of applause which blocked out whole sections of dialogue.

The film tells a story, which defies thumbnail synopsis, about a puglist whose spirit is "taken" prematurely by supernatural agents (played by Claude Rains and Edward Everett Horton) who, discovering their error, agree to return him to life to live out his allotted span. Finding that his body has been cremated in the interim, they agree to return his spirit to a satisfactory substitute, trying first the body of a murdered millionaire and, when that body is murdered a second time, the body of a boxer. That is the framework of a tale as fantastic yet as amusingly complicated as has come from a camera in many months.

Robert Montgomery fits like a glove the requirements of the principal role, while Messrs. Rains and Horton handle the astral personifications (visible to the audience but not to the other players) with a nicety guarding against the giving of offense. James Gleason's portrayal of a prize fight manager was being talked of, minutes after the screening, as likely to win him an academy award. Direction by Alexander Hall betrays a keen appreciation of the delicate values in hand and a confidence which his cast rewards.

The subject matter could be expected to confuse juvenile minds and the film may turn out to be more suitable for cities than towns, although no moral issues, apart from such as some may consider to be involved in the possible impropriety of using life-after-death for purpose of humor, are raised.

Previewed at the Alexander Theatre, Glendale, to a capacity attendance, made up in about equal parts of paying guests and invitees, with rafter-shaking response. On the basis of this presentation, the film appears to be a comedy hit of major proportions.—W.R.W.

Produced and released by Columbia. Everett Riskin, producer. Alexander Hall, director. Director of photography, Joseph Walker. Film editor, Viola Lawrence. Art director, Lionel Banks.. Associate director, William Mull. Gowns, Edith Head. Music, Frederic Hollander. Musical director, M. W. Stoloff. P.C.A. No. 7409. Running time, when seen in Hollywood, 93 minutes. Release date not set. Adult audience classification.

CAST

Joe Pendleton ..... Robert Montgomery
Mr. Jordan ..... Claude Rains
Bett Logan ..... Evelyn Keyes
Julia Farnsworth ..... Rita Johnson
Messenger 7013 ..... Edward Everett Horton
Max Corkle ..... James Gleason
Tony Abbott ..... John Emery
Inspector Williams ..... Donald MacBride
Rusty ..... Don Costello
Sisk ..... Halliwell Hobbs
Bugs ..... Benny Rubin

Dr. Jekyll and Mr. Hyde

(In MGM first block)

Spencer Tracy Version

Showmen who exploit this version of Robert Louis Stevenson's shocker as surpassing the John Barrymore and Fredric March filmings of the subject will be well within bounds.

Showmen who elect to reduce the matter to a definite comparison of Spencer Tracy's performance in the title role with those which have preceded it may point to his rank in third position among the biggest money making stars of 1940 in the MOTION PICTURE HERALD-FAME poll with profit.

There is plenty to say, additionally, about performances by Ingrid Bergman and Lana Turner, the two girls murdered in the picture, and it is also a point to indicate to the public that this is a more mature and unrestricted picturization of the story and is not, therefore, an item for the juvenile trade.

As produced and directed by Victor Fleming, who appears to have proceeded without budgetary limitation, the picture strikes and holds a deliberate pace piling detail upon detail, horror upon horror, in a manner to keep an audience squirming between gasps. Dialogue is expertly handled to intensify the striking power of these incidents in the plot which have always gripped spectators. Closeups are employed steadily for sustaining tension in some of the most extensive uses of the fear motivation on record.

In its sequences depicting the hero in his evil phase torturing the girl upon which he releases his sadistic perversion, the picture approaches the limits of emotional tolerance. Mr. Tracy's switches from this phase of his personality to the noble side are managed with utmost proficiency. The period of transition from good to bad, on partaking of the drug he has compounded, is negotiated by means of montage passages which utilize psychological symbols with a directness of significance not previously ventured in entertainment films.

In point of performance, production and direction the picture rates high. In point of box office it makes good on all the promises it may imply to persons who like the star and persons who like the Jekyll-Hyde story. On all points it ranks as "strong meat" for the adult market.

Previewed in a studio projection room to trade press representatives who indicated plainly by their behaviour during the screening and expressions afterward, unanimity of esteem for the workmanship displayed.—W. R. W.

Produced and released by Metro-Goldwyn-Mayer. Victor Fleming, director. Director of photography, Joseph Ruttenberg. Musical score, Franz Waxman. Dance director, Ernst Matray. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Daniel B. Cathcart. Set decorator, Edwin B. Willis. Special eqects, Warren Newcombe. Montage effects, Peter Ballbusch. Gowns, Adrian. Men's wardrobe, Gile Steele. Make-up, Jack Dawn. Film editor, Harold F. Kress. P. C. A. No. 7341. Running time, when seen in Hollywood, 125 minutes. Release date, not set. Adult audience classification.

CAST

Dr. Harry Jekyll, Mr. Hyde ..... Spencer Tracy
Ivy Peterson ..... Ingrid Bergman
Beatrix Emery ..... Lana Turner
Sir Charles Emery ..... Donald Crisp
Dr. John Lanyon ..... Ian Hunter
Sam Higgins ..... Barton MacLane

(*Continued on page* 48)

BUSINESS IS AS BIG AS THE PICTURE ITSELF

PARAMOUNT'S

THE SHEPHERD OF THE HILLS

IN TECHNICOLOR

ST. LOUIS
Ambassador Theatre
Out in front of "Eve" ... running neck to neck with "Virginia"!

DENVER
Denham Theotre
40% better than "Virginia"!

KANSAS CITY
Newman Theatre
38% better than "Eve"
46% better than "Virginia"!

SPRINGFIELD, MO.
Gillioz Theotre
81% better than "Eve"
50% better than "Virginia"!

LITTLE ROCK
Pulaski Theatre
75% better than "Eve"
25% better than "Virginia"!

KNOXVILLE
Tennessee Theatre
78% better than "Eve"
20% better than "Virginia"
50% better than "Zanzibar"
And Ahead of "Caught in the Draft" day after day ... everyday!

WICHITA, KANSAS
Miller Theatre
50% better than "Virginia"
50% better than "Lady Eve"!



"The SHEPHERD of the HILLS" starring John Wayne · Betty Field · Harry Carey
with Beulah Bondi · James Barton · Samuel S. Hinds · Marjorie Main · Marc Lawrence · Directed by HENRY HATHAWAY
Screen Play by Grover Jones and Stuart Anthony · Based on the Novel by Harold Bell Wright · A Paramount Picture

...Technicolor!

REVIEWS OF FEATURE PRODUCT

(Continued from page 46)

The Bishop.....C. Aubrey Smith
Poole .....Peter Godfrey
Mrs. Higgins.....Sara Allgood
Dr. Heath.....Frederic Worlock
Interne Fenwick..... .....William Tannen
Marcia .....Frances Robinson
Freddie .....Denis Green
Mr. Weller.....Billy Bevan
Old Prouty.....Forrester Harvey
Colonel Weymouth.....Lumsden Hare
Dr. Courtland.....Lawrence Grant
Constable .....John Barclay

Cracked Nuts

(Universal)
Filler Comedy

There is little in this number to engage interest save the names of the cast, a group of accomplished comedians who struggle without success to put humour into situations and dialogue which do not warrant the effort.

The story, synopsized on page 160 of your Product Digest, pertains to the fleecing of a young man who has won $5,000 in a radio contest and is persuaded by his takers to invest it an invention. The invention is a so-called mechanical man, activated by a confederate inside, and no effort is made to give the device a semblance of realism. After a number of gags have been run off, most of them familiars of long standing, the young man gets his money back. Then there is a chase, for a finish.

Direction by Edward Cline and production by Joseph G. Sanford do not cope with the inadequacy of story material which is the film's basic fault. Result of their efforts is at best a picture in the "filler" category.

Previewed in studio projection room to a small and very still audience of press people. —W. R. W.

Produced and distributed by Universal. Associate producer, Joseph G. Sanford. Director, Edward Cline. Photographed by Charles Van Enger. Edited by Milton Carruth. P.C.A. Certificate No. 7318. Release date, August 1, 1941. Running time, when seen at studio, 61 min. General audience classification.

CAST

Lawrence Trent.....Stuart Erwin
Sharon .....Una Merkel
Kabikoff .....Mischa Auer
Mitchell .....William Frawley
Eddie .....Shemp Howard
Ethel .....Astrid Allwyn
Burgess .....Mantan Moreland
Chloe .....Hattie Noel
Mayor Wilfred Smun.....Francis Pierlot
Mr. Boogle.....Will Wright
McAneny .....Emmett Vogan
Radio Announcer.....Tom Hanlon
First Officer.....Pat O'Malley

Wrangler's Roost

(Monogram)
Western

This latest of the Range Busters westerns produced by George W. Weeks for Monogram release is one of the best, if not the best, of the series to date. There is a plentitude of action in the better tradition of these outdoor dramas and a slight screen of mystery providing for a measure of suspense. The improvement over preceding pictures of the series is attributable to a thoughtfully conceived and cleverly carried-out plot.

The Range Busters continue as of before, with Ray Corrigan as "Crash," John King as "Dusty" and Max Terhune as "Alibi." Supporting players include Forrest Taylor, Gwen Gaze and George Chesebro. The director was S. Roy Luby.

The script has the Range Busters assigned to tracking down a stagecoach robber who resembles an outlaw known as "Black Bart." "Black Bart" had been imprisoned for ten years and then paroled. While on parole he had disappeared. When they find "Black Bart," they realize they have been on the wrong track, for the outlaw has reformed. But, the real crook, the impersonator, is brought to justice and the Range Busters ride on in search of more excitement.

Reviewed at the New York Theatre, New York.—PAUL C. MOONEY, JR.

A George W. Weeks production for Monogram release. Directed by S. Roy Luby. Photographed by Robert Cline. Sound, Glen Glenn. Editor, Roy Cline. P. C. A. Certificate No. 7356. Running time, 57 minutes. Release date, June 4, 1941. General audience classification.

CAST

Crash .....Ray Corrigan
Dusty .....John King
Alibi .....Max Terhune
Deacon .....Forrest Taylor
Molly .....Gwen Gaze
Miller .....George Chesebro

Ringside Maisie

(Metro-Goldwyn-Mayer)
Maisie, Fights, and Love

The two words comprising the title of the picture should be sufficient to ignite the imagination of any live-wire showman; one part, "Maisie," Ann Sothern; her voluptuous walk, her honey-drawl talk, her fights for her honor, her espousal of the cause of the underdog, her sheer humanity; the other part, the ring, fights, punches, action and excitement.

The opening finds our "Maisie" a hostess in a dance hall. In one of the funniest sequences in the production, she goes through the grotesque and rhythmic contortions of the current jive-jitterbug-boogie-woogie dance with an over-ambitious customer who has purchased about 500 tickets. She dances until she is swept off her feet. Next she is en route to a hotel in the Adirondacks, which come perilously close to resembling the Catskills, and here she comes in contact with fight-trainer "Skeets Maguire," played by George Murphy, and fighter "Terry Dolan," played by Robert Sterling. And in this portion of the picture, the ringside is given prominence. The fights are above all, realistic. One actually feels one is at the ring, and sometimes one feels one is actually getting all the punches. These scenes are admirably done and very exciting—to the point where it actually hurts.

There are problems and conflicts and near-tragedy, too. Each character knows what he wants, and gets it—with compromise. And through it all, we see the shining eyes of "Maisie," with a helping hand to the one who needs it, and plenty of steel-edged sarcasm for the ones who deserve it.

The ring sequences will attract the male of the species, the human problems and love scenes will appeal to the female and "Maisie" will just about make it unanimous. Anyway, she shouldn't lose any customers.

Previewer at the company projection room, where the audience seemed to take everything in.—IRENE SMOLEN.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Edwin L. Marin. Produced by J. Walter Ruben. Director of photography, Charles Lawton, A. S. C. Musical score by David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Stan Rogers. Set decorations by Edwin B. Willis. Gowns by Kalloch. Film editor, Fredrick Y. Smith. P. C. A. Certificate No. 7474. Running time, 96 minutes. Release date, August 1, 1941. General audience classification.

CAST

Maisie Ravier.....Ann Sothern
Skeets Maguire.....George Murphy
Terry Dolan.....Robert Sterling
Virginia O'Brien.....Virginia O'Brien
Cecelia Reardon.....Natalie Thompson
Mrs. Dolan.....Margaret Moffat
Chotsie ....Maxie Rosenbloom
Ricky Du Prez.....Jack La Rue
Vic .....“Rags” Ragland
Conductor ....Oscar O'Shea
Peaches .....John Indrisano
Jitterbug ....Roy Lester

Lady Scarface

(In RKO first block)
Metropolitan Melodrama

Reportedly filmed at less cost than any of the four other pictures in RKO-Radio's first block-of-five, this melodrama of gangsters and detectives rates on a par with contemporary films in its classification. It is something with which to fill an hour of program time, making no claim to distinction but furnishing, nevertheless, pastime.

Opening in Chicago, the story moves to New York, shooting and death occurring at both ends. The title refers to a gang chief known to the police as "Slade" and assumed to be a man, though made known to the audience as a woman. Efforts of a Chicago detective and a girl photographer in employ of a picture magazine to track down the criminal are ultimately successful, humour as well as suspense marking the proceedings.

Produced by Cliff Reid and directed by Frank Woodruff, the film stays within bounds of plausibility and does not attempt too much.

Previewed in studio projection room to a trade press audience which took it in stride. —W. R. W.

Produced and distributed by RKO-Radio. Producer, Cliff Reid. Director, Frank Woodruff. Photographed by Nicholas Musurca. Edited by Harry Marker. P. C. A. Certificate No. 7318. Release date not set. Running time, when seen at studio, 65 minutes. General audience classification.

CAST

Lt. Mason.....Dennis O'Keefe
Slade .....Judith Anderson
Ann Rogers.....Frances Neal
Mary Powell.....Mildred Coles
Mr. Hartford.....Eric Blore
Lefty Landers.....Marc Lawrence
Onslow .....Damian O'Flynn
Seidel .....Andrew Tombes
Ruby .....Marion Martin
Jimmy Powell.....Rand Brooks
Matt .....Arthur Shields
George .....Lee Bonnell
Semenoff .....Harry Burns
Mullen .....Horace MacMahon

Dressed to Kill

(In 20th Century-Fox first block)
Crime and Comedy

Third in the 20th Fox series based on the "Michael Shayne, Private Detective" character, "Dressed to Kill" again presents Lloyd Nolan as the leading character, whose contemplated marital status never matures due to the fact that the lure of solving murders for a living intervenes. In this number, which deals with a bizarre double murder, and whose background is show business, Nolan is supported by Mary Beth Hughes, Sheila Ryan, William Demarest, Ben Carter, Virginia Brissac, Henry Daniel, and others.

The film is a compactly made melodrama, neatly paced by director Eugene Fordem who leavened tradegy with comedy. One of the lower budgeted offerings in 20th-Fox's first block, this Sol. M. Wurtzel production is ample supporting fare in the situations for which it is aimed.

A stage producer and his former star are murdered in his apartment, which has entrances connecting it with his theatre next door. "Shayne" accidentally stumbling onto the case, undertakes to solve it in order to obtain funds for his marriage. A third murder is committed before the criminal is found.

Previewed in Fox studio projection room, Hollywood to a press audience which thought this better than its predecessors.—V. K.

Produced and released by Twentieth Century-Fox. Sol M. Wurtzel, executive producer. Eugene Forde, director. Director of photography, Glen MacWilliams.

(Continued on page 51)


THIS
IS
"MANPOWER"


What names for your marquee!
What a title to play with!
What a show for August!
What a company– WARNERS!
EDWARD G. ROBINSON · MARLENE DIETRICH · GEORGE RAFT
in
MANPOWER
with
ALAN HALE · FRANK McHUGH · Directed by RAOUL WALSH
Original Screen Play by Richard Macaulay and Jerry Wald · A Warner Bros.-First National Picture

REVIEWS OF FEATURE PRODUCT

(*Continued from page* 48)

Art directors, Richard Day, Joseph C. Wright. Set decorator, Thomas Little. Film editor, Fred Allen. Costumes, Herschel. Sound, Eugene Grossman, Harry M. Leonard. Musical director, Emil Newman. P. C. A. No. 7368. Running time, when seen in Hollywood, 81 minutes. Release date, August 8, 1941 (tentative). General audience classification.

CAST

Michael Shayne.....Lloyd Nolan
Joanne La Marr.....Mary Beth Hughes
Connie Earle.....Sheila Ryan
Inspector Pierson.....William Demarest
Rusty.....Ben Carter
Emily.....Virginia Brissac
Otto Kuhn.....Erwin Kalser
Julian Davis.....Henry Daniel
Al.....Dick Rich
Max Allaron.....Milton Parsons
Hal Brennon.....Charles Arnt
David Earle.....Charles Trowbridge
Reporter.....Hamilton MacFadden
Phyllis Lathrop.....May Beatty
Editor.....Charles Wilson
Sam.....Manton Moreland

Wild Geese Calling

(In 20th Century-Fox first block)

Wanderlust in the Nineties

Life, love, sin and adventure as they prevailed in the great Northwest in the Nineties, a variety of fiction recalling the era of "The Spoilers," are dealt with bluntly and with realistic and impressive result in this melodrama co-starring Henry Fonda and Joan Bennett. It is a tale told with candor and power and with the elemental emotions, both good and bad, ranged in opposition plausibly, birth of a child furnishing the climax which puts everybody's affairs to rights.

Performances by the above and others, notably Warren William, Barton MacLane, Ona Munson and Russell Simpson, are clear cut and strong in terms of simplicity. Production by Harry Joe Brown and direction by John Brahm are of the best.

The story concerns the career of a lumberjack, victim of wanderlust, who marries a dance hall girl of dubious past relationship to an adventurous blackleg who continues to figure in both of their lives through a sequence of travels from city to city, finally to Alaska. Episodes of violence characterize the progress of the tale, but the characters develop as circumstances influence them until, with birth of their child, man and wife find peace and happiness.

The spirit of the period, as familiarized by books and legends which have been popular since the turn of the century, is preserved with fidelity and no trimmings. A high degree of realism is obtained without cost to logic or the essential values of the story.

The nature and treatment of the material suggests discouragement of juvenile attendance.

Previewed in studio projection room to a trade-press audience which indicated approval. —W. R. W.

Produced and released by Twentieth Century-Fox. John Brahm, director. Harry Joe Brown, producer. Music, Alfred Newman. Director of photography, Lucien Ballard. Art directors, Richard Day, Albert Hogsett. Set decorator, Thomas Little. Film editor, Walter Thompson. Costumes, Travis Banton. Sound, Arthur von Kirbach, Roger Heman. P. C. A. No. 7439. Running time, when seen in Hollywood, 78 minutes. Release date not set. Adult audience classification.

CAST

John Murdock.....Henry Fonda
Sally.....Joan Bennett
Blackie.....Warren William
Clarabella.....Ona Munson
Pirate Kelly.....Barton MacLane
Len Baker.....Russell Simpson
Mazie.....Iris Adrian
Mack.....James C. Morton
Manager.....Paul Sutton
Jennie.....Mary Field
Delaney.....Stanley Andrews
Headwaiter.....Robert Emmett Keane
Guide.....Michael Morris
Mahoney.....George Watts
Doctor.....Charles Middleton

Private Nurse

(In 20th Century-Fox first block)

Vocational Trivia

This surface skimming of the aspects of the professional calling named in the title stacks up as the trading factor in the company's first block of five, a picture which an exhibitor can take or let lay, so to speak, without depriving his customers of anything important to their entertainment satisfaction. It is a program item of no consequence save as a subject with which to consume an hour of running time in areas where the double feature policy is mandatory by custom.

Top name in the enterprise is Jane Darwell, portraying a nurse who takes into her matronly custody a younger member of her profession who has been left at the altar by her betrothed. The story, however, generates no suspense or interest as it pertains to the lives of these principals, coming to a climax, instead, when the child of a racketeer, crippled in a skating accident, finds out that a mother believed dead is still living and prevails upon her father to reunite them. Ann Todd, single-handedly, puts pathos into this section of the picture, making its only claim for attention.

Directed by David Burton for Executive Producer Sol Wurtzel, the picture suffers from dialogue trouble and inadequate performance.

Previewed in a studio projection room to a small group of press people who were not impressed.—W. R. W.

Produced and released by Twentieth Century-Fox. Sol. M. Wurtzel, executive producer. David Burton, director. Art directors, Richard Day, Joseph C. Wright. Set decorator, Thomas Little. Film editor, Al De Gaetano. Costumes, Herschel. Sound, George Leverett, Harry M. Leonard. Musical director, Emil Newman. P. C. A. No. 7277. Running time, when seen in Hollywood, 61 minutes. Release date not set. General audience classification.

CAST

Miss Adams.....Jane Darwell
Mary Malloy.....Brenda Joyce
John Winton.....Sheldon Leonard
Henry Hoyt.....Robert Lowery
Barbara Winton.....Ann Todd
Helene.....Kay Linaker
Eddie.....Frank Sully
Mrs. Goldberg.....Ferike Boros
Manager Flower Shop.....Claire Du Brey
Smitty.....Leonard Carey
Miss Phillips.....Clara Blandick

Hurricane Smith

(Republic Pictures)

New Wrinkle on a Western

This is an action film based on "reclamation of the land" idea which was argued some years ago in "Mr. Deeds Goes to Town." Sandwiched in the plot for greater suspense-builders are a murder and bank theft. Ray Middleton, who came to Republic via "Lady from Louisiana" and "Gangs from Chicago," plays the lead, opposite Jane Wyatt, former Broadway actress who was last seen in "Lost Horizons" and Republic's "Girl from God's Country." Mr. Middleton is not much on histrionics but his charming smile, good looks and he-man physique should make him a favorite with the ladies.

"Hurricane Smith" is a young rodeo star who, through unusual circumstances, finds himself possessor of $200,000 stolen by two gangsters who had involved him in a bank theft and murder, for which he had been convicted and sentenced. "Hurricane" takes the money, marries his girl, a reporter from Chicago and settles down in a western ghost town to help the citizens reclaim their land and generally build up community enterprises. After five years, one of the gangsters learns of "Hurricane's" project and moves in to blackmail him. In a tense, dramatic scene, "Hurricane's" wife kills the interloper and when the town sheriff arrives with lawyer "Ingersoll Reed," a friend of the Smiths, the lawyer adroitly concocts a suitable explanation of the killing which throws the sheriff off the track of uncovering "Hurricane's" past, and all ends happily.

The film, produced by Al Wilson and directed by Bernard Vorhaus, lags in certain scenes and the dialogue is not exactly inspired. But on the whole the story provides good entertainment for audiences who prefer action romances.

Harry Davenport in the role of "Lawyer Reed" gives a creditable performance as the wily friend who saves the Smiths from further disaster. Jane Wyatt is good as the wife, and J. Edward Bromberg plays an oily, moon-faced, slick gangster with an eye to the Peter Lorre type of villain.

Previewed in Republic's home office projection room before a trade press and National Board of Review representatives' audience. The ladies seemed to like it.—J. E. SAMUELSON.

Produced and released by Repuhlic. Associate producer, Robert North. Director, Bernard Vorhaus. Production manager, Al Wilson. Photographer, Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Edward Mann. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe, Adele Palmer. P. C. A. No. 7446. Running time, when seen in Hollywood, 69 minutes. Release date, July 20, 1941. General audience classification.

CAST

Hurricane Smith.....Ray Middleton
Joan Wyatt.....Jane Wyatt
Robert Ingersoll Reed.....Harry Davenport
Eggs Bonelli.....J. Edward Bromberg
Sam Carson.....Harry Brandon
Johnny Smith.....Casey Johnson
Mark Harris.....Charles Trowbridge

Arizona Bound

(Monogram)

New Western Series

Monogram herewith introduces a new series of westerns, feature of which is the return to the screen of Buck Jones and Col. Tim McCoy, two of the most popular of western stars of yore. Under the general label of "The Rough Riders," the series will present them, teamed with Raymond Hatton, another screen veteran, as three retired United States marshals who are periodically called from retirement to restore law and order in various parts of the west.

"Arizona Bound" gives promise of a group in which action and other elements will find ready customers among western fans. However, the series' debut film is marked by irregular pacing, trite dialogue, and unsteady direction.

There is plenty of movement in the story, which deals with the trio's ridding an Arizona town of a criminal element which seeks to take over the Wells Fargo franchise from a girl whose late father started the stagecoach line. After the climax, they ride their separate ways again, back to their respective ranches.

This is a Scott R. Dunlap production, directed by Spencer Bennet.

Previewed at the Talisman studio projection room in Hollywood, where a press audience writhed at the cliches, but agreed the Jones-McCoy return is a good idea.—V. K.

Monogram release of a Scott R. Dunlap production. Produced by Scott R. Dunlap. Directed by Spencer Bennet. Director of pbotograpby, Harry Neumann. Assistant director, William Drake. Edited by Carl Pierson. P.C.A. Certificate No. 7516. Running time, when seen in Hollywood, 57 minutes. Release date, July 19, 1941. General audience classification.

CAST

Buck Roberts.....Buck Jones
Colonel.....Tim McCoy
Sandy.....Raymond Hatton
Ruth.....Luana Walters
Joe.....Dennis Moore
Miranda.....Kathryn Sheldon
Taggert.....Tris Coffin
Bunion.....Horace Murphy
Red.....Slim Whitaker

THE HOLLYWOOD SCENE

Production Up

Up 15 for the fortnight, with a gain of 9 last week after an increase of 6 the week before, production level stands at a new midsummer high of 53 pictures in shooting stage.

The situation at a glance:

COMPLETED

COLUMBIA
Bachelor's Babies
The Medico Hits the Trail
MGM
Whistling In the Dark
PARAMOUNT
Sullivan's Travels
RKO-RADIO
Weekend for Three
REPUBLIC
Ice-capades
ROACH
All-American Co-Ed
UNIVERSAL
Terror of the Islands
WARNERS
The Maltese Falcon

STARTED

COLUMBIA
Go West Young Lady
MGM
Babes on Broadway
Panama Hattie
MONOGRAM
Li'l Louisiana Belle
PRC
(Untitled) Geo. Houston
PARAMOUNT
Stick To Your Guns
Sweater Girl
Her Jungle Mate
RKO-RADIO
Riding the Wind
REPUBLIC
Pittsburgh Kid
Bad Man of Deadwood
20TH-FOX
Cadet Girl
Great Guns
Swamp Water
UNIVERSAL
Appointment for Love
WARNERS
King's Row
Captain of the Clouds

SHOOTING

COLUMBIA
Harmon of Michigan
You Belong to Me
Three Girls About Town
You'll Never Get Rich
MGM
New York Story
(Untitled) Tarzan
Female of the Species
Married Bachelor
When Ladies Meet
The Chocolate Soldier
(Untitled) Garbo
Honky Tonk
MONOGRAM
Saddle Mountain Roundup
PARAMOUNT
Louisiana Purchase
Remarkable Andrew
Glamour Boy
Reap the Wild Wind
WANGER
Sundown
RKO-RADIO
Obliging Young Lady
Unexpected Uncle
REPUBLIC
Doctors Don't Tell
Under Fiesta Stars
20TH-FOX
Dangerous But Passable
Small Town Deb
How Green Was My Valley
Weekend in Havana
UNIVERSAL
Almost An Angel
The Great Man
Hellzapoppin
Ride 'Em Cowboy
Bad Lands of Dakota
WARNERS
They Died With Their Boots On
One Foot in Heaven
New Orleans Blues

▽

DAVID ROSE, Paramount Managing Director for Great Britain, will leave here August 1 for New York and there August 9 for Lisbon.

LEW SEILER has been assigned to direct "Remember Tomorrow" for Warners.

IRVING STARR has severed his connection with Columbia as associate producer and is talking about formation of an independent production company.

MITCHELL LEISEN will direct "Take a Letter Darling" for Paramount.

ARTHUR FREED, producer of MGM's first Consent Decree film, "Lady Be Good," is producing "Panama Hattie" as his next.

ARCH REEVE has been appointed secretary of the Studio Publicity Directors Committee.

ELLIOT NUGENT, co-author of the stage play, will direct "The Male Animal" for Warners.

S. RAY LUBY is directing his ninth "Range Busters" western for George W. Weeks' Monogram series.

EDWARD KAUFMAN's first production for Columbia will be "He Kissed the Bride."

GEORGE STEVENS will direct Spencer Tracy and Katherine Hepburn in "Woman of the Year," MGM.

ARCH OBOLOER, whose radio productions have been accounted peaks of originality for the medium, has signed a contract to produce, direct and write pictures for the 20th Century-Fox, but will start as writer under tutelage of Mark Hellinger.

MARGARET LINDSAY has been signed by LARRY DAMOUR, Columbia producer, to appear in four more "Ellery Queen" pictures.

ROBERT NORTH will produce "Yokel Boy" for Republic.

GREGORY LA CAVA has been signed by Universal to make a picture starring IRENE DUNNE.

JACQUES TOURNEUR will direct "Doctors Don't Tell" with FLORENCE RICE and JOHN BEAL for Republic.

JOHNNY JOHNSTON, NBC singing star, has been given the second lead in Paramount's "Sing a Song of Homicide."

"THERE'S NO PLACE LIKE HOLLYWOOD"

Fame came to Sanford Stock, Jr., of Hollywood, and joy to his parents when, at the age of 10 months, MGM hired him, because his personality and red hair harmonized with Greer Garson's, for the studio Technicolor production of "Blossoms in the Dust".

As the weeks sped by, Mr. and Mrs. Sanford Stock, Sr., amassed a fine collection of clips from fan magazines and rotogravure sections showing their son clasped in Miss Garson's arms and his name in print.

When the picture opened at the Four Star theatre, the ads contained a closeup of MGM's star and their baby.

The Stocks attended the opening performance, thrilled at the pictures of their son displayed in the lobby.

Inside came the letdown.

Baby Stock is not in the picture.

Critics Conform

Lay press critics and correspondents, who were expected to "take steps" last week to frustrate the rule banning them from tradeshows conducted for exhibitors and trade press exclusively, didn't.

On the contrary, and with an unanimity in sharp contrast to past performance, they not only conformed to the procedure established by companies signatory to the Consent Decree but told their readers, in print, that they had fallen into line. Hollywood had expected them to renew their recent efforts, undertaken on less provocation, to "cop sneaks," which is the colloquial term for the practice of attending test-screenings of pictures and reviewing them in their incompleted form.

Louella Parsons, International News Service columnist, indicated her intention to abide by industry wishes in the matter by giving top-of-column prominence to a somewhat wistful but finalistic farewell to the institution of the "Hollywood preview."

Sidney Skolsky wrote a piece in which he appraised the industry's decision as something less than wise but took occasion to say, positively, that he was not going to fight it.

Most surprising and complete of the printed approvals of the new procedure was that of Jimmie Fidler, McNaught Syndicate columnist and whose radio reviews of product in the past were counted as perhaps the most damaging ever contrived. He wrote in his July 18th column:

"Frankly, I side with the studios. Why should they permit their films to be previewed months in advance? What possible advantage can they gain from praise that is apt to be forgotten by the time the pictures reach theatres? It's even possible that the public, vaguely remembering reviews and the titles of pictures, may think they are being shown old films and, consequently, avoid seeing them.

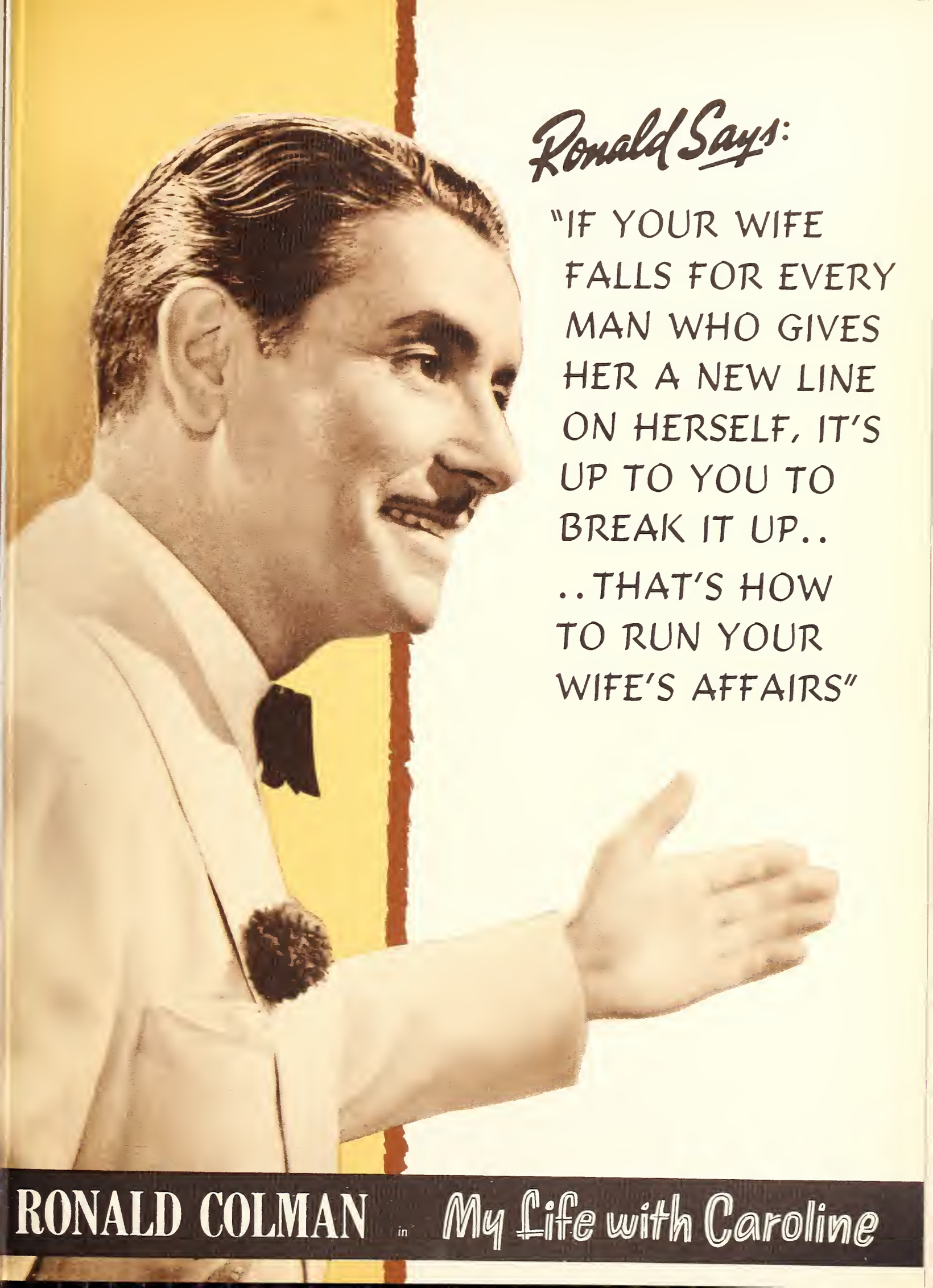
"As for you who read columns, I should think you would much prefer timely reviews of pictures that are being shown or are about to be shown. In that way critics' opinions may help you to select your screen entertainment—and isn't that what you want?

"Certainly the refusal of studios to preview pictures prematurely isn't going to prevent critics from seeing them. If I'm barred from advance peeps, I shall simply catch the pictures when they are shown in theatres here (which is usually about the time or just prior to the time they are shown elsewhere) and pass along my opinions.

"In so doing I think I'll be rendering a better service than I have rendered in the past when I was often forced by competition to publish reviews weeks in advance."

▽

Billy Conn, boxer who stood up against Joe Louis in the heavyweight championship battle last month, will be starred in Republic's film, "Pittsburgh Kid," with Jean Parker as the lead. Jack Townley will direct the picture.


Ronald Says:
"IF YOUR WIFE FALLS FOR EVERY MAN WHO GIVES HER A NEW LINE ON HERSELF, IT'S UP TO YOU TO BREAK IT UP..
..THAT'S HOW TO RUN YOUR WIFE'S AFFAIRS"
RONALD COLMAN in My Life with Caroline

Ronald as a debonair husband more amused than alarmed at his wife's cyclonic flirtations. A knockout for laughs and romance spiced with frisky dialogue, and for eye-filling production values. THE PERFECT SHOW FOR A SPECIAL SUMMER ATTRACTION!





Ronald COLMAN in My Life with Caroline

Introducing

ANNA LEE

with

CHARLES WINNINGER

and

REGINALD GARDINER
GILBERT ROLAND
KATHERINE LESLIE
HUGH O'CONNELL

A DEFENSE FILM WITH EVERY PROGRAM

RKO RADIO PICTURES

Produced and Directed by **LEWIS MILESTONE** · **A United Producers Production** · **WILLIAM HAWKS,** Executive Producer

Screen Play by John Van Druten and Arnold Belgard

LITHO U.S.A.

PHILADELPHIA SOME RUN DECISION BRINGS FIRST DISTRIBUTOR APPEAL

MGM Seeks Affiliate Protection for Wilmington House; Settle Dallas Clearance; Second New Haven Action

A consenting distributor sought reversal of an arbitration award for the first time this week when Metro-Goldwyn-Mayer filed an appeal from the decision of Ruppert C. Schaeffer, Jr., who awarded some run to the Earle theatre, New Castle, Del., on July 1st. The complaint, filed in March by David Silver, was the second case in the Philadelphia tribunal.

The case is the fourth to be carried to the three members of the Appeals Board at New York. Two cases, one on clearance, one on some run, are pending before the board. Its first decision, in the Ken theatre case at Chicago, upheld the arbitrator.

Asks Review

The notice of appeal entered by MGM through C. Stanley Thompson, home office attorney, asks the "supreme court" of the consent decree arbitration system to review the company's argument before Mr. Schaeffer on May 15th at Philadelphia. At that time Mr. Thompson and witnesses for the distributor argued that they were entitled to withhold run for the Earle on the basis of a 10-year-old regional agreement protecting affiliated Metro houses in the Wilmington area.

Loew's Parkway theatre at Wilmington was named as an interested party in the complaint. Under the unique Wilmington setup whereby Loew's took over the operation of certain key houses in the area under a former sales policy the company sells no subsequent runs of its product to unaffiliated houses in Wilmington, New Castle or other nearby towns.

Mr. Schaeffer, professor at the Wharton school of the University of Pennsylvania in his decision overruled MGM's contention that the case involved protection of circuit theatres under section 17 of the decree rather than some run under section 6. He ordered the distributor to offer some run of its pictures to the Earle and assessed costs of the case against the defendants.

The case is now complicated by the fact that in the interim since the hearing on May 15th the Earle has been sold by Mr. Silver to John Kozac. Neutral attorneys, however, are of the opinion that the award will continue to be binding upon the distributor unless reversed by the Appeals Board.

Meanwhile the Earle theatre continues without MGM pictures. Under the terms of the decree a period of 30 days is allowed for compliance with an arbitrator's award. The filing of an appeal during this period further suspends the award until the Appeals Board publishes its ruling. This will extend final decision in the Earle case by at least 90 days.

Attorneys for MGM indicated that they will not ask for oral hearings before the Appeals Board. Their case will be based on the Philadelphia record and on supplementary briefs. Mr. Kozac also, reportedly, will not seek oral hearings. Neutral observers declared that the case was exceedingly important in setting precedent and predicted that the Department of Justice might again intervene.

The third Dallas arbitration case was settled this week when Lloyd W. Klingman, arbitrator, granted the request of L. M. Rice, operator of the Campus at College Station, Tex., that all five consenting companies be ordered to reduce the 30-day clearance of the Dixie and Queens theatres at Bryan, Tex. Mr. Klingman reduced the margin of the two theatres to 14 days, but maintained the 30-day clearance of the first-run Palace, also in Bryan, and named in the complaint.

Chicago Precedent Cited

The first decision of the Appeals Board in the Chicago Ken case was cited as precedent for a dismissal Tuesday at New Haven of the tribunal's second case by A. G. Gulliver, arbitrator, who ruled that he did not have jurisdiction. He dismissed, during the course of the first hearing, the request of the Saybrook Theatre, Inc., Saybrook, Conn., for a reduction of clearance to national release date. Currently the theatre plays after the Garden theatre, New Haven, and the Essex, in Essex, Conn. Leo Bonoff, treasurer of the Saybrook asked for day and date release.

Mr. Gulliver, who is dean of the Yale University Law School, ruled however that he lacked jurisdiction to say that the theatres are not competitive and that all clearance therefore should be eliminated and national release date run granted the Saybrook. Max Alderman, New Haven attorney, represented the Saybrook. Stuart Aarons, representing Warners and Morton Siegle, representing RKO, argued in behalf of the defendant distributors, Warners RKO and MGM, that Section VIII of the decree does not permit change of run.

Milwaukee Withdrawal

At Milwaukee on Wednesday Lee Macklin, operator of the Grand theatre at New London, Wis., withdrew his clearance complaint, Case No. 2, against the Big Five and the Rio and Appleton theatres in Appleton, Wis., following an amicable settlement. Terms were not revealed.

Observers in New York and Los Angeles, after studying the decision of Herbert Cameron dismissing most of the claims for clearance adjustments in Los Angeles' first case, filed by O. W. Lewis, operator of the Mission Playhouse in San Gabriel, declared that Mr. Lewis had lost his tilt with the consenting distributors and Coast circuits by seeking to adjust too many clearances in one complaint. By seeking to set clearance from large first-runs in Pasadena, including houses of the West Coast and Edwards circuits, they said, Mr. Lewis threatened to upset the whole Southern California clearance arrangement, adding to the difficulty of proving his own situation was "unreasonable" under terms of section VIII of the decree.

If he had sought to adjust clearance in relation only to the immediately competitive Alhambra and San Gabriel houses he would have been more likely to have received a favoring award. Lawyers based their interpretation on the fact that Mr. Cameron slightly modified the San Gabriel-Alhambra-Rosemead margins, but refused to touch existing clearances between the Alhambra and Pasadena, and Alhambra and San Gabriel.

Washington

The initial hearing on July 17th of Washington's sixth case, clearance action filed for the K and B Amusement Company's Apex theatre by James Hayes and Robert Sher, former department of justice attorneys, was uneventful. The first stages of the action against MGM and the Warner circuit in Washington were limited to routine introduction of evidence on past booking, contracts, admissions ad other details. The hearing was continued on Wednesday.

Chicago

Richard F. Kuhns, arbitrator of the fourth Chicago complaint, clearance action of the Portage theatre has sent intervenor applications to 18 theatres named as interested parties. They are: the Irving and Avon, Essaness circuit; Patio, Mitchell Brothers; Times, Mark Brothers; and the Milford, Rivoli, Commodore, Dale, Nita, Logan, Rio, Avaloe, Armitage, Bell, Oak, Karlov, Grand and Pickwick theatres.

Philadelphia

Philadelphia's seventh case clearance complaint of N. Herman Bornstein, operator of the suburban Hatboro, originally scheduled to be heard on July 30th, was postponed to September 10th. All parties agreed on the later date. The complaint involves the Warner circuit's Grove, which enjoys seven-day clearance over the Hatboro. S. Eugene Kuen, Jr., arbitrator, is asked to allow a run immediately following the Grove.

September 8th has been set for the hearing of the clearance complaint of Columbus Stamper, operator of the Great Northern theatre, Philadelphia's eighth case. Walter H. Robinson, local attorney, was selected as arbitrator for the complaint, directed against Paramount, Metro and 20th Century-Fox and involving the Warner theatres. Now playing 21 days after the circuit's Strand theatre, he asks that the clearance be cut to 14 days, seven days after the Warners' Keystone in the same neighborhood.

New York

Hearings at New York on the complaint of the Squire theatre, Great Neck, came to an end on Wednesday. The sessions, which started on April 9th, were the longest series of arbitration sessions reported to date.

New Haven

A. A. Ribicoff, Hartford attorney, will arbitrate the third New Haven case, a clearance complaint from Fred Quatrano, operator of the New Newington theatre in Newington, Conn., against the Big Five.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:
No new cases

Previously Reported:

Clearance	66
Some Run	24
Withholding Prints	1
Total to July 23rd	91

Hearings Held This Week:
Washington—Case No. 6

Settled This Week:
Dallas—Case No. 3
New Haven—Case No. 2
Milwaukee—Case No. 2

Appealed This Week:
Philadelphia—Case No. 2

Theatres Pile Aluminum for Defense Needs

Among the millions of pounds of scrap aluminum being collected for national defense, in the nationwide drive which got under way this week, will be found no small lot from motion picture theatres. There is hardly a place in the country where exhibition interests, large and small, affiliated and independent, was not joining local community drives, piling up the metal, frequently at the cost of admissions donated by hundreds of exhibitors to persons carrying an old pot or a pan to the box office to claim a free ticket offered for single aluminum presentations by young and old.

Theatre lobbies were being turned over by the hundreds as aluminum depots, and in many places action was concentrated through special theatre committee aluminum-recruiting projects. "Special Aluminum Matinees" were the order in many places, with the public invitation to "Pan Our Theatres," as one circuit pundist put it. In other communities, the exhibitors worked with local American Legions, Boy Scouts and thousands of owners made mention of the aluminum collection in their daily theatre advertisements.

Erpi, RCA Waive Royalties

Both Electrical Research Products, Inc., and RCA Manufacturing Company have waived all sound recording royalties for Army Training films produced by Research Council of the Academy of Motion Picture Arts and Sciences for the War Department, it was announced by Darryl F. Zanuck, chairman. All studio licensees were informed of this decision by the companies.

The elimination of these royalty charges will result in a considerable saving in the cost of the training films to the government, and will materially increase the motion picture industry's contribution to national defense.

The broadcasting industry will give priority to those government programs dealing with the essentials of national defense. This was the opinion of the National Defense Committee of the National Association of Broadcasters, following the adoption of a "priorities" resolution for the guidance of the industry.

The committee pointed out that the governmental agencies had made so many requests for time on the air that many stations were finding it impossible to grant all of them and, at the same time, to preserve a balanced program service. Such a balanced program is necessary, the committee said, to continue to attract and hold the large listening audiences, without which governmental programs and announcements would be ineffective.

The committee also approved the resolution adopted by the NAB Executive Committee reaffirming "the industry's desire to continue its present practice of making its facilities available at no cost to government agencies engaged in promoting the national defense program."

Exhibitors Aid U. S. O.

Motion picture exhibitors throughout the country have joined forces to aid the United Service Organizations for National Defense. During the week of September 1st, an intensive campaign will be conducted in theatres to help raise funds for the USO.

The exhibitors meeting in New York, have formed a committee at the request of Thomas E. Dewey, USO campaign chairman, and elected Joseph Bernhard general manager of Warner Theatres, as committee chairman. Serving with him as co-chairman are Edward Kuykendall of Columbus, Mo., president of the Motion Picture Theatre Owners Association; Martin G. Smith of Toledo, president of the Independent Theatre Owners of Ohio, and Nathan Yamins, of Fall River, Mass., a member of the executive committee of the Allied States Association of Motion Picture Exhibitors.

Other officers are Leonard Goldenson of Paramount, treasurer; Abe Montague of Columbia, head of the distributors' committee, and Maurice Kann, chairman of the trade paper committee.

The executive committee includes:

Harry Brandt of New York, Colonel H. A. Cole of Dallas, Texas, Jay Emanuel of Philadelphia, Si Fabian of New York, Charles Koerner of New York, John Harris, president of the Variety Clubs of America, Pittsburgh; Herman Robbins of New York, George Skouras of New York, Sidney Samuelson of Philadelphia, Jules J. Rubens of Chicago, R. B. Wilby of Atlanta, Georgia, Pete Wood of Columbus, Ohio, Major L. E. Thompson of New York, Joe Vogel of New York and R. J. O'Donnell of Dallas.

Theatres of Tampa, Fla., are doing their bit to aid the government's defense program by aiding the USO drive. The Victory, in downtown Tampa and the Seminole, a neighborhood house, are running special aluminum matinees at which one or more pieces of abandoned aluminum is the ticket of admission.

The Royal in West Tampa is running a weekly quiz program with defense stamps as prizes. This program operates very much the same as radio quiz programs.

Willard R. Seale, manager of the Orpheum theatre in Spokane, Wash., has announced a "Help Your Country and Help Yourself" plan.

SHORT PRODUCT PLAYING BROADWAY

Week of July 19th

CAPITOL

Unusual Occupations, No. 3.	Paramount
Glimpses of Washington State	MGM
This Is the Bowery	MGM
Feature: They Met in Bombay.	MGM

CRITERION

Unusual Occupations, No. 6.	Paramount
Farm Frolics	Vitaphone
Feature: In the Navy	Universal

MUSIC HALL

March of Time: Eight Million Yankees	RKO Radio
Feature: Tom, Dick and Harry.	RKO Radio

PARAMOUNT

On the Spot	Paramount
Hoola Boola	Paramount
Army in Overalls	U. S. Defense Trailer
Indian Durbar	Paramount
Feature: Caught in the Draft.	Paramount

RIALTO

Bone Crushers' Carnival	Advance Film Exch.
Feature: The Getaway	MGM

ROXY

Aluminum	U. S. Defense Short
Anzacs In Action	20th Cent.-Fox
Horse Fly Opera	20th Cent.-Fox
Feature: Dance Hall	20th Cent.-Fox

STRAND

Hollywood Steps Out	Vitaphone
Lions For Sale	Vitaphone
Wings of Steel	Vitaphone
Feature: Manpower	Warner Bros.

1,300 Members In SMPE on Its 25th Anniversary

To mark the twenty-fifth anniversary of the Society of Motion Picture Engineers on July 24th the July edition of the Journal of the society has been issued in a special silver anniversary volume. The magazine of the association of film technicians contains prefatory messages from Will H. Hays, president of the Motion Picture Producers and Distributors of America, Emery Huse, president of the SMPE and other industry leaders.

Paying tribute to the Society's past contributions to the motion picture science Mr. Hays extended greetings and best wishes on be half of the entire industry.

Fall Meeting in New York

Mr. Huse reported that membership in the fellowship had grown from the twenty-six founders led by G. Francis Jenkins at the first meeting in Washington in 1916 to an international roster of approximately 1,300 engineers and motion picture scientists. The group will celebrate its anniversary at the Fiftieth semi-annual convention to be held in New York on October 20th to 23rd. The sessions will be held at the Hotel Pennsylvania.

The anniversary number of the Journal contains a tribute from F. H. Richardson and papers by C. E. K. Mees, F. T. Bowditch, R. B. Dull, H. G. MacPherson and H. Burris-Meyer. Published also are committee reports

The SMPE board of governors was scheduled to meet Thursday night at the Hotel Pennsylvania, New York, to nominate officers for 1941-42 and to launch preparations for the convention.

Emery Huse, from California, was to preside.

The convention committees and a program outline have been announced for the New York convention of the Society, as follows:

E. Huse, SMPE president; E. A. Williford, past-president; H. Griffin, executive vice-president; W. C. Kunzmann, convention vice-president; A. C. Downes, editorial vice-president; R. O. Strock, chairman of local arrangements; S. Harris, chairman, papers committee; J. Haber, chairman, publicity committee; J. Frank, Jr., chairman, membership committee, and H. F. Heidegger, chairman, convention projection committee.

R. O. Strock heads the reception and local arrangements committee which also includes: P. J. Larsen, F. E. Cahill, Jr., H. Rubin, E. I. Sponable, P. C. Goldmark, W. H. Offenhauser, Jr., A. S. Dickinson, W. E. Green, R. O. Walker, T. E. Shea, J. A. Hammond, O. F. Neu, V. B. Sease, H. E. White, L. W. Davee, L. A. Bonn, J. H. Spray, J. J. Finn, A. N. Goldsmith, J. A. Maurer, L. B. Isaac, E. W. Kellogg, M. Hobart, J. A. Norling, H. B. Cuthbertson, J. H. Kurlander, and C. F. Horstman.

Registration and information committee includes W. C. Kunzmann, chairman; E. R. Geib, P. Sleeman, J. Frank, Jr., F. Hohmeister, M. McLean.

Hotel and transportation is headed by G. Friedl, Jr., with E. S. Seeley, C. Ross, P. D. Ries, R. B. Austrian, R. F. Mitchell, P. A. McGuire, M. W. Palmer, F. C. Schmid, F. M. Hall, and J. A. Scheick on the committee.

Publicity committee: J. Haber, chairman; H. A. Gilbert, G. A. Chambers, P. Sleeman, S. Harris, C. R. Keith, W. R. Greene, and H. McLean.

Banquet committee: O. F. Neu, chairman; D. E. Hyndman, L. A. Bonn, E. G. Hines, A. S. Dickinson, W. H. Offenhauser, Jr., R. O. Strock, J. C. Burnett, J. A. Spray, J. A. Norling, M. Hobart, P. J. Larsen, E. C. Wente, A. Goodman, M. R. Baoyer, J. A. Hammond.

Mrs. R. O. Stock and Mrs. O. F. Neu are hostesses of the ladies' reception committee which also includes Mrs. D. E. Hyndman, Mrs. E. I. Sponable, Mrs. E. S. Seeley, Mrs. A. S. Dickinson, Mrs. H. Griffin, Mrs. P. J. Larsen, Mrs. J. A. Hammond, Mrs. G. Friedl, Jr., Mrs. E. A. Williford, Mrs. J. Frank, Jr., Mrs. H. E. White, and Mrs. F. C. Schmid.

H. F. Heidegger is chairman of the convention projection committee which includes: F. H. Richardson, L. B. Isaac, A. L. Raven, G. E. Edwards, J. K. Elderkin, T. H. Carpenter, P. D. Ries, J. J. Hopkins, W. W. Hennessy, L. W. Davee, J. J. Sefing, H. Rubin, F. E. Cahill, Jr., C. F. Horstman, R. O. Walker, and the officers and members of IATSE Local 306.

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RELEASED THRU UNITED ARTISTS

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Carrying On

Threats of invasion, the quintessential confusion of the world political situation, and the continued fog over the industry's legislative position have failed to stop British producers from getting on with the job. At the moment of writing, mid-July, with thunder clouds massed more ominously than ever above the European horizons, no less than eight feature films are in current and full production on British stages. There would be more were there more stages available, and manpower to operate them. One company—Gainsborough—has reopened a studio in order to cope with its production program, and is making two films at the moment.

Into the bargain innumerable documentaries and shorts are being produced on location, in the smaller studios, and in various parts of the country. Even if military events were to bludgeon the industry to a standstill it would not be without a fierce fight on the part of the victim.

This week's credits for continuity in the face of difficult circumstances go to producer Maurice Ostrer, whose Gainsborough teams are working at Shepherds Bush on the Twentieth Century film, "The Young Mr. Pitt," and at a blitzed but now revivified Gainsborough lot at Islington, on a screen version of British radio's wartime high spot "Hi Gang!"

"Hi Gang!" has gone to Islington because there is no room for it at Shepherds Bush. There, on the banks of the Regent Canal, in one of London's most heavy industrial and thickly populated areas, a district badly hit by enemy action, Ben Lyon, Bebe Daniels and Vic Oliver, an all-American trio, are at work on a translation into screen form of a show which has admittedly been the most popular program the B. B. C. has devised and broadcast, every Sunday evening for a year, since the war started.

Marcel Varnel is directing the Gang in the film, which will have music as one of its strongest features. Song writer Manning Sherwin, who set millions singing about a purely mythical nightingale in Berkeley Square, and who transformed a fevered American hero into a moral object lesson for English children in "The Little Boy Who Never Told a Lie," has teamed with Gainsborough's resident litterateur, Val Guest, and achieved three originals for the film, "Singing to a Million," "Hi Gang" and "They Call Me Sal," which is to be sung by Bebe Daniels as Salome to Ben Lyon as King Herod.

Meanwhile, at Shepherds Bush, the London of George III is being recreated for "The Young Mr. Pitt," which is to be directed there by Carol Reed, for 20th-Fox release. Robert Donat is to be the star.

Three draughtsmen are creating the London of 150 years ago. With already two months spent on research, and upwards of 300 scale drawings complete from old records, documents, contemporary engravings and paintings, Laurence Broadhouse, Maurice Carter and William Bowden plan their Georgian London for "The Young Mr. Pitt," second in 20th Century's £500,000 program in Britain.

The exterior of the old Parliament will show on the side of the House of Commons the quaint coffee shop, hatter's, hosier's and Bellamy's historic Pie Shop, frequented by M. P.'s of the day.

Apart from London, the scope of this production under Carol Reed's direction will cover such incidents as George III at his Royal Bathing Pavilion at Weymouth, the birth of Napoleon in Corsica, the storming of the Bastille in the French Revolution and the training of the "Home Guard" of the time at Walmer in Kent.

Full Program

Total activity is the watchword at the Ealing Studios, where, for the time being, purely dramatic pictures have been shelved to enable Michael Balcon's teams to launch into production of documentary dramas with a war bias.

Final studio touches have been applied to Will Hays' "Black Sheep of Whitehall," and the unit is at present away on location making use of weather, description of which the Censor will probably refuse to pass, but which can be recorded as very suitable for exterior filming.

At Ealing itself the two pictures upon which the units are concentrating are "Ships With Wings" and "The Big Blockade." Actual shooting has been finished on the former picture and the artists have gone their several ways. Sergei Nolbandov is presently working on various technical and treatment sequences.

On the stage Charles Frend is in charge of his first directorial assignment, "The Big Blockade," which is an ambitious documentary drama, dealing with Britain's economic war, and in which no less than 80 speaking parts are provided, many of them to be taken by distinguished members of the Government and public propagandists. For instance, Mr. David Bowes-Lyon, Public Relations Officer to the Ministry of Economic Warfare, has already played his own real life role in a sequence depicting a press conference at the Ministry. Mr. Ronald Cross, erstwhile Minister of Shipping, Dr. Hugh Dalton, and American newspaperman and British broadcaster Quentin Reynolds are among others who will be seen on the screen. Among the artists who are playing in the film are included Will Hay, in a straight role of skipper of a trawler, Alfred Drayton, as chief of an ersatz rubber factory in Germany, Leslie Banks, Michael Redgrave and Bernard Miles.

Five at Elstree

The war situation is not going to deter British National from pursuing their production programme in Britain. With one picture already on the floor, "The Common Touch," which John Baxter is directing at Elstree, four more are now announced by George Parish, chief of the organization. Principal subject in the line-up is an ambitious Air Force story, "One Of Our Aircraft Failed To Return," charge of which is to be taken by Michael Powell. This is due to commence in a few days.

Arthur Lucan will continue his adventures as Old Mother Riley, this time in "Old Mother Riley At The Circus," which begins at Elstree the Monday after this is mailed (July 14th).

Also acquired for production by the British National company are two other subjects. One J. B. Priestley's "Let The People Sing," and an original story by Ian Dalrymple, chief of The Crown Film Unit, dealing with the landing of British paratroops in Italy. This will be directed by Lance Comfort, who recently made "Penn of Pennsylvania" for British National.

All are set for release by Anglo-American Film Corporation.

Meanwhile, in association with British National, Leslie Hiscott has been concluding "The Seventh Survivor" at Teddington. Actual shooting has been finished and final touches are curently being applied to the picture. Exteriors have yet to be filmed somewhere on the coast of Britain.

▽

Title changes being in the air, William Sistrom, executive producer in charge of RKO-Radio British Productions, has decided that the film launched as "Meet The Tiger" shall now be changed to "The Saint Meets The Tiger." Final sequences are being filmed at Denham on a set representing a Cornish fishing village, with Hugh Sinclair and Jean Gillie under the direction of Paul Stein. Meanwhile exteriors have been taken in Cornwall itself by production Manager Phil Brandon recently, with the unit and the permission of the Naval authorities.

▽

Camerawork on "The Young Mr. Pitt," Twentieth Century Production for 20th Century-Fox release, is to be handled by Freddie Young, one of Britain's noted camera "cracks," and to whose credit are "Victoria the Great," "Sixty Glorious Years" and "Goodbye, Mr. Chips."

▽

Recording has been completed at Pinewood this week, where the stages were reopened for the first time in many months to permit the London Symphony Orchestra to do the music for "Jeannie," Tansa film production with Barbara Mullen in the leading role.

HEROISM OF STAFFS AND PUBLIC KEEPS BRITISH CINEMAS RUNNING

Only 290 of 5,000 Film Theatres Closed for Duration by Fire or High Explosive Bombs; "Calm Tenacity" of Managers Praised

by AUBREY FLANAGAN
in London

With Britain's second year of battle drawing to its close, and British chins at the same level at which they have always been poised, a survey of the industry scene reveals that the picture house in this bombed and Blitzed battlefield has survived with a normalcy the more astonishing for its spirit of seeming indifference to abnormal conditions.

To date some 690 odd picture houses have closed their doors as a result of war conditions, most of them because they have been either damaged or destroyed by enemy action. As some are repaired and opened again, others are closed as a result of raids. Probably 190 of these closures were voluntary, economic rather than material casualties. In all likelihood the total number of picture houses still closed as a result of enemy action does not exceed 290 . . . a small figure as compared with the 5,000 odd cinemas within range of Hitler's Luftwaffe.

Many of the casualties are total losses, not likely to be met this side of the War. Total damage to cinemas, in towns like Southampton, Merseyside, Portsmouth, Coventry, Bristol and London has removed them from the lists entirely. In other areas the evacuation of the population has made it uneconomic for picture houses to operate, and repairs have not been essayed even up to the legal limit of £100. Yet in some shattered and devastated districts, where, the uninitiated might not expect to find a living soul, cinemas are carrying on, and patrons still paying their bobs to get solace and distraction from the sordid preoccupations of a war-shattered existence.

A Record of Heroism

The record of survival in those houses which have continued to operate in face of the most cruel conditions is a record of heroism and calm tenacity on the part of audiences, no less than that of staffs, in the most epic tradition.

Many houses which still remain out of circulation will in due course be returned to the arena, when the physical processes of servicing, of electricity, water, et cetera, have been restored to normal in the requisite areas. Others are prevented from restoration by the limit of £100 imposed on expenditure in regard to repairs and rebuilding, though special permits have been given for this figure to be exceeded in particular cases.

Within the week of writing—the second week in July—one West End London cinema, the Leicester Square Theatre, closed by blast damage since October, 1940, and damaged again in another raid, has been re-opened to the public. Later this month the New Gallery, closed frequently since the War, will re-open again shortly.

Whether the story concern circuits or independent houses, areas not badly hit by raids, or badly Blitzed regions like Southampton and Portsmouth, it is a story to stir the souls of the most detached or commercially minded student of the industry.

A characteristic circuit in Blitzed Britain is Associated British, with some 450 houses in its organization, all over the country, in remote villages and busy industrial towns, residential suburbs and cathedral cities. Of these 450 since the outset some 210 have been damaged by raids, in various degrees, burnt out by incendiaries, blasted by high explosive. All but eight of these are open again, and operating normally. They have been closed for a day in some cases, for three months in others, not closed at all in many instances.

"Open at Normal Times"

Says Arthur Moss, General Manager of the Associated British chain: "I have no words to express my admiration and appreciation for the way the staffs in our houses have carried on not only in helping put things back to normal, but in saving cinemas and property during the most intense raids. They have risked their lives putting out incendiaries and oil bombs, dashed through blazing buildings and over dangerous staircases and passageways to save the cinemas. They have been indifferent to danger and as a result have saved not only the houses but surrounding buildings. All night, with the bombs bursting all round, and fires blazing nearby, they have worked like Trojans, clearing up debris, tidying, cleaning, and restoring order so that next day the show might go on. . . . And as I say, again and again, I have had the same report. . . . A cold detached record of heroism and unselfish devotion. . . . Followed by the formal laconic statement 'The theatre was open at normal times.'"

In some cases films have been destroyed and programmes have next day been carried on with emergency films kept at hand for that purpose. Projectionists must work at the top of the buildings with an open vent to the roof or balcony. In spite of this they have carried on with no protection other than the wall and the roof, first stop for the Nazi incendiaries. In one instance a manager, oblivious of danger, went into a theatre which had become a blazing inferno, to try and put out fire bombs. He died in hospital twenty-four hours later.

Blitzed towns, of which the port of Southampton is a typical instance, suffer badly when the Luftwaffe comes over in force. Southampton has had, since the war, some 800 alerts *(nine words censored)* of these raids were of the concentrated "Blitz" type. Yet of the City's seventeen cinemas over half are still operating. On one night, in January last, seven picture houses were damaged or destroyed. The Picture House, veteran among the town's cinemas, was the first to suffer and was burnt out. Next door, the City's newest house, the Classic, escaped, its only damage the burning of the vestibule, licked by the flames from the Picture House next door. Same night the Forum, one of the City's largest houses—and now operating again normally, and with hardly a sign of bombing—was hit by a high explosive, which badly damaged the stage and rear of the theatre. In the ordinary way, Manager Scott Buccleuch was wont to ask his audience to stay and see the show through. That night he suggested they go home. Half an hour after the last patron left, the H. E. fell. There were no injuries, neither to Scott Buccleuch nor his staff, nor to a party of soldiers who stayed behind. On the roof of the Forum, as well as that of the Broadway, The Gaiety and other cinemas in the town, incendiaries poured—either to burn themselves out on the concrete, or to be doused by staffs using hoses, stirrup pumps, and sand buckets.

During the Southampton Blitzes the vestibules and foyers of cinemas such as the Palladium were used as casualty dressing stations and relief centres. The same story can be repeated from other towns and cities in Britain.

Snub Hitler's Threats

In Blitzed Southampton today, despite the scarred and ruined streets, and where life goes on with a normalcy which is both astonishing and inspiring, the remaining picture houses are open and doing good business. When the sirens sound audiences ignore them, save those who want to go out for a few minutes to see what is going on.

Not many miles away is another heavily Blitzed town, the naval centre, Portsmouth, which has been the repeated victim of the Luftwaffe's attentions. Like its sister city, Southampton, it has had more than its share of damage. Like its sister city, it is carrying on, not so much with a conscious smile, as with a complete indifference to Hitler's threats, and a nerve unbroken by the bombs of his airmen.

Typical of the Portsmouth spirit and typical of the British, is the Queen's Cinema, a small 520-seater in a cruelly bombed part of the city, a normally peaceful working class area. It would be injudicious, probably to tell the Luftwaffe what it has, and what it has not hit. But that its untrained men are very bad shots is the most charitable way of expressing conditions in a city with many military objectives.

The Queen's Cinema is owned byCEA's ex-president, Councillor H. P. E. Means.

To walk through a Blitzed and battered area like that in which the Queens is situated, to pass boarded windows and broken shops, clamber over hundreds of yards of debris and rubble where only a mangy cat or forsaken dog may be living, is naturally a shock to the traveller. To come across a 520-seater cinema with its loud speaker-ors going, and a British audience, besprinkled maybe with a few foreign sailors enjoying Lone Wolf or Tom Tyler, is a shock of another and more invigorating kind.

"When the sirens go," said Manager James Dickson, "they just mutter, 'Oh! there they go again,' and either stay where they are or maybe run out to satisfy their curiosity when the guns begin to bark. They never lose their heads. And those whose houses are standing will not be budged. They are marvelous!"

FILM FOOTAGE EXCEEDS QUOTA

Footage registered for the British exhibitor quota during the war year from October, 1939, to September, 1940, far exceeded the statutory obligation, despite the blitzkrieg and general dislocation of business, according to Board of Trade figures just released.

The total of British feature footage shown during the year was 22.9 per cent, as compared with the statutory minimum of 15 per cent. The total feature footage for the year was 41,743,000,000, of which 9,599,000,000 was British. The total was an increase of 8 per cent over last year.

Total footage of all grades was 45,741,000,000, of which 11,000,000,000 feet or 24.1 per cent, was British.



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Motion Picture Daily, the industry's leading daily newspaper, is the first trade journal of the business to offer a regular air mail subscription service.

Operations under the Consent Decree make the day-by-day news of the business more vital, more important than ever.

The exhibitor in Salt Lake City, the circuit buyer in Seattle and the exchange manager in Boston—key men in exhibition, production and distribution—are now more vitally concerned with the daily developments of the industry.

Motion Picture Daily has instituted a broader news coverage, plans new service departments and has inaugurated a special air mail subscription to further fulfill its pledge to the business of "First With the News" and "First On Your Desk".

JUSTICE DEPARTMENT SPEEDING UP TO PUSH FILM AND OTHER ACTIONS

Crescent Case Goes Into Third Week of Trial, with More Criticism of the Government by Presiding Judge Davies

The Justice Department's first "field suit" against a large independent circuit and the majors—that in the Nashville Federal Court against Tony Sudekum's Crescent circuit and Universal, United Artists, and Columbia—rolled into its third week Monday, with Federal Judge Elmer Davies, sole determinant of the trial, on several occasions criticizing the Government's conduct of the prosecution.

Meanwhile, Thurman Wesley Arnold, heading the Department's anti-trust division, Monday began to reorganize it. The first step was an 11-man board to recommend and formulate policy, and devise time-saving procedures. Reason for the board is the division's heavy calendar on which are two other film industry "field suits," and one against the "little three," in New York.

The Department will push its case against the Schine ciruit and the "little three" at Buffalo, New York, in the autumn; and against the Griffith circuit and the same, at Oklahoma City, later. It then plans to continue its "key" anti-trust prosecution in New York, against Universal, United Artists, and Columbia, majors who did not enter the consent decree now being observed by the other five large film companies.

Alleged Conspiracy

Judge Davies, in the Nashville case, last week criticized the volume of the Government's testimony from independent exhibitors who claim they were threatened or forced from business by the Crescent circuit or its affiliate, Cherokee Amusements. "All that is necessary," he said, "according to the Government's conspiracy theory, is to show that Tony Sudekum, through a large number of theatres, exercised circuit buying powers in a conspiracy with distributors in restraint of trade."

The judge also belittled the testimony of one witness, Tim Smith, an exhibitor.

On Monday, after two weeks of continuous testimony from a stream of Government witnesses, the judge remarked, after defense contention that a *prima facie* case had not been built, "There is not a strong *prima facie* case of conspiracy."

The Government, nevertheless, apparently coming to the end of its exhibitor testimony, on Monday produced the first witness from the majors, Oscar Morgan, now Paramount short subjects sales manager, and formerly a district manager for the company, at Atlanta; and Tuesday saw Thomas Connors, of MGM, take the stand.

Last week had seen a continuation of the independent exhibitor testimony anent Crescent methods of acquiring theatres. Additional testimony and revelation of Government methods of obtaining information came from an agent of the Federal Bureau of Investigation, A. J. Lemaire, of Covington, Kentucky.

It was in connection with this testimony that William Griffith Head, Crescent theatre manager, who charged severe grilling and threats by Government attorneys, repudiated statements allegedly made by him anent Crescent methods.

Monday's testimony by Mr. Morgan produced a section of a telegram and a paragraph of a letter, for argumentation, in each case the Government contending the exhibited portions bore out its charges of collusion between Crescent and the majors; and each case calling for definitions of terms, words, and intentions.

Judge Elmer Davies on Wednesday, July 16th, criticized the volume of Government testimony. "Why go into all these matters," he said, "when all that is necessary, according to the Government's conspiracy theory, is to show that Tony Sudekum (president of the Crescent circuit) through a large number of theatres exercised circuit buying powers in a conspiracy with distributors in restraint of interstate trade?"

John F. Clegget, on the Department of Justice legal staff, then displayed a letter from the circuit to Paramount, on film buying in Union City, Tennessee, contending that Crescent's methods of acquiring theatres were connected closely with the Department's conspiracy charge.

The judge on the same day barred from the record all evidence on chance games. He said this type of testimony was too speculative and too remote from the issues of the current case. The ruling came during examination of J. D. Henry, Hickman, Kentucky, who asserted that one week before he opened a house in Union City, Crescent came in with a third theatre.

Both the judge's observation that Government testimony might not be strictly necessary, and that chance games' evidence is not relevant were taken by observers to portend Court espousal of the defense. The defense had previously objected to testimony concerning chance games.

Mr. Henry's testimony dealt with difficulty in getting product. He said three months after opening his theatre, in March 1939, he sold it to Mr. Sudekum for $8,000, and agreed not to erect or acquire a theatre in a Crescent dominated town for 25 years.

Another Department witness that day was Joseph Wiley, associated with Mr. Henry in the latter's current insurance business, and formerly, when Mr. Hickman operated the Roxy Theatre, at Union City.

Still another Wednesday deponent was Robert L. Curry, former operator of a theatre at Gadsden, Alabama. Mr. Curry's appearance was greeted at the outset with defense objections to testimony concerning a period after the suit was filed. The suit was filed August, 1939.

The judge ruled that charges of violation of the Sherman Act could be those of a "continuing conspiracy."

On Thursday, July 17th, something of a sensation was caused in court, when William Griffith Head, manager of two Crescent-affiliated houses in Central City, Kentucky, denied, on direct examination, the truth of statements he allegedly made to an agent of the Federal Bureau of Investigation concerning purported threats instigated by Crescent in order to acquire his theatre in Greenville, same state.

Grilled "Three Solid Hours"

He was then cross-examined by George H. Armistead, Jr., of Crescent counsel, who drew from him the charge he had been held six days in Nashville, by Government subpoena; and that he was grilled three times during this occasion by Government attorneys, one time for "three solid hours."

Mr. Head charged Allen Dobey, of Government counsel, had shaken a fist in his face, and had intimated he was lying. He added he returned to Kentucky two weeks ago, after Seymour Simon, also of the Government staff, asserted he had been intimidating Government witnesses.

A. J. Lemaire, of Covington, Kentucky, an FBI agent working from the Louisville office, then testified about Mr. Head's alleged statements concerning operations in Greenville. Mr. Lemaire asserted Mr. Head sold his Greenville theatre in January 1938, for $8,000, after averring "rumors and threats" that Crescent con-

Majors Attack Minnesota's Attack on Decree's Blocks-of-Five Selling

The majors have moved at long last to defeat the Minnesota anti-decree law which forces selling of films en masse with 20 per cent cancellation privilege. At midweek, Loew's Inc., and Twentieth Century-Fox went to court with their complaints, to join those entered Friday, July 18th, in Ramsey district court, St. Paul, by RKO, Warners, and Paramount—complaints which ask declaratory judgments and permanent injunctions against enforcement of the state law. Named as defendants are James F. Lynch, Ramsey County attorney; Edward J. Goff, Hennepin County attorney, and Thomas Gibbons, Ramsey County sheriff.

United Artists, whose policy of selling pictures singly also is threatened by the Minnesota law, was drawing up papers similar to those of the other consent decree majors this week. Hearing, next Tuesday, was expected to result in consolidation of all suits.

The opposition also acted. Clarence E. Holten, attorney for the Allied of the Northwest, consulted with specialists on constitutional law and at the state attorney general's office. Northwest, sponsor of the law, and the attorney general, bound to defend it, will cooperate in a vigorous opposition to the majors' legal move, it was predicted.

David Shearer, of Shearer, Byard & Trogne, and Joseph Findley, of Bundlie, Kelly & Findley, represented the majors in court.

A state rather than Federal court was chosen because less delay was foreseen; and attorneys hope a decision will come before the consent decree buying season is in full progress.

Crescent Judge Scores Witnesses For Government

(*Continued from opposite page*)

templated invasion. Such "rumors and threats" were substantiated, it was related, by surveying of a lot next to Mr. Head's theatre.

Mr. Lemaire's statement to the Department of Justice was then read:

"Head will make the Government a good witness. He is alert, and thoroughly familiar with Sudekum's methods."

Tim W. Smith, president of Peerless Enterprises, Inc., Knoxville, was a witness Friday, July 18th; and he asserted his newly opened theatres in Harriman, Morristown, and Newport, all in East Tennessee, were forced to close in 1938, because of Crescent competition, and resultant inability to obtain good product.

Under cross-examination by Mr. Armistead, Mr. Smith admitted he expanded in 1938, in Crescent-towns, because "they were the only towns that were any good."

Mr. Smith said he complained to his Congressman in September 1938; that in October he wrote to Thurman W. Arnold, assistant United States Attorney General; and that he later conferred in Washington.

He said he received evidence, via letter, from Fred Gorman, discharged Cherokee Amusements (Crescent affiliate) bookkeeper, which impelled him to file a $100,000 damage suit in November 1938, in Knoxville Federal Court, against Cherokee and Crescent, and against several distributors.

Judge Davies remarked there was no evidence to prove that Mr. Smith would have succeeded in the theatre operations concerned, even if he had been able to secure product.

Another Friday witness was Andy Anderson, Hartford, Kentucky. He testified about his inability to secure MGM and Paramount films in 1937 for the Kentucky Theatre, Hopkinsville, that state.

Case in Third Week

The case opened its third week Monday, with Judge Davies stating that, thus far, "there is not a strong *prima facie* case of conspiracy."

The judge's remark was made after his overruling of a defense objection to introduction of all distributors' letters; an objection on the grounds no conspiracy had been proved and therefore distributors' letters were not admissible.

First witness from the majors was Oscar Morgan, Paramount short subject sales manager, and formerly district manager, at Atlanta.

Exhibited was a telegram, March 20th, 1935, from him to William F. Bugie, Paramount's Memphis office, saying:

"Have made deal with Sudekum for S-7; therefore void Paris contract, and do not negotiate Brownsville or Union City." The two first named towns are those previously mentioned in the Government's chain of testimony that Crescent froze out numerous independents.

On cross-examination, Mr. Morgan said the word "void" meant "cancel applications."

There then came under argument a paragraph in one of Mr. Morgan's letters to J. J. Unger, Eastern sales manager for Paramount. The letter concerned negotiations with Tim Smith, previous attestor. The paragraph read:

"In any event, the only way we could sell second run, even if we wanted to in these particular towns, would be after Sudekum had taken the refusal, because Paragraph E of Article 8 of the Crescent Amusement Company franchise provides that he can repeat any feature at a certain given price."

Mr. Morgan clarified meanings of "second run" and "repeat run." He said the former meant showing in another theatre than the first in which the picture played; the latter meant a second showing in the same theatre.

The distinctions were asked as having important bearing in the Government charge.

The testimony then disclosed that the Section 8-E of the franchise with Crescent was modified, limiting the privilege of a "repeat run" to 30 days after the first run. Mr. Morgan denied that both the section and its modification were intended to hamper competition from other second-run clients.

When Mr. Morgan's attention was drawn to Tim Smith's statement that Paramount refused to give second runs in Harriman, Morristown, and Newport, he answered it was because Mr. Smith wanted only "10 or 12 out of 50 or 60 pictures."

Under examination by Robert Wright, of Government staff, Mr. Morgan denied there were numerous complaints from exhibitors about their inability to obtain Paramount films. He asserted he knew of only two.

He defined a franchise as a device to assure definite and continued outlet for films, and abjured the contention it was designed to freeze out independent exhibitors.

Depreciation of the Crescent company's role as a customer, in comparison to dealings elsewhere, was expressed on Tuesday, by Thomas J. Connors, MGM's Eastern, Southern and Canadian sales manager. Mr. Connors was put on the stand by the defense, to show how overemphasized was the relation betwen the distributors and the circuit. Mr. Connors supported this by noting that one picture at the Radio City Music Hall, New York City, can bring more revenue to his company than MGM receives from the whole Crescent circuit in one year.

Mr. Connors denied Loew's ever agreed to suppress competition. It determines its own selling policies, he said.

Dealt with on Tuesday were Loew's negotiations with independent theatres in Gallatin and Brownsville, Tennessee, where presvious testimony had related difficulties of such theatres in competition with Crescent.

Meanwhile, over the weekend, the Government and the defense entered into a stipulation by which distributors' inter-office communications may be entered as evidence without appearance of the parties concerned. The stipulation apparently had the consent of the judge, who had previously barred such procedure. Federal attorneys predicted a result of the stipulation would be shortening of the trial, which they added Monday, might end by Friday. They had originally intended to call 75 additional witnesses, after being apprised of Judge Davies' ruling.

It was said the Government might call only about 10 witnesses from the major's sales staffs.

Arnold Revamps His Division

Thurman Wesley Arnold, head of the Department of Justice anti-trust division, on Monday began reorganizing it, with a special 11-man board, to recommend and devise policy and procedure. The board is necessitated by the heavy calendar, which in turn must be expedited, it was asserted. The division now has 120 Sherman anti-trust act cases pending. It also has pending ten general and five defense patent cases, 22 food cases, forty building trades cases.

Chairman of the new board is Corwin Edwards, economist.

Purchase Theatre, End Trust Suit

Purchase by the Stanley-Warner circuit in Philadelphia of the suburban Lansdowne theatre on Tuesday ended the anti-trust action against the circuit which was started by Henry Friedman, in 939. Mr. Friedman had asked $150,000 in damages for the Lansdowne, alleging monopolistic practices by the circuit. Purchase price was reported to be $170,000.

Notice of TRADE SHOWINGS For Exhibitors

"SERGEANT YORK"
(Warner Bros.)

ALBANY . . . . . AUG. 4
1:00 P. M., 79 N. Pearl Street

ATLANTA . . . . . AUG. 4
11:00 A. M., RKO Scr. Rm.

BOSTON . . . . . AUG. 4
2:00 P. M., 20th Cent.-Fox Scr. Rm.

BUFFALO . . . . . AUG. 4
11:00 A. M., 20th Cent.-Fox Scr. Rm.

CHARLOTTE . . . . AUG. 4
10:00 A. M., Poromount Exch. Scr. Rm.

CHICAGO . . . . . AUG. 4
10:30 A. M., and 2:00 P. M., Worner Scr. Rm.

CINCINNATI . . . AUG. 4
2:00 P. M., RKO Scr. Rm., Poloce Theo.

CLEVELAND . . . . AUG. 4
2:00 P. M., Worner Exch. Scr. Rm.

DALLAS . . . . . AUG. 4
10:30 A. M., 20th Cent.-Fox Scr. Rm.

DENVER . . . . . AUG. 4
8:00 P. M., Paromount Scr. Rm.

DES MOINES . . . . AUG. 4
12:45 P. M., 20th Cent.-Fox Scr. Rm.

DETROIT . . . . . AUG. 4
2:00 P. M., Detroit Film Bldg.

INDIANAPOLIS . . . AUG. 4
10:00 A. M., Paramount Scr. Rm.

KANSAS CITY . . . AUG. 4
4:20 P. M., 20th Cent.-Fox Scr. Rm.

LOS ANGELES . . . AUG. 4
1:30 P. M., Paramount Scr. Rm.

MILWAUKEE . . . . AUG. 4
2:30 P. M., 20th Cent.-Fox Scr. Rm.

MINNEAPOLIS . . . AUG. 4
1:00 P. M., Worner Scr. Rm.

MEMPHIS . . . . . AUG. 4
10:30 A. M., Poramount Scr. Rm.

NEW HAVEN . . . . AUG. 4
10:30 A. M., Warner Theo. Scr. Rm.

NEW ORLEANS . . . AUG. 4
2:00 P. M., 20th Cent.-Fox Scr. Rm.

OKLAHOMA CITY . AUG. 4
1:00 P. M., 20th Cent.-Fox Scr. Rm.

OMAHA . . . . . AUG. 4
1:00 P. M., 1502 Davenport St.

PHILADELPHIA . . AUG. 4
10:45 A. M., 1220 Vine St

PITTSBURGH . . . AUG. 4
2:30 P. M., Warner Thea. Scr. Rm.

PORTLAND, ORE. . . AUG. 6
2:00 P. M., Star Film Exch.

SALT LAKE . . . . AUG. 4
2:00 P. M., 20th Cent.-Fox. Scr. Rm.

SAN FRANCISCO . . AUG. 4
1:30 P. M., Republic Scr. Rm.—221 Golden Gate Ave.

SEATTLE . . . . . AUG. 4
2:00 P. M., Jewel Box Scr. Rm.

ST. LOUIS . . . . . AUG. 4
2:15 P. M., Screnco Scr. Rm.

WASHINGTON . . . AUG. 4
10:30 A. M., Earle Theo. Scr. Rm.

Variety Clubs Set Recreation, Charity Plans

Variety Clubs throughout the country continue with their plans for their annual outings, cowboy roundups, golf tournaments, dinner-dances and banquets, and for further charity work.

Plans have been completed for an elaborate show at the Columbus, Ohio, Variety Club's second annual Roundup, to be held at Beulah Park on August 2nd, according to Virgil A. Jackson, chief barker. The club promises a "bigger and better" show. The affair will be stag, and in addition to a midway show, there are planned a golf driving contest, frontier fiesta and frolic, a chicken dinner and special entertainment. The subscription is $5 per person.

Field Day at Omaha

Members of the Omaha Variety Club will hold their annual field day for everyone associated with the motion picture industry on July 28th at the Highland Country Club. The program will include an all-day golf tournament, luncheon and dinner and entertainment. Morris Cohn, exhibitor of Council Bluffs, Ia., and Meyer Stern, of Capitol Pictures, are in charge of the affair.

The Kansas City Variety Club's annual party, the big event attended by members, exhibitors, their families and friends, will be held August 11th at Swope Park. The affair had been originally planned for July 28th. Rube Melcher is chairman of the committee and has charge of reservations for the refreshments, events and games.

The Buffalo, N. Y., Variety on August 4th will sponsor District Managers' Day at the Wilmont Golf and Country Club. A golf tournament followed by a dinner-dance will be the features of the day.

In Seattle, Wash., the Northwest Film Club's third annual golf tournament was held on July 23rd at the Inglewood Golf and Country Club. Frank Christie, president of the organization, was in charge of the event which was attended by exhibitors and others connected with the motion picture industry from Seattle, Portland, Tacoma, Bellingham, Wenatchee, Evereet, Olympia, Spokane and other cities. A dinner followed the tournament at which cups and prizes donated by various motion picture stars were awarded.

Charity Work Continues

Rudolph Berger, welfare chairman of the Washington, D. C., Variety Club, has announced that the organization will present the Columbia Hospital with a complete dental unit in the near future. Mr. Berger, Metro-Goldwyn-Mayer district manager for that territory, said the equipment would compare with the units given by the Variety Club to the Children's and Providence hospitals in Washington during the past year. Installation of the Columbia equipment is expected to be made within the next two weeks.

The Pittsburgh Variety Club's 13th annual charity banquet will be held November 2nd with Harry M. Kalmine, general chairman. The tent will sponsor a pre-season professional football game Labor Day, at Forbes Field where the Pittsburgh Steelers and the Detroit Lions will turn over the net proceeds of the game to Variety charities. The Club's annual golf tournament was held Monday, July 21st, at South Hills Country Club, with Art Levy and Archie Fineman as co-chairmen.

The Reel Fellows Club in Detroit has been organized by Michigan film salesmen, and includes a total of 36, all but two salesmen in the state at the present time. Plans for national organization are being made, with a branch club proposed in each exchange city. One activity will be the establishment of a fund from which members can borrow without interest if they become sick or unemployed—with no obligation to repay. Finding employment for members who lose their jobs, as salesmen, theatre managers or others, is another object.

Officers of the club, which will hold noonday luncheons the first Monday of each month, are: president, Jack Stewart, Universal; vice-president, Jack Ryder, Paramount; secretary, Harold Sandelman, Metro-Goldwyn-Mayer, and treasurer Irwin Pollard, Republic.

Al Fisher, owner of the Keswick theatre in Philadelphia, has been elected secretary of the local Variety Club to fill the term of the late John J. Monroe, who died last month.

Members of the St. Louis Variety Club honored Harold Evens, who has been transferred from Loew's in St. Louis to Cleveland, with a luncheon last week. Mr. Evens was a charter member of the St. Louis club.

Chief Barker Heck Everett held a special meeting of all members of the Charlotte, N. C., Variety Club late last week to formulate plans for activities during the fall season.

Sound equipment for the club's "Shut-in Truck" has been installed and first showings with the new vehicle are expected shortly. Philip Longdon and Benn Rosenwal, assistant chief barker, were largely responsible for acquiring and equipping the truck.

IN NEWSREELS

MOVIETONE NEWS—No. 90, Vol. 23.—Axis agents depart....U. S. Marines in London....Red Cross nurses....British in Syria....Eden states policy.... Flying cadets at Kelly field....Inventions....Sports ....Bathing Beauty contest.

MOVIETONE NEWS—No. 91, Vol. 23.—Siege of Tobruk....Second draft call....Marshall asks Army be kept....Marines on maneuvers....Fashions.... Sports.

NEWS OF THE DAY—No. 288, Vol. 12.—Conquest of Syria....Eden states policy....U. S. Marines in England....Axis agents leave....Fashions....War games at Fort Benning....Sports.

NEWS OF THE DAY—No. 289, Vol. 12.—Siege of Tobruk—New draft Army....Aluminum drive.... Invasion maneuvers....1,000th bomber to Britain.... Fashions....Sports.

PARAMOUNT NEWS—No. 93.—British sink Nazis ....Nurses escape submarine....London hails Soviets ....Ickes blasts Lindbergh....Bathing Beauty contest....Axis agents leave....Britain salutes U. S.

PARAMOUNT NEWS—No. 94.—Argentine celebration....Kennedy son joins Navy fliers....Halifax sees 1,000th bomber....Camp Barkeley on parade.... President asks Army to be held intact....Inside Tobruk.

RKO PATHE NEWS—No. 93, Vol. 12.—British in Syria....Axis agents leave....Englands' reply to peace rumor....British and Iraq revolt....Driverless combine reaps alone....U. S. nurses in England.... British sink Nazis....London greets Soviets....Fort Benning troops in action.

RKO PATHE NEWS—No. 94, Vol. 13.—Tobruk under siege....Second draft call....War maneuvers.... Stettinius pays off $1-a-year men....Drive for aluminum....Jersey Diaper Derby....Horse Race.

UNIVERSAL NEWSREEL—No. 998, Vol. 13.—Axis envoys leave....British sink Nazis....Syrian campaign ends....American fliers honored....Soviets in London....Russia shifts Army chiefs....Knudsen inspects plane plant....Aluminum drive....Fort Benning maneuvers....Bathing Beauty contest....Sports.

UNIVERSAL NEWSREEL—No. 999, Vol. 13.—Second draft call...."Keep Draftees" Marshall urges.... Aluminum drive....Army maneuvers....Pilot saves plane in crash....Siege of Tobruk....Diaper Derby.

RCA Trial August 6th

The suit by five consolidated stockholders against the Radio Corporation of America, its officers and directors, is expected to start trial August 6th, in New York.

Kodak Gets Army Contract

The War Department in Washington, D. C., has awarded the Eastman Kodak Co., of Rochester, N. Y., a contract for lenses totaling $249,920. The material will be allocated to Army camps presumably for use by the Signal Corps.

Columbia Gives Sales Awards

Abe Montague, Columbia Pictures' general sales manager, announced this week winners of the awards offered for general performance in sales and liquidation during the Columbia Exhibitors Good Will campaign, which began March 1st and ended May 30th. Mr. Montague reported that campaign results far exceeded expectations, with every branch bettering its quota.

First prize winner in the district manager's awards was Col. Sam Moscow, southern division manager, with Sam Galanty, mideast division manager, getting second place in a close race.

Branch managers, salesmen, office managers and bookers of 13 branches shared in the exchange awards which helped stimulate activity during the campaign.

Winning Branches

Winning branches listed in the order in which they placed during the drive, are:

Atlanta, New Orleans, Washington, Charlotte, Cincinnati, Salt Lake City, Boston, Dallas, St. Louis, Portland, Los Angeles, with Cleveland and Detroit sharing twelfth place.

The individual winners are: Atlanta: Branch Manager award presented to Mrs. Grayce Anderson, widow of the late W. W. Anderson; New Orleans: Branch Manager H. Duvall; Washington: S. A. Galanty, Division Manager; Charlotte: Branch Manager R. J. Ingram; Cincinnati: Branch Manager A. S. Moritz; Salt Lake City: Branch Manager W. G. Seib; Boston: Branch Manager Harry Rogovin; Dallas: Branch Manager J. B. Underwood; St. Louis: Branch Manager C. D. Hill; Portland: Branch Manager J. R. Beale; Los Angeles: Branch Manager Wayne Ball; Cleveland: Branch Manager Lester Zucker; Detroit: Division Manager Carl Shalit.

In addition to the above winners, the following salesmen won special awards for showing the greatest improvement in sales possibilities:

Albany: J. Armm; Atlanta: B. A. Wallace; Boston: J. Wolf; Buffalo: G. H. Ferguson, N. Marcus; Chicago: C. W. Phillips; Cincinnati: L. E. Davis, P. A. Niland; Cleveland: O. Bloom; Detroit: G. L. McCoy, C. H. Townsend; Indianapolis: C. Butler; Los Angeles: H. M. Lentz; Memphis: T. B. Haynes; Pittsburgh: J. Gins; Salt Lake City: H. Green; Washington: B. Caplon.

Winners of the shorts subject billings contest are: 1st Place Omaha: R. Adler; 2nd Place Atlanta: S. Laird, W. R. Lehman, W. Walker; 3rd Place New Orleans: Robert Kelly, Miss C. Randolph.

Winners of the serials billings contest are: 1st Place New Orleans: R. Kelly, Miss C. Randolph; 2nd Place Charlotte: C. Patterson, C. Kissell; 3rd Place Seattle: W. Kostenbader.

Winners of the special shorts series unit contest: 1st Place Los Angeles: N. Newman, J. DeCosta, L. Beckner; 2nd Place San Francisco: M. Klein, S. Klein; 3rd Place St. Louis: R. Mortenson, G. Hoffman.

Accessory Managers awards went to the following: 1st Place San Francisco: R. F. Ginniff; 2nd Place Washington: M. Kutner; 3rd Place Chicago: W. Kassel.

F. W. C. Managers Shifted

In a recent shifting of Fox West Coast managers in the East Bay, Cal., area, Warren Peckner has moved from the California theatre in Berkeley, to the Orpheum in Oakland; Edgar Catley from the Orpheum to the State; H. Walsh takes over as manager of the Senator, and John Westphal, manager of the State, has resigned.

WAR GIVES CANADIAN TRADE WIDE ASSORTMENT OF RULES, REGULATIONS

Acute Shortage of Theatre Help Due to Enlistments and Government Employment; New Unemployment Insurance

by W. M. GLADISH
in Toronto

The film industry in Canada knows there's a war because of the censorship, imposts, assessments, restrictions and regulations which must be observed by all exhibitors and exchanges. In like manner, film employes have more than a slight inkling that a modern war costs money when they scan the deductions, voluntary and compulsory, which are made in weekly pay envelopes.

The work of the theatre manager has been made more intricate because of additional book-keeping for amusement tax reports and the additional levies, the latest of which, effective July 1st, was Federal Unemployment Insurance which is expected to build up a reserve to take care of post-war labor problems and to which employer, worker and Dominion all contribute every time a payroll is signed. Theatre book-keeping is no longer a vest-pocket procedure.

Payments and Statements

Today the theatre employe gets what is left after the following deductions have been made: National Defense Tax of five per cent—lower in some wage classifications—Unemployment Insurance premium, also compulsory; regular weekly War Savings Stamps purchases; instalment on Victory Loan purchase; regular contribution to War Victims' Fund and, possibly, an income tax instalment.

For the theatre manager, there is the weekly job of making out a special boxoffice report to the Customs and Excise office for the 20 per cent Federal Amusement Tax along with tax payment; weekly reports on Defense Tax with periodic payments; Unemployment Insurance forms to be filled out and insurance stamps to be purchased to be fixed into insurance books held by employes; War Savings Stamps records, and entering voluntary contributions by the staff.

Apart from tax and assessment routine and, in some instances, group insurance and pension requirements, the theatre manager takes part in patriotic campaigns, decorates the theatre for Loan and other drives, donates the house for war charity shows, gives part of his newspaper advertising for the cause and attends a flock of community meetings when he may be expected to give time, money and facilities for war work.

The film exchanges are in the same situation with respect to wage deductions, co-operating in campaigns, donating films, sending out patriotic trailers without charge, committees to be organized, meetings to attend, war loans to support, etc.

In addition, there are a variety of war taxes, such as the 10 per cent Defense War Tax on practically all imports from countries outside of the British Empire, the 10 per cent tax on funds exported to other countries and special taxes on corporation income. The film distributors must apply many times to the Foreign Exchange Control Board for authority to make payments involving foreign exchange and permits must be secured for some commodity imports. Many items of equipment and printed matter are banned entirely to conserve exchange. In every film office there is a corps of clerks who do little else but handle Government permit applications and report forms. There is the cost of this help and the license fees to be paid in addition to the restrictive nature of the regulations.

Then there are the prohibitions. You can't build a new theatre because the material is wanted for war purposes and big projects are left until after the war to help employment. You can't modernize a theatre if the cost of alterations runs greater than $10,000. You cannot install new equipment which costs more than $5,000. You cannot install oil-heating plants at all because of difficulties found in the oil industry.

Theatres Lack Help

Ushers, cleaners, caretakers and doormen are hard to get because of enlistments in the armed forces and the attractiveness of war industries. The usher situation has eased during the past week or two because high school graduates have become available but when many of these young fellows enter university in the fall there will be another shortage, it is anticipated. Charwomen have quit because their men are now getting army pay or have secured munition jobs. Janitors with mechanical experience have been "drafted" into the metal trades.

There is no complaint. Theatre managers and exchange staffs are busier than ever before but there is only a shake of the head when they see government reports piling up. It is all accepted as a part of the war effort—without distinction of military uniform.

Exhibitors, Undertakers Grouped

In the midst of war activities, munition production, Victory Loan campaign and legislative developments affecting business generally, Canada is engaged in census taking for the decennial survey of the country and those in the film industry have still another feature to engage their current attention.

The surprising jolt of the enumeration job is that theatres have been grouped with undertakers, cartage companies, barber shops and repair shops under the heading of "Service Establishments."

Film distributors are being listed as wholesale importers along with a wide variety of merchandisers while provision is made for the registration of film booking associations as co-operative buying and selling organizations. These include the Exhibitors Booking Association, Associated Theatres Limited, and Consolidated Theatres Association, operating in Toronto.

Film laboratories in Canada do not have to be listed because they do not produce goods in their own establishments which are sold to cus-

(Continued on following page)



TEN NIGHTS in a BARROOM

(this picture has no connection with the novel and play of the same title)

ROBERT ARMSTRONG · FRANK ALBERTSON
LINDA HAYES · RUSSELL SIMPSON · SKEETS GALLAGHER

Original screen play by Don Ryon GEORGE SHERMAN — *Director*

A REPUBLIC PICTURE

ST. JOHN COOPERATIVE FORMED

(*Continued from preceding page*)

tomers at retail prices, it is announced, while those engaged in professional services are not being listed as merchandisers. These include musicians, actors, radio performers, artists, doctors, lawyers and customs brokers. Chain theatres are not classed as branches or units of chain companies because they have been grouped as service establishments. In the case of exceptions, it has been pointed out that the Bureau of Statistics is already in possession of necessary data through annual company and financial reports otherwise received. But the census questions run into the hundreds for individuals and business enterprises anyway.

Theatre and film exchange companies are also busy with arrangements for Federal Government unemployment insurance for extensive groups of workers to start July 1, to which both the companies and employes will be required to make periodic payments under a gigantic state insurance scheme.

New Theatre, Despite Priorities

Because of the prohibitory measures for the conservation of metals and building supplies and the effect of the restriction upon the development of the new Odeon circuit and the trade generally, the news that a new theatre would be provided for the Canadian National Exhibition at Toronto was definitely startling. It is to be completed in time for the annual exposition which is scheduled for Aug. 22 to Sept. 6 and, according to announcement, it will be complete in every detail with seating accommodation for 900. The theatre, which will be operated by the Exhibition management, will be used for the presentation of propaganda films and newsreels, with stage shows at scheduled hours, it is announced.

Apparently this theatre does not come within the scope of the Priorities Board of the Department of Munitions and Supply but the loophole is probably the fact that some official government releases are to be included in the daily programs for the enlightenment of the thousands of visitors from all parts of Canada and the United States.

The creation of the C.N.E. theatre is not being happily received by film exhibitors who have been stopped short in the completion of theatre projects, however, and it would not be a surprise if the unfortunate owners of half-theatres use this precedent as a strong argument for dispensation to permit them to finish what has been started. Sam Fingold, owner of theatres at Mt. Forest and Chesley, Ont., made a special trip to Ottawa to try to obtain official action with respect to his theatre project at Cornwall, Ont., for instance. When the ban was put into effect, the steel fabrication and other material for the new house had actually been delivered and was ready to be put into place when work was ordered stopped.

U. S. Tax Amendments Watched

The adoption of Federal Amusement Tax amendments in the United States, presumably to become effective in the Fall, has been watched with more than usual interest by Canadian moving picture men because of the establishment of the 20 per cent amusement tax by the Dominion Government in a first step in this direction. The Canadian tax has no theatre exemptions with the slight exception that passholders are not required to pay the levy because they do not contribute to the direct boxoffice revenue of a theatre, on the total of which the government percentage is collected.

The decision at Washington to remove the tax on admissions for uniformed members of the armed forces has touched a delicate point in the Canadian scene. There have been objections to the imposition of the tax on Canadian soldiers but nothing has been done about it because the Government has said that it needs the money—and probably the authorities hesitate to start to make any exemption for any class of the general public during the war at least. The only thing that Parliament has done along this line for the troops has been to provide reduced fares on the railways for the warriors but only when it can be shown that they are taking their annual leave—which may entail a considerable mileage—or their final leave before proceeding to a destination outside of the country for active service.

Many Canadian exhibitors have granted reduced admission prices to men in uniform and the government has taken no objection to this practice in a ruling that the Department of Finance is not concerned in the admission scale of any theatre or from whom the tax is collected, as long as the public treasury receives 20 per cent of the gross take from week to week. The exhibitors, in turn, have been practically solid in the decision to pass on the tax to the public on a pro rata basis, from juveniles up.

Exhibitors Included in New Brunswick 'Co-op'

by VICTOR SERVICE
in St. John, N. B.

The co-operative movement which has been active in the fisheries, agriculture, banking in eastern Canada the past few years, has been extended to include theatre operators. At a conference held at Amherst, N. S., a new organization was founded for co-operative action in booking and renting pictures, equipment, accessories. The official name has not been decided. The organization is the brain child of Archibald J. Mason, of Springhill, N. S., for the past three decades operating the Capitol there, and John Butler, of Moncton, N. B., for the past few years manager of the Imperial, and formerly manager of the St. John exchange for Empire-Universal.

Mr. Mason was elected to the presidency of the new association, with M. E. Walker, of Halifax, N. S., as vice-president. Mr. Walker operates the Gaiety in Halifax and Imperial in Sackville, N. B., and also theatres at New Germany and Barrington Passage, N. S. Naming of the secretary-treasurer was left to the president. On the board are the president and vice-president, Peter Leger, of Bathurst, N. B., Fred Gregor, of New Waterford, N. S., and Frank Sobey, of Stellarton, N. S. It is claimed 25 independent theatres are affiliated, and that the following exhibitors are committed, in addition to those already named: Earl Nesbitt, of Edmundston, N. B.; H. Curston, of Grand Falls, N. B.; S. C. Brownell, of Sackville, N. B.; A. A. Fielding, of St. John, N. B.; John Khattar and Starr McLeod, of Sydney, N. S.; John Farr, of North Sydney, N. S.; Louis Weiner, of Glace Bay, N. S.; Lloyd Mason, of Springhill. Having looksees at the Amherst meeting were: Del Goodman, of Toronto, Dominion general manager for Paramount; J. J. McCarthy, of New York, who has Canada within his sales jurisdiction for Universal; Clair Hague, of Toronto, Canadian general manager for Universal.

Before arranging the organizing gathering at Amherst, Mason and Butler toured the provinces seeking support of individual exhibitors in behalf of their plan, aimed at reducing the cost of picture programs, projection machines, advertising, seating, sound systems, etc., for those lining up with the co-operative venture. Believed to be the first of the type attempted anywhere.

Deviation from the attitude of theatre operators toward the 20 per cent war levy, has developed in New Glasgow, N. S., and adjoining industrial towns of Stellarton, Westville and Trenton. There had been a solid front in favor of transfer of the tax in full to the customers until Henry MacNeil and N. W. Mason, New Glasgow exhibitors, made a joint decision to absorb some of the tax, and cut the prices to the public. There is a probability that other exhibitors will follow their lead, and that at least half of the 20 per cent will be paid by the theatre operators instead of being collected wholly at the boxoffices. Mr. MacNeal manages the Jubilee and Roxy, and Mason, who is 77, and one of the oldest active theatremen in the world, owns and directs the Roseland and Academy. The 20 per cent assessment has been a vital factor in a business recession at the theatres, prevailing everywhere in Canada, and the absorption of part of the tax, with consequent admission reductions, is aimed at coping with the slump.

Exhibitors Score Carnivals

Theatremen of Moncton, N. B., who had been congratulating themselves on the benefits that would accrue from the ban on all carnivals by the city council, have suddenly found their rejoicing to be premature. After barring all carnivals as nuisances and menaces, and sources of danger during blackouts, the council has reversed its position and granted an application from the Lynch Shows, for July 7 to 12, inclusive. The Child Welfare Association and Firemen's Association had applied for carnival dates under their auspices, and both had been rejected. With the council granting $200 to each association as balm for the refusal. Under the "reconsideration" of the question, a fee of $150 per day to the city has been accepted, but only by a majority of one when the council vote was taken. The local theatre operators have been heavily affected each year by invading carnivals, which damage business greatly, and take almost all their receipts out of the city. All three of the Moncton theatres are locally owned.

Theatre Serves as Church

Donation of the Regent Theatre in St. John, N. B. for use as a temporary church has spelled the difference between failure and success at this house, about six years old.

Despite the efforts of Franklin & Herschorn, owners, business at the Regent, a fine house, seating about 900, failed to respond. Then fire ravaged the Main Street Baptist Church, one of the largest congregations in the city, and located not far from the Regent. The fire was hardly extinguished, when the use of the theatre was offered to the congregation for every Sunday, morning, afternoon and night, for bible school, Sunday school, and the regular two Sunday services, with lighting paid for by the theatre. The offer was accepted, and the Regent became the temporary Main Street Baptist Church, functioning as such about four months, until the church reconstruction was completed. At the return to the church, the pastor, from the pulpit recommended that his parishioners patronize the Regent, although he stressed that he was opposed to theatres and pictures.

That was the turn of the tide, and business has been improving since. Incidentally, at a public ceremony in the church, J. M. Franklin, head of Franklin & Herschorn circuit, was formally presented an expensive gold watch, suitably inscribed, and an address of thanks in appreciation for his timely generosity.

LETTERS FROM HERALD READERS

IN a recent issue, the HERALD'S *editorial page had a paragraph about harvest days, breezes and buttermilk out in the great mid-continent. It had, to be sure, not so much to do with the industry of the motion picture, but rather with the life of a land of peace. The* HERALD *sees journalistic obligation, and opportunity, to be not only the trade paper complete, but also cheerful and aware of the human interests of the nation's showmen. Subjoined are two letters of reader reaction.* — *T. R.*

To TERRY RAMSAYE
Editor of MOTION PICTURE HERALD:

I have been reading your offerings about twenty years I guess. At least as long as I can remember you have been writing in the trade papers, but never in all the time I have been reading your work have you ever said anything that rang the bell like the phrase you use in your last paragraph of the current HERALD editorial wherein you start with "away out yonder the wheat harvest has begun, etc." I spent the first fifteen of my thirty-five years in that country and worked many a hot summer day in the great wheat fields of the Texas panhandle. And when you talk about that cool refreshing breeze after a hot summer day and drinking buttermilk in the shade—man you make me so home sick I can hardly sit here in this hot office and take it much longer.

I've kicked around quite a bit and have seen most of our states as well as much on the outside, having met a lot of people in hammering out a living in this thing called show-business, but I wonder sometimes if those people back there on the farm do not have a lot on us when it comes to contentment and honest to goodness down to earth happiness. Anyway they are a great people and I'm happy to have been one of them.

Keep up the good work Terry. Your leadership has been a grand inspiration to those youngsters like myself who at times have found the ruts pretty deep in the road of success and a lot of curves all of which he has not rounded with a great deal of success yet. But then I wonder if we would recognize it if it came by.—WADE G. LOUDERMILK; *Roxy Theatre, Buckeye, Arizona.*

To TERRY RAMSAYE
Editor of MOTION PICTURE HERALD:

I don't often write Letters to The Editor, any editor. But I just wanted to say that I got a kick out of reading your final paragraph in the July 12 issue: "Throbbing New York is below this cliffside window." It's very nostalgic and very real, and it's a fine bit of writing. — HAROLD WENGLER, *Kiesewetter Advertising Agency, New York City.*

WHO SAID CRITICS WERE INFALLIBLE?

TO THE EDITOR OF THE HERALD:

Just who in tarnation is a movie critic anyway? As far as I can figure, he is just an ordinary human being who sees movies and (unfortunately) writes about them. The unfortunate part is that every time he sees a movie which he doesn't happen to like, he has to prejudice several hundred thousand potential showgoers against that picture. A picture which a good many of them probably would have enjoyed seeing. But they respect the authentic opinion of a real honest-to-goodness newspaper writer, so they stay at home. Why do they consider him an authority? That's simple: it is because he has a job on the paper. As soon as he gets a job, he is allowed to attend previews and is permitted to enter the studios. Does that make him an Einstein or a Greek God or even a good critic? They seem to think it does.

Well, one thing is certain—if he should see a picture he doesn't like, it does not mean that the picture isn't good.

No picture was ever made which could satisfy everybody in the country. It is a known fact that individual's tastes are so varied that no two in the world could ever be alike. It is no secret that certain pictures which are "poison" to one group of persons are often "perfect" for a different group. Of course, some pictures are better than others. So are some columnists. But, no picture is without some merit. I am not so sure I can apply that remark to all columnists. More than a few times, so-called authorities have criticized certain films which were proven and accepted as works of outstanding quality. Some of the views and comments of these famous writers display a surprising lack of intelligence.

What we exhibitors don't quite understand is:—why don't these great critics who understand so much about the show business, and know just exactly what is wrong with modern motion pictures, go into the producing business themselves. There is no doubt that they would revolutionize the industry.—STANLEY M. FRANKLIN, *Strand Thatre, San Francisco, Cal.*

LACK OF "COMPETENT SHOWMANSHIP" HIT

TO THE EDITOR OF THE HERALD:

Kindly permit space to a showman who wishes to add his opinion to the discussion now being conducted on your pages as to why theatre business is what it is today.

I will list what seems to me to be the major causes for this box office drouth, and will then elaborate:

(1st) Lack of competent showmanship on the part of the rank and file of exhibitors.

(2nd) Too much poor product.

(3rd) Liquor and Taverns.

For years now your A-Mike Vogel has carried the torch for the downtrodden manager, and rightly. If more circuit operators had read and put into practice his advice there would be a different air surrounding theatre operation. But no, individuality was crushed under the rubberstamp of the Home Office. Salaries of efficient managers were cut time and again because some youngster just out of High School could see that the routine advertising could be done and the daily and weekly reports.

It is my contention that there is going to have to be a lot of hard work done by some efficient and able showmen to undo the work of the past ten years by the above mentioned Rubber Stamp managers.

The average theatre manager does not make himself a part of the community, does not have his ear to the ground and his hand on the public pulse of his community so that he can properly sell his business and the pictures he shows to that community.—H. M. JOHNSON; *P. O. Box 14: Arnolds Park, Iowa.*



STRIKE THREATS, SPLIT RANKS AND 'SUBVERSIVES' PLAGUE STUDIO LABOR

A. F. of L. Group Backing Film Cartoonists Causes Inter-Union Disputes; Readers Protest "Piece-Work" Clause

Hollywood was beset with brand new union troubles this week which again threatened widespread studio tieups because of a new crop of inter-union conflicts, and which, along other fronts, involved a purge of "subversive" elements in the ranks.

Of major importance was the threatened tieup of all the studios because of an inter-union dispute over the backing by certain American Federation of Labor groups of the Screen Cartoonists Guild strike at the Walt Disney plant.

Secondly, it appeared that the majority of the ten IATSE business locals, stymied thus far in negotiations for new wage scales and working conditions with the producers, would appeal to the international and consequently to Willie Bioff for aid.

Thirdly, some of the unions embarked upon intramural programs of ridding their own memberships of all termed "subversive"—Communist, Nazi, Fascist and, as one leader put it, "just agitators."

A. F. of L. Ranks Split

Continued support by several AFL groups, especially Cinema Lodge 1185, International Machinists Assn., of the Disney strikers, who are members of Screen Cartoonists Guild which is Local 852 of the Painters Brotherhood, has split AFL ranks sharply. The machinists, by threatening to observe cartoonists' picket lines contemplated being placed around Technicolor, should the color plant continue to process Disney footage, had stopped effectively Technicolor's plan to handle Disney film after other AFL unions, through Bioff, had signed agreements to return to work at Disney's.

Irked because of the machinists' withdrawal from the "front" of AFL crafts, leaders of other unions contemplate reprisals by refusing to work with machinists in other studios, a move which would tie up all Hollywood production. Joseph P. Touhy, business representative of the Studio Transportation Drivers Local 399, and Al Speede, business representative of Studio Electricians Local 40, IBEW, both of which are in the studio union basic agreement, called on E. J. Mannix, to tell him that such procedure was contemplated, in view of the machinists' action. Mr. Mannix reportedly told the union delegates that the studios then would be the injured innocent bystanders, that thousands of workers having no connection with the original dispute would be out of work, and asked that the studios' plight be given full consideration before action was taken.

To prepare the way for any action they might take, union leaders with agreements at Disney's plant decided to ask for the removal of Disney products from the official "unfair" list of the Los Angeles Labor Council, and call in their international representatives for advice on procedure.

Another unusual feature of the "split" in labor ranks was the continued support of the strikers by Film Laboratory Technicians Local 683, IATSE, which is donating $200 weekly to the strike fund. All other IATSE locals are aligning themselves with the locals disapproving of the walkout.

TRUCK STRIKE HITS PITTSBURGH

A truck-drivers' strike in the Pittsburgh territory early this week hampered almost 350 theatres in producing film and created new transportation modes. Some exhibitors picked film up personally while others received it by parcel post. Eighty drivers of the Exhibitors Service Company, are the strikers. They ask, among other things, a ten cents per hour wage increase, and a 48 hour week. George Callahan, president of the shipping company, said strikers' demands would raise his costs $75,000 annually.

A "New York Disney Strike Committee" was formed last week, to aid the strikers. The Screen Publicists Guild, the Screen Readers Guild, the United Office and Professional Workers of America, the League of Women Shoppers, the United American Artists, and the New York Screen Guild Council participated.

On Tuesday, the Disney studio and the strikers appeared nearer conciliation, as representatives of both met under the aegis of J. R. Steelman, Labor Department conciliator, whose offices Disney had previous refused. Gunther Lessing, studio attorney, stated:

"We have agreed to refer the entire matter to Dr. Steelman. He has been advised accordingly. It is our understanding that all parties directly interested have also consented, and the mater is now in the hands of the Government agency."

Charges and counter-charges have been flying since the Disney strike settlement fiasco. An agreement covering not only the cartoonists, but other AFL crafts that supported the guild by direct strike or observance of picket lines, was conceded by Disney and Gunther Lessing, attorney and vice president of the company, with Bioff, who had been asked to aid the situation by the IATSE international which had been appealed to by the other unions, bringing negotiations to what he and everyone else had thought was a close.

(Bioff, it was reported in reliable quarters, had agreed to lend his weight upon condition that his name not be mentioned outside of the conference rooms.)

Accord Repudiated

When the guild strikers were informed of Bioff's participation in the negotiations, they balked and refused to countenance the accord, even the terms of the concessions by Disney being in dispute now.

The Machinists Lodge, after announcing their agreement to the terms given it, next day cancelled it and continued to support the strike physically and financially. Technicolor began processing the Disney footage again, but were forced to stop when machinists threatened to stay away from work. Painters Local 644, a sister local of the cartoonists, and whose business representative is Herbert K. Sorrell, refused the proffered terms.

The Society of Motion Picture Film Editors at first refused to settle their allied dispute with Disney, but later capitulated, going through picket lines. However, the society continued to support the walkout financially.

Disney then issued a statement to the strikers, declaring he had offered "your leaders" the following terms:

"All employes to be reinstated to former positions.

"No discrimination.

"Recognition of your union.

"Closed shop.

"Fifty percent retroactive pay for the time on strike—something without precedent in the American labor movement.

"Increases in wages to make yours the highest salary scale in the cartoon industry.

"Two weeks' vacation with pay."

He continued: "I believe that you have been misled and misinformed about the real issues underlying the strike at the studio. I am positively convinced that Communistic agitation, leadership and activities have brought about this strike, and has persuaded you to reject this fair and equitable settlement."

The striking cartoonists immediately answered:

"Willie Bioff is not our leader. Present your terms to our elected leaders so that they may be submitted to us and there should be no difficulty in quickly settling our differences."

Several days later, the guild declared no such terms as announced by Disney had been offered them.

Meanwhile, Mr. Disney rejected and the strikers accepted a proposal to arbitrate their dispute made by Dr. J. R. Steelman, director of the U. S. Department of Labor conciliation service, Mr. Disney castigating the National Labor Relations board which, he said, had interfered with his employes and had acted in such a manner "as to almost warrant a congressional investigation." Actions of the NLRB made it impossible to agree to arbitration, Gunther Lessing, acting for Mr. Disney, said.

Asks Strike Prohibition

Mr. Steelman proposed that the strikers return to work immediately, and submit all points of dispute to a three-man board whose decision would be mandatory on both parties. Stanley White, of the conciliation service, has been in Hollywood for several weeks investigating all phases of the situation.

On another governmental front, investigators of the NLRB working out of the Los Angeles office have been probing into the charges of Wagner Act violation brought against Mr. Disney by the Cartoon Guild, and a hearing is expected to be set shortly.

The Screen Actors Guild, affiliated with the AFL, has supported and is continuing to support the strike. A total of $2,000 has been given the strikers, and the actors are considering producing a benefit show, in collaboration with the Screen Writers Guild, for the workers "out on the bricks."

The guild claims, in addition, the support of the Film Laboratory Technicians Local 683, IATSE; Screen Office Employes Guild, Screen Publicists Guild, Screen Readers Guild, Radio Writers Guild, American Federation of Radio Artists, Screen Set Designers.

C.I.O. Supports Strikers

Support is also being given the strikers by the CIO's Los Angeles Industrial Council.

Stopped almost in their tracks in attempting to conclude negotiations for new working agreements, changes in which have not been made since 1939, business representatives of at least seven of the IATSE unions are about to appeal to the international officers for aid, thus reversing an announced stand of previous months when they decided to go into the talks with studio heads on their own.

The appeal, if and when, will be a formal communication to international headquarters,

AFL Cleans House; Film Publicists Win Labor Victory

(Continued from opposite page)

setting out the locals' difficulties in consummating new deals and asking its help. The International, for purposes of the record, then will ask Bioff to step into the picture.

It was disclosed last week that various AFL unions, apparently acting under secret orders from their respective internationals, have started to "clean house" of subversive interests. First local to do so was Drivers Local 399, of the Teamsters International, which expelled two Communists after a union-conducted trial at which evidence purporting to show the pair belonged to the Communist party was given, and the other unions immediately evinced interest in following suit.

The teamsters, at their September convention, adopted stringent rulings concerning subversives, making it mandatory on locals' executive boards to expel them, or in turn be ousted.

The local's trial was conducted with all the aplomb and austerity of a court hearing, handwriting experts being called in to identity similarities between the defendants' penmanship and that appearing on photostatic copies of Communist Party membership cards.

So thorough was Local 399's trial that its method of obtaining evidence was being sought by other unions.

Charges of Communist agitation have been hurled in the Disney strike, principally as a result of the CIO support being given the walkouts.

Paralleling the Hollywood move are the recent actions by AFL groups in other cities in ousting subversive interests there.

At the same time, it is reported that William Randolph Hearst's newspapers are about to publish an "expose" on alleged Communism in Hollywood's talent ranks, especially among writers.

Screen Publicists Win Labor Board Victory

Having secured from the National Labor Relations Board the right to an election in the publicity departments of the majors' New York home offices, held two weeks ago, the Screen Publicists Guild went to that board's New York offices Thursday, July 17th, for a counting of the ballots. The total was 172 to 19, for the Guild, which announced it would press immediatel for negotiations on a closed shop contract.

Charles Kramer, trial examiner of the Board, supervised the counting. Present for the Guild were Joseph Gould, United Artists, its president; Jonas Rosenfield, Jr., Warners, second vice-president; Irving Kahn, Twentieth Century-Fox unit chairman; and Charles Cohen, MGM unit chairman. Strongest opposition to the Guild occurred at Paramount, with nine votes cast against it. The Guild scored 100 per cent at Universal, five out of five votes. Lawyers for the majors watched the proceedings.

Readers Guild Protests "Piece-Work" Exclusion

The National Labor Relations Board last week announced that bargaining agency elections would be held in the story departments of the majors' New York offices, within one month. It excluded from voting story readers employed on a piece work basis. The Screen Readers Guild, seeking election, this week termed the board decision "at complete variance with the facts." It sent a protesting letter to the Board, and to the White House. The letter said, in part:

"You say that piece-work readers do not work on the premises of the companies. You fail to mention that many piece work readers are given desk-space and do their work on the premises of the various companies. They do this at the companies' request. One of the piece-work readers at Paramount Pictures is assigned to such a desk at this very moment (of writing) . . . . You have overlooked that some piece-work readers are guaranteed minimum salaries. You have ignored the condition of those readers who work at home, yet are paid regular salaries. You failed to mark the regularity of employment. . . . We believe that you have made no effort to understand the basic problems involved in the Guild's petition to include all the readers in its bargaining unit."

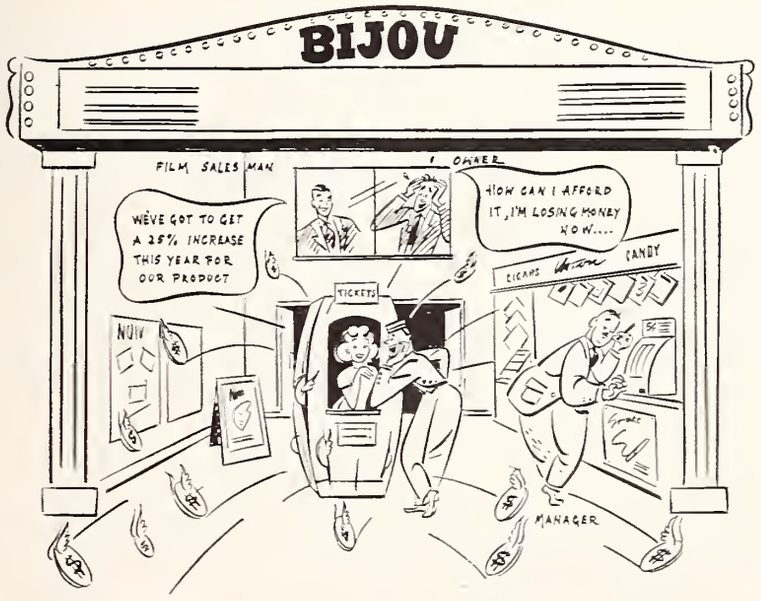
The elections will be held in the offices of six majors: Paramount, Twentieth Century-Fox, RKO, Universal, Columbia, and Loew's. Each company has stated it opposes the unit proposed by the Guild, and the fact of a Guild majority.

Educational Group Formed

The New Haven projectionists Local 273 has created a new education department. It will inform members of new sound and visual developments. Edward Bopper is chairman; on the committee are C. P. O'Toole, Donald Collins, Fred Pfeiff, Myron Wheaton.

A new working agreement has been signed by the Comerford circuit with the United Theatre Workers' Local 587, of the C.I.O. It covers the Capitol, Feeley, and Grant theatres, Hazleton, Pennsylvania. It is retroactive to July 1st, runs for one year, and provides for a five cent per hour wage boost, time and one-half for overtime, double time for midnight shows, Sundays, and holidays, seniority rights, and vacations with pay.

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F. L. Mayer Aide to Minneapolis Mayor

What Minneapolis theatre men feared might become a semi-official censorship appeared dissipated this week when Marvin L. Kline, newly-elected mayor of Minneapolis, appointed Frank L. Mayer his secretary.

Mayor Kline succeeds former Mayor George E. Leach, who banned the showing of the stage opus "Du Barry Was a Lady" on grounds of indecency, curtailed the showing of a French picture "Rasputin" on complaint of the Legion of Decency, and closed the revival of "The Birth of a Nation" on complaint of racial groups.

Mr. Mayer at the time was press agent for the Lyceum theatre and was one of those actively opposing Mayor Leach's action. For the past several years he has also been press agent for the Minneapolis Symphony Orchestra. He is widely known among the theatrical groups in Minneapolis.

Stuart, Powers To Australia

Herschel Stuart and William Powers are expected to leave via clipper from San Pedro, Cal., shortly, bound for Australia. Mr. Stuart and Mr. Powers have been assigned by Spyros Skouras to that country in connection with the Twentieth Century-Fox company's interest in the Hoyt Theatre Circuit there. Both men are executives of National Theatres, the Fox theatre subsidiary of which Mr. Skouras is president. Mr. Stuart, a former general manager of RKO Theatres, was associated in the operation of the Fox-Intermountain Division, and Mr. Powers is chief film buyer for the circuit.

New Radio Plant Approved

Immediate construction of a new $200,000 plant for radio station KGA in Spokane, Wash., has been announced by Louis A. Wasmer, operator of stations KGA and KHQ. The Federal Communications Commission has recently authorized an increase in KGQ power from 5,000 watts to 10,000. In addition the present KHQ operations building will be enlarged to house both stations, and two new 325-foot towers will be erected to serve KGA. Station KHQ is now served by one tower 826 feet high, the largest unsupported radio tower in the world.

Select Deals Closed

Select Attractions, Inc., has announced that it has closed a circuit deal with B. & K. Theatre Circuit in Chicago for the "The City of Missing Girls" and with Warner Brothers Rivoli theatre in Paterson, N. J., for the same picture.

Columbia Pictures Dividend

Columbia Pictures recently announced that the board of directors had declared a quarterly dividend of $.68¾ per share on the $2.75 Convertible Preferred Stock of the Company, payable August 15th, 1941, to stockholders of record, August 1st, 1941.

Four New Companies

New York state has chartered four film companies: Johnny Walker Motion Picture Productions, Inc.; Movie Machine Corporation; Harsam Amusement Corporation; and Rekab Productions, Inc.

$370,000 *EXPENDED PROMOTING BENCHLEY*

As a feature of Father's Day promotion by retailers in 530 cities throughout the country more than $370,000 *was expended in newspaper advertising in a three-week period for Paramount's Robert Benchley one-reel subject, "The Forgotten Man." This was announced as the results of a survey by the* Saturday Evening Post *which sponsored the short subject's pre-selling campaign. More than 1,500 ads, plugging "The Forgotten Man" and theatre play-dates, were used by the stores, of which 391 were full-page displays. Altogether, the short was given 685 first run engagements. The* Saturday Evening Post *devoted a full-page ad to the short in its June 7th issue, and local stores supplemented newspaper ads with window and interior displays, spot radio announcements and direct mail.*

In addition Paramount arranged with Postal Telegraph for special Robert Benchley Father's Day greetings and jumbo wires.

National Decency Legion Classifies Seven Films

Of the seven motion pictures classified by the National Legion of Decency in its listing for the current week five were approved for general patronage and two were found unobjectionable for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage; "Beyond the Law," "Gangs of Sonora," "Mountain Moonlight," "Puddin' Head," and "Two in a Taxi." Class A-2, Unobjectionable for Adults; "Kukan" (Chinese Documentary) and "Tom, Dick and Harry."

Helps Theatre Gross

Motion picture appearances proved of value to stage talent last week at the Pittsburgh Stanley Theatre, when the Andrew Sisters appeared with Gene Krupa's orchestra, grossing more than $33,000, a gate exceeded only once in that theatre's history. Record high was $35,000 hit by Mickey Rooney more than a year ago. Other highs, both registered after the personalities had heightened their reputations by screen appearances, were Kay Kayser, $33,000, and Judy Garland, $32,000. On previous bookings at the Stanley, the Andrew Sisters and Krupa grossed much below last week's figure. Since then, the girls have appeared in the Abbot-Costello pictures and Krupa has made a number of shorts.

Free Film Shows Set

The Business Men's Association in Walker, Ia., has obtained an operator of a 16mm machine to give free film shows at the city park every Saturday night.

Goldwyn Title Change

Samuel Goldwyn last week changed the title of "Professor and Burlesque Queen" to "Ball of Fire." Stars are Barbara Stanwyck, Gary Cooper.

Long Succeeds Zimmer As Midwest Manager

The resignation of A. R. Zimmer as city district manager of Fox Midwest Theatres, Inc., has resulted in the appointment of James J. Long to the position. Mr. Long was manager of the Miller, Wichita, and six years ago became manager of the Plaza, suburban, Kansas City. He is succeeded as manager of the Plaza by B. M. Montee, formerly manager for Fox Midwest at Beatrice, Neb.

Among promotions that have also been recently announced in this organization: Charles W. Weinstein, from assistant, Granada, Kansas City, Kans., to manager, Linwood, Kansas City, Mo.; Roger Ruddick, from assistant, Pittsburgh, Kans., to manager, Warwick, Kansas City; Dale Thornhill, from assistant, Joplin, Mo., to manager, Chanute, Kans.; Joe Ruddick, from assistant, Springfield, Mo., to manager, Marshall, Mo.; Howard Busey, from assistant, Jacksonville, Ill., to manager, Palace, Wichita, Kans.; and George Moore, from the stationery and supply department to manager, Benton, Kansas City.

Comerford Changes

Several changes have been made in the personnel of Comerford circuit theatres in Wilkes-Barre. Paul Tighe has been named manager of the Penn, while Manager John Galvin is on his summer vacation. Curtis Hommick, assistant manager of the Strand theatre, has been transferred to Mr. Tighe's position as assistant manager of the Penn.

James Riley, assistant manager at the Irving Theatre, has been shifted to the Penn to fill the post left vacant when Joseph Kearns resigned. Tom Broderick, assistant manager of the Hart, has been transferred to the Irving with James Feeney, doorman at the Orpheum, promoted to assistant manager at the Hart.

Sherwood with Donovan

Robert E. Sherwood, author and playwright, will be the principal aide to Col. William J. Donovan, who has assumed his post as Coordinator of Information. Mr. Sherwood has for many years been connected with the legitimate stage and motion pictures. In 1938 he wrote the screen play for "The Adventures of Marco Polo" which was followed by "Idiot's Delight" in 1939 and "Abe Lincoln in Illinois" in 1940

Blake Rearranges Areas

Foster Blake, new branch manager for Universal in Seattle, has rearranged the territories of his salesmen. M. G. Whitman, eastern Washington salesman, will have northern Washington and Les Theuerkauf will have southern Washington.

Basil Circuit Transfers

Several Niagara Falls managers for the Basil Brothers circuit have been transfered, thus: Leo P. Ryan, from the LaSalle to the Capitol and State; Arthur Rutki, to assistant managership at the State; Harry Sweet, from the State to the LaSalle; Henry Pearson, from the Capitol, to the Victoria, Buffalo.

Four Theatres Closed

Four theatres of the Comerford Circuit have closed for the summer months. The houses are the Lyric theatre in Shenandoah, Pa., Strand in Wilkes-Barre, Pa., and the Manhattan and the RCA in Scranton, Pa.

BOX OFFICE CHAMPIONS FOR JUNE



Irving Asher, producer

BILLY THE KID: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Irving Asher. Directed by David Miller. Photography by Leonard Smith and William V. Skall. Color director, Natalie Kalmus. Cast: Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard, Gene Lockhart, Lon Chaney, Jr., Henry O'Neill. Release date, May 30, 1941.



Rouben Mamoulian, director

BLOOD AND SAND: Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Director, Rouben Mamoulian. Technicolor director, Natalie Kalmus. Cast: Tyrone Power, Linda Darnell, Rita Hayworth, Nazimova, Anthony Quinn, John Carradine, Lynn Bari, Laird Cregar. Associate producer, Robert T. Kane. Release date, May 22, 1941.



Arthur Lubin, director

IN THE NAVY: Produced and distributed by Universal Pictures. Directed by Arthur Lubin. Associate producer, Alex Gottlieb. Photography, Joe Valentine. Art director, Jack Otterson. Film editor, Phillip Cahn. Assistant director, Phil Karlstein. Cast: Bud Abbott, Lou Costello, Dick Powell, The Andrews Sisters, Dick Foran. Release date, May 30. 1941.



Jack Conway, director

LOVE CRAZY: Produced and distributed by Metro-Goldwyn-Mayer. Directed by Jack Conway. Producer, Pandro S. Berman. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Cast: William Powell, Myrna Loy, Gail Patrick, Jack Carson, Florence Bates, Sidney Blackmer, Donald MacBride. Release date, May 23, 1941.



Edward H. Griffith, producer-director

ONE NIGHT IN LISBON: Produced and distributed by Paramount. Producer-director, Edward H. Griffith. Based on the play, "There's Always Juliet", by John Van Druten. Cast: Fred MacMurray, Madeleine Carroll, Patricia Morrison, Billie Burke, John Loder, Dame Denny, Billy Gilbert. Edited by Eda Warren. Release date, June 13, 1941.



Alexander Korda, producer-director

THAT HAMILTON WOMAN! Produced and directed by Alexander Korda. Distributed by United Artists. Art director, Vincent Korda. Associate, Lyle Reynolds Wheeler. Cameraman, Rudolph Mate. Special sequences photographed by Edward Linden. Cast: Vivien Leigh, Laurence Olivier, Alan Mowbray, Gladys Cooper. Release date, April 30, 1941.

20 AXIS MOTION PICTURE FIRMS ON SOUTH AMERICAN 'BLACKLIST'

Agfa, Ufa Among Companies To Be Barred from Trade with U. S.; Majors "Purge" Pro-Axis Agents from Ranks

The presidential proclamation dated July 17, 1941, made public last weekend blacklisting and blocking trading in the U. S. by 1,833 pro-German and pro-Italian Latin American business houses and individuals included 20 engaged in motion pictures, mostly independent, and chiefly the distributors or agents of Germany's state-controlled Ufa producing and distributing project in Berlin.

At the same time, and in line with a related general program, announcement of the proclamation brought the disclosure from motion picture quarters in New York that various of the major companies here had purged the ranks of their workers in the Latin countries of pro-Axis sympathizers, based upon information furnished the film managements in New York by the Rockefeller-Whitney Office of the Coordinator of Commercial and Cultural Relations Between the Latin American Republics.

Mr. Rockefeller, as Cultural Coordinator, is a member of the Governmental committee which furnished the President with information for the new blacklist. The committee includes Sumner Welles, acting Secretary of State; Henry Morgenthau, Jr., Secretary of the Treasury; Francis Biddle, acting Attorney General; Jesse H. Jones, Secretary of Commerce, and Russell L. Maxwell, Administrator of Export Control.

In Eight Countries

The following motion picture firms, most of them small agencies, or, in the case of Agfa, distributors of photographic equipment and film to Latin American producers and laboratores, were on the presidential blacklist:

ARGENTINA: Agfa Argentina (Dr. Kurt Oppenheim y Cia.) Buenos Aires; Condor Ltda., Sindicato, Buenos Aires;

BOLIVIA: Jose Capdevila, Santa Cruz de la Sierra;

BRAZIL: Agfa Photo a Chimica Bayer Ltda., Rio de Janeiro; Allianca Cinematographica, Ltda., Praca Getulio Vargas 2, Rio de Janeiro, and all branches in Brazil; Italfilm Ltda., Rua Helvetia 647, Sao Paulo;

COLOMBIA: Bohmer y Cia., S. A. (Mrs. F. Schmidt, Frederick Schmidt, Harold Bohmer, Herman S. Bohmer) Calle 13, Gerrera 5a, Cali (also in Pasto); Cine "Isaacs" (Bohmer y Cia., S. A.); Foto Agfa (H. Wolf) Medellin;

COSTA RICA: Agfa, San Jose;

CUBA: Cifesa, Noberto Solino, Consulado 156, Habana (Cia. Industrial Film Espanol S. A.);

GUATEMALA: Diestel, Hastedt & Co., 10 A Calle Poniente No. 3, Guatemala City, agents for Ufa films;

MEXICO: Agfa Foto (Union Quimica, S. A.), Mexico City.

Issuance of the blacklist had a dual purpose, it was explained at Washington, and is intended not only to eliminate Axis participation in and interference with our trade in Latin America but also to block the re-export of United States products to Axis countries.

As a further step to prevent Axis benefit from or participation in American trade, the President imposed a priority system controlling the commodities which legitimately might be exported to meet the requirements of the South American countries, and the State Department announced that it would act as a procurement agency for all Latin American governments, securing directly all the supplies on the restricted list needed by them.

Newspapers, magazines and other publications listed on the State Department roundup as pro-Axis will lose all American motion picture advertising it was indicated by several spokesmen for distributors. Metro-Goldwyn-Mayer some time ago, it was said, instructed its theatre managers and branch supervisors in South America to withdraw all advertising from certain pro-German and Italian papers. Other companies have advised their representatives and exchange managers to withdraw advertising from the black-listed publications and to ask theatre operators with whom they deal to do likewise. In many cases the ban on axis papers antedates the presidential list, it was said. It is understood that the office of the Coordinator of Commercial and Cultural Relations between the Latin American Republics had privately advised industry members several months ago to sever connections with certain suspected commercial agents and publications.

Restrict Axis Outlets

Publication of the blacklist was expected to hit such direct agencies of axis film propaganda producers as Ufa, and Italfilm by restricting their outlets. It is understood that certain American distributors will ask Latin American exhibitors to boycott the Axis picture companies, and where they persist in showing the propaganda pictures will refuse to license American product for the same screens. At present more than 90 per cent of the film imported by South America is Hollywood-made.

Activity of Axis "fronts" in the Spanish language film industry is also due for sharp curtailment, observers in Mexico and Havana said. At the top of the blacklist for Cuba was Cifesa, Havana branch of the Fascist Spanish film industry controlled by General Franco, and it is said, by the German propaganda ministry.

Norberto Solino, wealthy Havana dry-goods merchant who entered the film trade several years ago, founded the Havana branch of Cifesa. He also was active in organizing its Mexican subsidiary. During the Spanish Civil War he was an active Franco spokesman and a leader of the Cuban Falangist party. Among the pictures which he imported to the United States and South America were "Morena Clara," "Nobleza Batura" and "Carmen"

The latter picture, starring Imperio Argentina, leading Spanish Fascist actress, was booed off the screen when it opened in New York two years ago and was later withdrawn from circulation after Spanish-American groups protested her appearance. At the time it was widely reported that Ufa, the official German film trust, had contributed largely in money and technical assistance to the making of the film. Other Spanish language pictures were reported to have been made in Berlin for Cifesa release.

Several years ago Senor Solino visited Spain to manufacture pictures for the South American trade under the Axis blessing. Subsequently he was taken on a tour of German and Italian studios and returned to Cuba praising Axis film technique and announcing his intention to return to Spain and apply their methods to production for the South American market. War has restricted Cifesa production plans, although several pictures have already been sent to South America for distribution through its American subsidiaries and the agencies of Ufa and Italfilm.

General Aniline and Film Corporation which for many years supplied Agfa raw film to Hollywood producing companies but which was "boycotted" a few years ago by a large majority of film firms, is one of the business organizations charged by the Non-Sectarian Anti-Nazi League in New York as having "corporate or other connections with Latin American firms" named in the governmental blacklist announced last week. In a telegram sent last Saturday to President Roosevelt, Professor James H. Sheldon, the League's chairman of the board of directors, urged the Government to follow preparation of its South American blacklist by taking action against Nazi-affiliated American firms.

At the League's New York office, Leo Spanglet, an official of the organization, reported that Senator Josh Lee of Oklahoma, recently introduced a resolution to the Senate Foreign Relations Committee calling for an investigation of the existing lobby and of "certain foreign subversive activities."

Mr. Spanglet described the history of the General Aniline and Film Corporation as follows: "Agfa Ansco which manufactures Agfa film for motion picture producing companies, is a division of the General Aniline company and formerly was known as Agfa Ansco of Binghamton, New York. It later became a subsidiary of the American I. G. Chemical Company which changed its name recently to the General Aniline and Film Corporation. Agfa then was absorbed as a division of the corporation and no longer was a subsidiary.

"The German tie-up," Mr. Spanglet said, "comes about in this way. General Aniline is controlled by a Swiss company known as I. G. Chemie, of Basle, Switzerland which, in turn, is controlled by the I. G. Farbenindustrie, A. G., the German dye trust. The Swiss company does not manufacture anything, but virtually constitutes a holding company for the General Aniline firm and the German I. G. The Swiss Government has not recognized I. G. Chemie as a 'bona fide' Swiss corporation. The German I. G. also directly owns a part of the stock of the General Aniline corporation and continues to guarantee the principal and interest of more than $25,000,000 debentures at five and one-half per cent of General Aniline."

NO COMMENT ON ARGENTINE PACT

State department officials in Washington, D. C., over the weekend refused to discuss the question of concessions on motion pictures sought by the industry for inclusion in the reciprocal trade agreement now being negotiated with Argentina, and said no details would be revealed until the treaty had been perfected.

Industry representatives in the nation's capital have expressed the hope that the department will press for the reforms in Argentine law which they suggested at the hearings, which are still being continued, particularly as there is every reason to believe that the United States finally is to give to Argentina what she has ardently wished for many years—permission to export her beef to this country.

MACGOWAN SEES NEED TO EDUCATE U. S. RATHER THAN SOUTH AMERICA

Head of Rockefeller Committee Film Department Reports 65 Shorts, Documentaries Ready to Send to Latin America

Latin-America knows more about us than we do about Latin America, says Kenneth MacGowan.

Mr. MacGowan, one time newspaper picture critic in Philadelphia and for years a Hollywood producer, is head of the documentary film department of the John Hay Whitney picture division of the official Rockefeller campaign of coordination and cultural relations with the lands to the south.

"We need to educate our own public and we are trying to fit films together which show the life of the Americas to each other," he said.

According to Mr. MacGowan and John McJennett, a staff member of the Rockefeller committee's Public Information Division, "There seems to be a growing demand for more educational pictures, not the conventional travelogues, but for films which show the *real* life of people in South American countries and provide adequate background of political as well as sociological and cultural activities of our neighbors below the Rio Grande."

Short Subject Unit Named

Mr. MacGowan reported that a committee was appointed last week to serve under Mr. Whitney, consisting of Joseph Hazen, vice president, Warner Brothers; W. C. Michel, executive vice president, Twentieth Century-Fox, and William Kelly of MGM, which will help in coordinating the work of his department. "These men have assured us," he said, "that we can use any short subject material, old or new, for re-editing and cutting if necessary, which their companies have on hand."

Confining discussion only pertaining to his department's work, Mr. MacGowan was reluctant to report on whatever accomplishments have been achieved to date by Mr. Whitney and his West Coast assistant, Kenneth Thomson, executive secretary of the Screen Actors Guild, who is executive director of the Motion Picture Society of the Americas. The Society was organized to operate in an advisory and liaison capacity for the industry with Mr. Whitney. Its members include: Edward Arnold, Samuel J. Briskin, Frank Capra, Y. Frank Freeman, Sheridan Gibney, Samuel Goldwyn, Louis B. Mayer, George J. Schaefer, David O. Selznick, Walter Wanger, Harry M. Warner and Clifford Work. Francis Alstock, assistant to Mr. Whitney, has made frequent trips to Hollywood to confer with members of the Society in carrying out committee plans. It is reported that Mr. Whitney's division may cooperate with Hollywood producers to the extent of financing certain films, if necessary, one of which is said to be "Rurales."

Mr. MacGowan reported that he and his committee assistants have seen "500 to 600 short subjects, about 800 reels of film" in seeking suitable material for educational, industrial and documentary pictures. "About 60 reels look good to us," he said, for their purpose. These pictures include subject matter concerning medicine, public health, industrial production, hemisphere defense and other material, and the films are being re-edited, cut and prepared for Spanish and Portuguese sound tracks. Originally the committee planned to release about 65 such films, but Mr. MacGowan revealed that the number would be much more before the end of the year. Those shorts already completed will be sent to South America in about four weeks.

There is sufficient subject material about the United States, Mr. MacGowan reported, but a lack of motion pictures about Latin American countries for distribution in the United States. He said "The March of Time" had sent its cameraman, Victor Jurgens, to Brazil, Argentina and Chile on a six-months' assignment to shoot various aspects of the life of the people in those countries. A short called "Youth Builds a New World," made by Julien Bryan, has been completed, and Norman Alley, former cameraman for "News of the Day," is now in Brazil, shooting a series of analytical shorts. The National Geographic Society, Mr. MacGowan said, has offered his division use of their four reeler called "South American Medley," which depicts American archeological expeditions in Latin America.

Demand for Civic Films

Mr. MacGowan said there was a great demand in South America for pictures dealing with public health and scientific research, in which fields our hemisphere neighbors believe Americans excel, he said. About 20 reels of medical subject motion pictures have been sent to medical schools and colleges in a number of Latin American countries, showing how surgery and dentistry can be taught through visual education, supplemental to academic training. Public health films designed for concrete educational benefit of South Americans, also have been sent, following urgent request from many health officials in various countries for pictures of this kind.

In the industrial film classification, Mr. MacGowan said "Steelmakers," a technicolor short produced by the United States Steel Company, picturing the processes of steel production, was being prepared for distribution. The OPM film, "Aluminum" and other like it, also will be used for distribution to Latin America. A one-reeler showing airplane production, made by the Bell Aircraft Company which manufactures the "Aircobra" plane, also is being considered for distribution.

Mr. MacGowan stressed that absolutely no "advertising for big business" would be permitted in using industrial films. No blurbs will be inserted and the shorts will be used only as additional educational channels for South Americans so that they can get a better understanding of our technological progress.

The committee plans to distribute these documentary films, Pare Lorentz' "The City" and Joris Ivens "The Power and the Land," as an exchange media for both distribution here and in South America, via schools, colleges, clubs, churches, department stores and other organizational outlets. One difficulty in carrying out their project is the shortage of 16 mm projectors in the United States and in Latin American countries. Mr. MacGowan said 30 such projectors had been sent to 20 republics, to be housed in American consulates and embassies, awaiting booking of films to the proper channels. Provision will have to be made for 16 mm projector equipment which is not available in certain places in the United States where films dealing with South American subjects will be distributed.

According to Mr. McJennett, who described the activities of the Whitney division of the Rockefeller committee as "delayed, due to lack of precedence in a large-scale operation of this kind," the committee aims to encourage production "of such pictures as 'Blood and Sand' and not films like 'Down Argentine Way.' We also want to encourage producers to make Spanish and Portuguese sound tracks for some of their better films," he said.

"Bolivar" In Production

Mr. McJennett reported that "Bolivar" was now being produced by a Mexican film company headed by Miguel Contraras Torres and Jesus Grovas. Many of the scenes depicting the exploits of the great Colombian liberator, he said, are being taken in Southern Mexico, and the film will be completed in about three months. It will be remembered that both Warner Brothers and MGM announced at one time that "Simon Bolivar" was on their production schedules, but later the film was dropped by both companies.

The Rockefeller committee plans to spend $900,000 for its motion picture fund, $200,000 of which was appropriated by Congress last February. The entire budget for the project which calls for extensive newspaper, magazine, radio and literature "hemisphere defense propaganda," will be $10,331,639 for next year. No figures could be obtained from either Mr. MacGowan or Mr. McJennett as to how much the Whitney division has spent thus far, but Mr. MacGowan intimated that the appropriated $200,000 appropriated fund "has not yet been exhausted.

If Congress appropriates additional funds, reported to be in the neighborhood of $1,000,000, it is quite likely that a sizeable sum will be expended not only for the educational and documentary film division, but also for financing certain feature productions dealing with South American subjects in which the committee is said to be interesting Hollywood producers.

Another important phase of the Rockefeller committee, according to Mr. McJennett, has been the detailed survey made during the past few months which resulted in the committee's establishing a "blacklist" of 2,000 Latin American companies with Axis-power connections.

FIGHT FOR FREEDOM HAS STAGE UNIT

Formation of a Broadway committee, comprising screen, stage and newspaper personalities, has been announced by Fight for Freedom, Inc., the interventionist group headed by Carter Glass, whose aims are similar to those of the Committee to Defend America by Aiding the Allies. F. H. Peter Cusick, executive secretary, said the committee had not yet been named, but he reported that Burgess Meredith, screen and stage star, had been appointed temporary chairman.

Joining with Douglas Fairbanks in appealing to the nation for support of Secretary Knox' proposal that the Navy clear the Atlantic of Nazi raiders, Fight for Freedom issued a statement last Monday endorsing the Administration's move in occupying Iceland.

'Reform' Seen in Mexican Unions

by LUIS BECERRA CELIS
in Mexico City

The expulsion from the National Cinematographic Studios Workers Union of Armando Lombardo Toledano, a brother of Lic. Vicente Lombardo Toledano, who up to last March was the chief of the powerful Confederation of Mexican Workers, is interpreted by industry observers as signifying the advent of reform in labor ranks. Vicente is now the head of the Federation of Latin American Workers. He has already been frowned upon by certain American labor leaders who consider that he is a stumbling block in harmony between Nordic and Latin American labor.

Convicted of "irresponsibility in his work," Armando was expelled after a stormy session of the union. The dismissal resulted from numerous complaints by the owners of the Azteca Studios, of which Lombardo Toledano was the chief of the laboratories. The studio operators charged he was insubordinate and either did not know his job or deliberately delayed work. Producers who used the studios complained that he was systematically obstructing laboratory service.

Lombardo Toledano's expulsion from the Union, it was said, is definite and irrevocable. With him were suspended from membership in the Union for an indefinite period his two assistants at the Azteca Studios, A. Arbeu and Señora Mario Villegas, one of the several women Mexican studios laboratories workers.

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Operators of the Cine Montes in Guadalajara, Mexico's second largest city, capital of Jalisco state, were exonerated by the Guadalajara authorities of all responsibilitiy for the disaster on July 6th which cost 90 lives, including 40 women and 21 children, and injured 200 others, 100 of them dangerously. The tragedy, the worst of the kind in Mexico, resulted from panic when lightning hit the theatre during a thunder storm, when it was crammed to capacity, and somewhat more, during a Sunday evening show. The theatre, a subsequent run house, seats 2,000.

The theatre was only slightly damaged. The investigation showed that there was not the least danger of the fire, dread of which prompted the deadly rush for doors and other outlets, for the bolt that ripped the roof poured in water. It was found that the exhibitor and his staff did all they could to pacify the audience. Three policemen received rewards from the municipal government for their heroism. They plunged into the hurling mob and dragged out 50 persons, most of them women and girls.

All Guadalajara exhibitors staged a benefit performance for relatives of the dead in the disaster and the seriously injured. All the victims were Mexicans and of the working and lower classes. The benefit attracted a record attendance.

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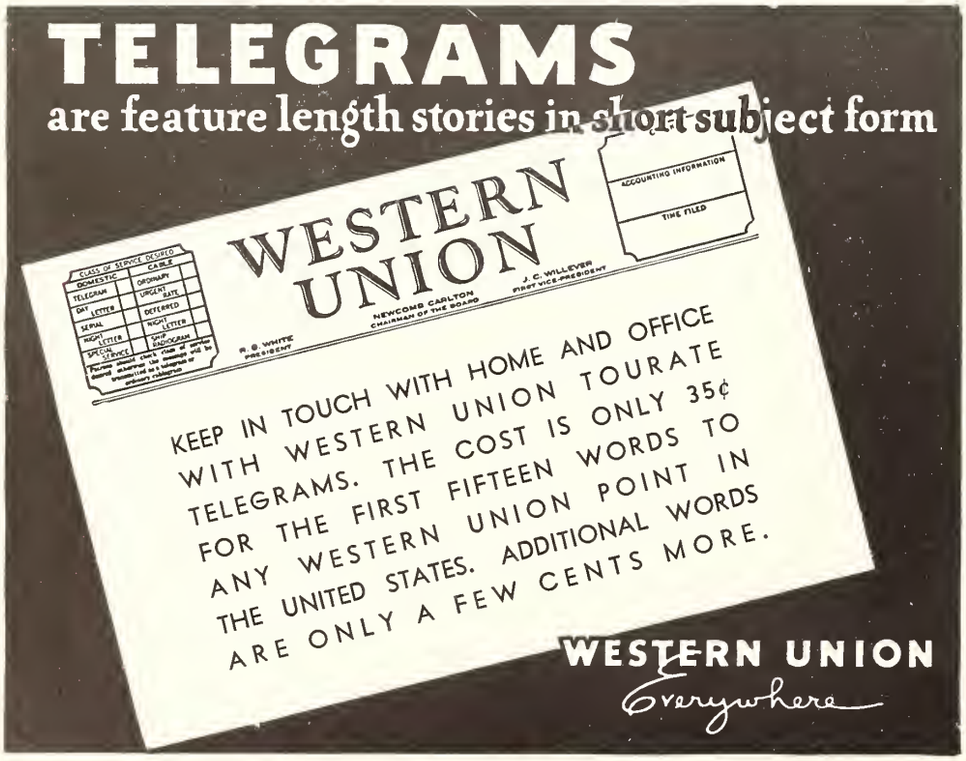
New officers of the Mexican Exhibitors Union, which has its headquarters here, are Luis Alfonso Calderon, president; David M. Fierro, secretary, and Alfonso Acevedo, treasurer.

In Armed Forces

Joining the armed forces, from the film industry, recently, are Ron Kelley, manager of the Music Box, Portland, Oregon, who goes into the Navy; and Emmett Doody, of the Warners' Princess, Chicago, who has gone into the Army. Meanwhile, Hugh Ward, former Warners' chief of service, in Chicago, has been made a sergeant at Camp Forrest, Tennessee; and Ethan H. Shepley, of the American Arbitration Association panel in St. Louis, has been appointed Colonel in the First Missouri Infantry Reserve.

Baehr Signs with Altec

The Baehr circuit, Brainerd, Minnesota, has signed an Altec service agreement for the 11 circuit houses, in Minnesota and in North Dakota.



Twelve Film Firms Incorporate in N. Y.

Twelve motion picture enterprises have been incorporated to do business in New York state recently, according to Machael F. Walsh, Secretary of State in Albany. They are:

D. H. Keith Amusement Corp., 200 shares, by Harry Jankowitz, Brooklyn, David H. Keith, 284 E. 206th Street, Bronx, and William Blobstein, Wilkes-Barre; Travis S. Levy, 521 5th Avenue, New York filing; Mercury Holding Corp., Buffalo, by Lewis Isenberg, Julius Boasberg and Margaret Hoffman, Buffalo; Roluce Corp., $10,000 capital stock, by Mathias L. Connes, who also was filing attorney, 11 W. 42nd Street, New York; Robert E. and Lucette Clark, Columbus, O.; Juliet Theatre, Inc., by Freda Jarrett, Esther Bergman and Beatrice Gillman, Philip F. Jacobs, 229 W. 42nd St., N. Y., filing; Colony Film Corp., 200 shares, by Harold J. Sherman, and Ivan M. Beck, Brooklyn, and Marlene Simon, Richmond Hill, attorneys being Fitelson & Mayers, 608 5th Avenue, New York; L. A. S. Theatres, Inc., 200 shares, no par value, by Jesse L. Stern, Richard S. Temko and Frances Franco, 545 5th Avenue, New York, Mr. Stern filing.

Also, the Triplex Film Corp., by Daniel Eberstein, 165 Broadway, who filed the papers, Philip Waxman and Martha Goldinger, all of New York; Transfilm, Inc., 200 shares, by William P. Farnsworth, 70 W. 40th Street, who filed the papers, Elsie Rathjen and Irene Green, New York; Lyngar Productions, Inc., by Hedwig Jablon, G. G. Goldin and Ruth Hirsch, Abraham L. Berman, 551 5th Avenue, New York, filing; Maso Amusement Corp., Brooklyn, 50 shares, by Seymour Teitelbaum, Joseph H. Woolwich and Esther Kurtzer, Brooklyn, Telsey and Young, 55 Liberty Street, New York, filing; Kingsbridge Theatre, Inc., by Myron J. Glantz, Annette Graifer and Mary Ross, Charles Segal, 21 East 40th Street, New York, filing; Camp Enterprizes, Inc., Saratoga Springs, $20,000 authorized capital stock, by D. M. Costello and J. F. Reilly, Saratoga Springs, and J. Raymond Amyot, Troy.

McDonald to Alaska

W. B. McDonald, exhibitor in Alaska, left Seattle this week on his private cruiser for Ketchikan. Accompanying him is Virgil the Magician with his own stage unit. Mr. McDonald is booking the Virgil show in his own and other theatre and clubs in Ketchikan, Juneau, Wrangell, Petersburg and other Alaskan towns.

Child Actor Ban Lifted

A measure was approved by the House of Representatives last Monday, reducing from 18 to 14 years the age at which children may participate in professional productions in the District of Columbia. The legislation was designed to correct a situation which has prevented professional appearances in Washington of child film players.

Hoffberg Acquires Cuban Musicals

Under the terms of a contract signed with Manuel Fernandez, managing director of Saica Films, Habana, Hoffberg Productions, Inc., has acquired the world rights to a series of 12 one-reel musicals.

Congas and rhumbas as they are played and danced in Cuba are featured in the first production, titled "Cuban Rhythms." Directed by Ernesto Capparos, the productions are without dialogue, the music and camera angles telling the story. They will be released at one-month intervals.

WHAT THE PICTURE DID FOR ME

Columbia

I MARRIED ADVENTURE: Osa Johnson—A good picture of its kind, that carried diversified opinions.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

First National

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan—Good action drama. A glorified western, but spoiled for my patrons by badly scratched print. Would recommend this as good entertainment. An epic of the early West. Running time, 112 minutes. Played July 12.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

STRAWBERRY BLONDE: James Cagney, Olivia de Havilland, Rita Hayworth—A swell picture to extra good business. Running time, 97 minutes. Played June 29-30.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Metro-Goldwyn-Mayer

MAN FROM DAKOTA, THE: Wallace Beery, John Howard, Dolores Del Rio—Not up to the Beery standard. Saturday night crowd seemed to enjoy same. Would not recommend this one. Too old. Running time, 90 minutes. Played July 5.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

WILD MAN OF BORNEO: Frank Morgan, Mary Howard, Billie Burke—Good picture to good business and plenty of good comments. Running time, 78 minutes. Played June 25-26.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WOMAN'S FACE, A: Joan Crawford, Melvyn Douglas—Fair picture, fair business. Joan Crawford is all washed up and should be retired. She is no draw here. Running time, 135 minutes. Played July 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Monogram

HER FIRST ROMANCE: Edith Fellows, Wilbur Evans—See review on "Rangers of Fortune," Paramount.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TRAILING DAILY TROUBLE: Ray "Crash" Corrigan, John "Dusty" King, Max "Alibi" Terhune and Elmer—This is the first one of this series I have run and it was not so bad. Doubled it with "Dr. Christian Meets the Women," RKO. Running time, 55 minutes. Played June 25.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

Paramount

LADY EVE, THE: Barbara Stanwyck, Henry Fonda—A very good picture that everybody enjoyed, except this exhibitor, who had poor business.—Harland Rankin, Plaza Theater, Tilbury, Ontario, Can. General patronage.

RANGERS OF FORTUNE: Fred MacMurray, Albert Dekker, Patricia Morison, Betty Brewer—Played with "Her First Romance," Monogram. This twosome did fairly well for this time of the year. "Her First Romance" is better than average comedy romance. "Rangers of Fortune" is good outdoor drama, but when will producers learn that killing a young girl in a picture who was the life of the picture, is not a very dainty dish to serve to the paying guests! Other ways could easly have been found to make the hero mad enough to exterminate the villain. Aside from that, it is a real good outdoor picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Republic

BOWERY BOY: Dennis O'Keefe, Louise Campbell, Jimmy Lydon—See review on "The Invisible Woman," Universal.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette, Mary Lee, Carol Adams—See review on "Adventures of Captain Marvel," Republic.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SADDLEMATES: Three Mesquiteers—Average western picture which pleased week-end business. Running time, 56 minutes. Played July 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth—Best week-end business in some time. Everybody raved about this. Play it; it will pay dividends.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WAGONS WESTWARD: Chester Morris, Anita Louise, Buck Jones, Ona Munson—Good show from Republic. Did average on one day and below second day. This was a good western, though. Running time, 70 minutes. Played June 14-15.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

RKO Radio

DR. CHRISTIAN MEETS THE WOMEN: Jean Hersholt, Edgar Kennedy, Rod La Rocque—This was the best of the series. Doubled it with a Range Busters western, "Trailing Double Trouble," Monogram, which made a good combination, but they liked the "Dr. Christian" picture the best. Running time, 66 minutes. Played June 25.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

DREAMING OUT LOUD: Lum 'n' Abner, Frances Langford—Here is one that I thought would bring them in for sure, as it was made to order for small towns that listen to the program on the air, but my business was about average, so can't complain, but it was a pretty fair show, all in all. Running time, 80 minutes. Played July 2.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

LUCKY PARTNERS: Ronald Colman, Ginger Rogers—A very good show and everybody commented on it, and that's what we want from pictures and people is to please. Running time, 100 minutes. Played June 18.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

VIVACIOUS LADY (RE-ISSUE): Ginger Rogers, James Stewart—Played on Foto Nite to above normal business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WISE GIRL: Miriam Hopkins, Ray Milland, Walter Abel—A very good program picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Twentieth Century-Fox

BLOOD AND SAND: Tyrone Power, Linda Darnell, Rita Hayworth, Nazimova—Good picture and good business. Color is beautiful. I have quite a few Mexican families here and they enjoyed the bull fighting scenes immensely. Running time, 125 minutes. Played July 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne, Cesar Romero—Business good. Best musical in some time. Give us more, Fox.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

United Artists

BLACKOUT: Conrad Veidt, Valerie Hobson—We laid it on heavy for this picture two weeks in advance, but still did below average business. United Artists pictures to date have never made me any money, with the exception of "Rebecca," and who didn't make some on that one? Running time, 81 minutes. Played June 21-22.—H. D. Furnace, Casey Theatre, Casey, Iowa. Small town and rural patronage.

CHEERS FOR MISS BISHOP: Martha Scott, William Gargan, Edmund Gwenn—This was a good enough show, but not for a small town; they could not get the meaning of it. Did below average business, which made me blue, too. Running time, 95 minutes. Played June 28-29.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

GREAT DICTATOR, THE: Charles Chaplin, Jack Oakie, Paulette Goddard—This picture is far from being tops. I paid a big guarantee against a percentage and I had more walk-outs than I have had in eight years, and the walkouts were not pro-Germans. This picture is neither funny nor silly, but ridiculous. They did not even do a good job of insulting Hitler and that should be easy. This thing may look more funny after Hitler gets slapped in the face with a spade.—A. C. Myrick, State Theatre, Lake Park, Iowa. Small town and rural patronage.

GREAT DICTATOR, THE: Charles Chaplin, Jack Oakie, Paulette Goddard—Much has been said and written about this picture, no doubt, but my opinion about "The Great Dictator" might be colored somewhat by the excellent business we did on this. Exhibitors are inclined to look with rose-colored glasses at a picture when the cash register jingles merrily after a prolonged lean spell. But I was sold on the fine qualities of this so I really got behind it. I, personally, class this as an outstanding masterpiece. Chaplin had the nerve to show the world what Nazism means so, to that extent, it is an out-and-out Anti-Nazi picture, but he also gave us a great deal of the Chaplin humor, which was Chaplin as his funniest.

Regarding the much discussed speech at the end, we have a good percentage of roughnecks and what may be termed lower classes, and often it is hard to maintain strict order and quiet, but this mixed audience, and it was a good-sized crowd, were so quiet during the speech that you could almost hear a pin drop, and a burst of applause at the end that would have done Chaplin's heart good to hear.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neigborhood patronage.

Universal

INVISIBLE WOMAN, THE: Virginia Bruce, John Barrymore, John Howard, Charlie Ruggles—Played with "Bowery Boy," Republic, and the last chapter of "Captain Marvel," Republic. This program gave us a better than average Sunday for a summer Sunday, and also an extra good Monday. Some credit must go to this last chapter; the eagerness to see who the mysterious "Scorpion" was; but the pictures also were better than average program pictures.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Warner Brothers

DEVIL DOGS OF THE AIR (RE-ISSUE): James Cagney, Pat O'Brien—This re-issue did more business than 50 per cent of Warner Bros. product has done this season. Play it and it will help you pay up some of those losses you have been taking on the many Bank Night pictures Warners have been making you play this season. Running time, 86 minutes. Played July 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOOTSTEPS IN THE DARK: Errol Flynn, Ralph Bellamy, Brenda Marshall—Fairly good picture but did not do very well here. Running time, 96 minutes. Played June 22-23.—Ray Peacock, Onalaska Theatre,

(*Continued on following page*)

(Continued from preceding page)

Onalaska, Wash. Loggers and mill workers patronage.

SEA WOLF, THE: Edward G. Robinson, John Garfield, Ida Lupino—Very good. A bit rough, but our folk liked it. Running time, 100 minutes. Played June 27-28.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Short Features

Metro-Goldwyn-Mayer

DANCE OF THE WEED: Technicolor Cartoons—Very good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOIN' FISHIN': Our Gang Comedies—Comedy enjoyed by the kids. Running time, 11 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

LIONS ON THE LOOSE: Pete Smith Specialty—Very interesting subject showing two lion cubs who get into trouble when they escape from their cage. An encounter with a large snake is plenty thrilling. Will please all. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

LASSO WIZARDS: Sportlight—Very good reel showing some of the greatest trick ropers in the world. I played it while a rodeo was in progress here and they liked it very much. Several who appeared in this reel were also appearing at the local rodeo, including Chet Byers and others. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WAITING FOR BABY: Robert Benchley Comedies—Not as good as usual.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

RKO Radio

ARROW POINTS: RKO Pathe Sportscope—Good reel on archery. Running time, 9 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

TROUBLE SHOOTERS: RKO Pathe Sportscopes—Just the right thing for this time of the year with all the golfers trying to get a low score. Shows proper stance, etc., in golf. Running time, 9 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

Twentieth Century-Fox

ANZACS IN ACTION: The World Today—Entertaining war subject. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: As good as any nowadays. They all have to use about 700 feet of stale war news. Our people like the sport section best.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

100%

100% what? Customer satisfaction when you rush films and equipment by RAILWAY EXPRESS at "the speed that speeds up speed." Use and specify this profitable, quality service. Low rates. Big economy. It pays.

—And—

For *super-speed* use *AIR EXPRESS* 3 miles a minute

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

Century

"THE PROJECTOR OF THE CENTURY"

Universal

CRAZY HOUSE: Color Cartoon—After you run it, you think you're in the crazy house. Everybody liked this and it was a mad house for the kids. Running time, 7 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

GOING PLACES SERIES: Another travelogue to take us on trips and away from our worries. Running time, 9 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

STRANGER THAN FICTION SERIES: No. 75—Good. Very novel. Running time, 9 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

SYNCOPATED SIOUX: Lantz Colored Cartunes—Very good cartoon and with swell music. Most of our patrons like these sillies. Running time, 7 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

Vitaphone

CLIFF EDWARDS AND HIS BUCKAROOS: Melody Masters—Very good. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

HIAWATHA'S RABBIT HUNT: Merrie Melodies Cartoons—Very good carton in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WILD BOAR HUNT: Hollywood Novelty—Interesting—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Serial

Republic

ADVENTURES OF CAPTAIN MARVEL: Tom Tyler—See review on "The Invisible Woman," Universal. We started this serial with an advance trailer for the week previous, and we also had Gene Autry in "Ridin' on a Rainbow," Republic, to start this chapter, and before we knew it, we had a packed house. So, between this chapter play and the Gene Autry picture, let each one select the credit they think is due them. As the weather got warm, attendance dropped off, but I believe it held some children followers even during some of the hot Sundays. This serial is well done, and followers of the "Superman" and "Captain Marvel" cartoons should find this much to their liking. Others may find this on the impossible-couldn't happen kind. But, on the whole, I am satisfied to have run it and would gladly do so if I had to do it over again.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Ericksen Leaves Wanger Post

Clarence E. Ericksen, vice president and general manager for Walter Wanger Productions during the past three years, announced his resignation this week, to become effective August 2nd.

Mr. Ericksen joined the Wanger company in 1938, following an association with the late Douglas Fairbanks dating back to formation of United Artists. In addition to his Wanger studio duties he was the liaison person between production and sales. Mr. Wanger accepted Mr. Ericksen's resignation with regret and expressed his warm appreciation of the executive's double service with the company.

Following a vacation motor trip to the East with his wife, Mr. Ericksen will return to Hollywood in the fall at which time he will announce a new business association.

Jackson of London Coming

A. S. Whittaker, of Anglo-American Film Corporation, Ltd., London, writes that Lou Jackson, chairman of the board, will be leaving for New York by Clipper-ship on August 14th.

Ball Contract Renewed

Lucille Ball, who has been with RKO Radio Pictures for the past seven years, has been signed to a new long term contract by the company.

Technicians Meet, Discuss Projection

Loew executives and technicians, equipment manufacturers and others prominent in the technical field of the motion picture industry met at midnight Thursday, July 17th, at the Ziegfeld theatre in New York to hear lectures on the new Peerless HyCandescent Projector Lamp by J. E. McAuley, president of the J. E. McAuley Manufacturing Company, and on the Simplex E-7 Projector by John Krulish, of the service department of the International Projector Corp. Lester B. Isaac, director of sound and visual projection for Loew's Theatres, said the meeting, while primarily intended as an official and public announcement that the new equipment was to be installed in Loew theatres throughout the country, also was intended to increase the understanding between the theatre office and the projection room.

P. A. McGuire, advertising manager of International Projector Corp., conducted the meeting and introduced Mr. McAuley and Mr. Krulish. Messages from C. C. Moskowitz and J. R. Vogel of Loew's, Earl G. Hines, president of General Theatres and International Projector and F. H. Richardson, were read.

Among those present were Marvin Schenck, assistant general manager of the circuit; Eugene Picker, in charge of film booking for Loew's New York theatres; Mr. John Murphy, assistant to Mr. J. R. Vogel; Eugene Meyer, Joseph Seidlitz, Harry Karasik, Seymour Mayer, Lawrence Beatus, Sam Meinhold, William Downs and Dominick Barreca, district managers; managers and assistant managers of 75 Loew theatres in the Metropolitan area; over 400 Loew projectionists and officials and projectionists from the following I. A. Locals: Westchester 650, Jersey City 384, Newark, 244, Nassau 640 and New York City 306.

Also present from the equipment manufacturers were Herbert Griffin, vice president of I.P.C., James Frank, manager New York branch N.T.S.. E. Hartley, manager circuit department N.T.S. and Will C. Smith, N.T.S.

"Sin" Roadshow Set

University Film Productions, Inc., of New York, has closed distribution deals for "No Greater Sin" on a roadshow basis in New York, Buffalo, Albany, Philadelphia, Pittsburgh, Boston, New Haven, Minneapolis, Des Moines, Omaha, St. Louis, and Canada, according to a report from the company. Other key showings and additional distributors will be announced shortly.

Donaldson Biography Bought

Screen rights to the life story of Sergeant Mike Donaldson, awarded the Congressional Medal of Honor and other decorations for valor, have been acquired by Daniel Hayes, who has formed a group interested in financing the production. Lem F. Kennedy will direct the production.

Gibson Back at Post

Pending appeal of the local medical examining board which recently disqualified him for active service in the Air Corps. Major Peyton Gibson, secretary of Universal returned to his work temporarily, awaiting decision of the board at Fort Jay on Governor's Island.

Lahr, Ebsen New Team

Bert Lahr and Buddy Ebsen will be co-starred in RKO's Cliff Reid comedy, "I'm Dying to Live."

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

"CONSISTENT AND PERSISTENT"

The institutional newspaper campaign originated by the Philadelphia *Bulletin* and promoted in other newspapers by approving theatremen, makes astounding week-to-week progress. The mails bring a steady flow of similar promotions. In every instance, the writers are enthusiastic. They note definite returns from this institutional series, in strengthened prestige for the theatre as well as a gratifying increase in admissions.

So far, so good, then, but where from there?

* * *

Last week, speaking before the progressive Staten Island Advertising Club, your Chairman took the opportunity of dwelling upon the industry's part in speeding up the national defense program. Emphasized was the industry's contribution to public morale, in England as on this side, through the steady flow of vital "escape" product turned out by the studios. We detailed the accomplishments of the Motion Picture Committee Cooperating for National Defense in the numerous pieces of colorful trailer copy, the special short subjects for theatre showings, the non-theatrical reels such as those made with the cooperation of the U. S. Signal Corps having to do with every aspect of training.

In the open forum that followed, one of the club members asked if the government had exerted pressure upon the industry to do all of these things. When we replied that this participation was entirely voluntary, and that the industry was prepared to do more, the member was duly impressed. He said that this information had given him a new respect for the institution of the motion picture to offset previous impressions he had gathered not as favorable to the industry.

There is a vast audience from which the motion picture can win a "new respect." It remains only for the theatreman to place before his public the factors that are the motion picture and, to be emphasized, of which support of the national defense *is but a part.*

Here, then, is an answer to "where from there." The ground gained by the theatre in the above mentioned institutional promotion is not only to be held but to be added to by a definite program for the future. Now that the national campaign is turning the wheel, the momentum is to be increased by the individual showman in his theatre advertising. Institutionally, he has much to present to win his share of this "new respect," a respect that must mean more at the box office.

* * *

Aimed somewhat in that direction were ads shown in the newspaper layout of last week's issue. In every instance, the institutional copy did a distinct job of selling theatre at no expense of selling the attraction. The institutional appeal was intended, and did add, to the boxoffice appeal of the entire presentation.

The "how much" and the "when" of institutional copy is variable, its use obviously depending upon the judgment of the theatreman. That "use" must be consistent and persistent, a definite part of the advertising budget. Institutional copy cannot be subject to now-and-then enthusiasms if it is to do the job that results prove it can do in winning the "new respect" the theatre rates.

▽ ▽ ▽

THE AUDACIOUS SHOWMAN

Recently, the Sunday rotogravure section of the Pittsburgh *Press* carried a full page of photos given over to the scenic wonders of Pennsylvania's "Grand Canyon", nearby to the now bustling town of Wellsboro. That would be just another of the many similar layouts planted in newspapers over the country by Round Tabler Larry Woodin, responsible for the "Canyon" and present prosperity enjoyed by his community. It all started with Woodin's ambition to build theatre grosses. It wound up by converting an economically depressed town into a nationally famed scenic resort.

The history of this audaciously conceived and amazingly accomplished project is told by Larry on a following page. No finer tribute to the curative powers of showmanship has long been paid. No fuller, truer "reason-why" for showmanship has long been had.

A-Mike Vogel

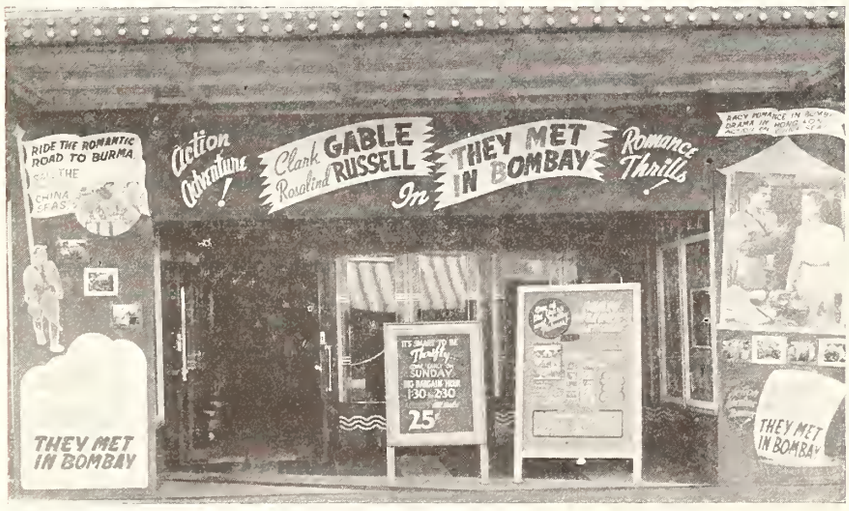
Round Table In Pictures



Through tieup effected with Station WJOB of Hammond, Ind., Round Tabler Al Blasko at the Parthenon Theatre on "Great American Broadcast," promoted transmitter tubes, button mikes, amplifier and other equipment for lobby display. Explanatory tiein cards were featured.



What proved to be a traffic stopper for sure was Sam Gilman's street bally for "The Big Store" at Loew's Theatre, in Harrisburg. Ushers dressed as the Marx Brothers carried old fashioned bannered bath tub around town and as crowd gathered, one of the lads seated himself in the tub performing ablutions.



Colorful front was constructed for the Schine Glove Theatre, in Gloversville by district manager Harold Sliter for date on "They Met In Bombay." Blowup of scene still featuring Gable and Russell was planted at side of box office, while action copy was used in color under marquee.

(Below) For opening of "The Shepherd of the Hills" at the Paramount, in New Haven, Lou Schaefer had one of his ushers dressed as shepherd graze a couple of sheep in the city park. With an ordinance against sheep grazing, lad was duly "arrested" which was good for breaks in local dailies.



(Below) Particularly effective for his date on "Wings" at Loew's Park, Cleveland, was Arnold Gates' bally of girl dressed in silver metallic outfit wearing propeller headgear, shoulder wing-pieces, etc. Back banner carried appropriate tiein copy and girl distributed heralds in downtown area.





As suggested in the Paramount "Caught in the Draft" pressbook, L. & J. city manager Frank Bickerstaff held kid matinee at the Palace, in Athens, Ga. to which youngsters each bringing five magazines were admitted free. Magazines were turned over to boys in nearby camps and publicity was promoted through newspapers and radio. Some several thousand magazines were reported to have been collected.

Animated lobby setpiece constructed for "Lady Eve" at the Jeffery, Chicago, by Robert Busch had small motor in back of display moving apple up and down. When the apple reached the top, stills of Fonda and Stanwyck were concealed and when it went down again, the stills were revealed. Busch reports constant motion of apple brought much attention.





For opening of "Jungle Cavalcade" at the New York RKO Palace, entire lobby was dressed in jungle atmosphere. Below may be seen Frank Buck talking to usherettes dressed in bush costume standing in front of 10-foot papier mache elephant. In addition, giant map was featured with tiny flags showing Buck's various safaris.



Following the sequence in "Road To Zanzibar," Ben Cohn at the Frolic, in Chicago, for his lobby placed cutout of Hope in cannon, giving impression that he was being shot out. Red lamp inside flashed on and off for animation. Directly next to cannon were also cutouts of Crosby and Lamour with appropriate tiein card.



Greeting patrons immediately entering the Warner Theatre, in Erie, Pa. was H. T. Ratstetter's display for "The Devil and Miss Jones." Planted on mezzanine overlooking main foyer were cutouts of Jean Arthur and devil with pitchfork.

SHOWMEN'S LOBBY LAFFS



Another incident in the tumultuous career of the fabulous Marquee Mike, as depicted here by his creator, Glenn Franke of Cheviot, Ohio.

Penny Ideas Click On "Penny Serenade"

Hooking his date on "Penny Serenade" to a war fund drive sponsored by local daily, Manager Vern Hudson at the Royal, in Guelph, Ont., Canada, placed a card in the lobby week ahead of the date inviting patrons to deposit pennies received in change at the box-office in boxes placed in the lobby for the purpose. In return, the paper explained the picture tiein.

On the same attraction, Art Abelson at the Lake, in Devils Lake, N. D., sent out imprinted postcards reading: "I am a penny postcard. I have come to let you know all about Penny Serenade." Abelson extended the idea by running additional copy on the card reading: "Present this card at the box-office and save a penny on your admission."

"LET'S HEAR FROM YOU"

Newspaper Tieins Feature Toledo "Kiss" Campaign

Among the pre-release drives on "Kiss the Boys Goodbye" in nine situations, each handled differently according to Paramount's test campaign, the campaign at the Paramount, in Toledo, featured newspaper advertising. Reported by J. Maxwell Joice, district advertising manager, was a four-day newspaper contest asking "Who Kissed the Boys Goodbye," wherein readers were asked to identify stars through photos of lips only. At the end of four days, contestants submitted their entries along with 50-word statement on "Should a girl kiss the boys goodbye when she goes on a date?" Cash prizes and guest tickets were given. Extra breaks were obtained with publication of photos of the stars and winners' names.

Individual candy kisses affixed to calling cards reading "A kiss to you from Mary Martin," etc., were distributed to newspaper men and radio program directors, via Western Union messengers. The "kiss" thing was carried out further with a Kresge store tiein for a "Kiss" sundae and further hookup with "kiss" lipstick for extensive exploitation.

"LET'S HEAR FROM YOU"

Salt Lake Greets Stars On "Panamint" Premiere

Preceded by a terrific newspaper barrage, the world premiere of Harry Sherman's "The Parson of Panamint" opened at the Utah, in Salt Lake City, accompanied by highly colorful exploitations reported here by Charlie Pincus. Featured were web banners arched across the main street announcing the event and welcoming the stars, reception at the station by famed Mayor Ab Jenkins for the Hollywood party and greetings by the Queen of Salt Lake's "Covered Wagon Days" celebration and her court. Theatre band of sixty pieces was also on hand to greet the visitors and to head the parade to the theatre.

Also noteworthy was the theatre front, which recreated old western atmosphere, box-office covered to resemble log cabin and title in shadowbox across front. Radio promotions included spot announcements on KSL and KDYL, interviews at the Union Pacific Station on arrival of stars and further broadcasts in which participated Harry Sherman, members of the cast and Peter B. Kyne, author on hand for the celebration.

Louie Ties Safety To Traffic Short

The hooking of "One, Two, Three—Go," MGM traffic safety film for children, one of the Our Gang Comedies, was made an occasion for an extensive civic tieup by Louie Charninsky and M. O. Rike, Jr., publicist, for the date at the Capitol, in Dallas, Tex., featured being a contest for the juveniles inviting essays on traffic safety rules for children. Defense Savings Stamps were given as prizes, which were awarded from the stage of the theatre.

Charninsky pursued the campaign vigorously by holding special screenings for civic heads and leading citizens, preceded by a luncheon at a downtown hotel for the Citizen's Traffic Commission. In addition, student traffic patrols from all the Dallas schools were invited to attend the showings as guests of the theatre, where safety talks were made from the stage by members of the police department.

Membership badges were distributed to all youngsters attending, Louie also distributing imprinted punching bag balloons to his guests. Ushers and cashiers wore the membership badges and for extra newspaper attentions, the Round Tabler was shown presenting badge to the chief of police.

Kids Vote Club Officers

Started some five weeks ago at the Bonham, in Fairbury, Neb., a kiddie club guided by Manager J. T. Kempkes and Jimmy Redmond, publicity director, was given a different twist with an election of officers put on with the same attention to details as given the usual political election. Nominees for the various offices were duly made and election ballots distributed to all members of the club. Redmond notes that the youngsters put on all kinds of devices to call attention to their fitness for office, such as handmade election cards planted in windows and telephone poles. Vigorous telephone campaign was also waged by the nominees and, of course, the papers paid due attention to what was going on.

On the Saturday of the election, club membership was doubled by interested juvenile voters. The problem of what to do with the winning candidates was solved by putting them in charge of programs, handling of membership cards and other chores.

"LET'S HEAR FROM YOU"

Street Stunts Sell Barry's "Laff Week"

Combining "Road to Zanzibar" and "Girl, Guy and Gob" as "Laff Week" at the Warner Capitol, in Chicago, Manager R. T. Barry used a street bally of stretcher with two ushers dressed in white coats and uniform caps carrying a third usher banner reading "This fellow laughed himself sick," etc. Aimed for traffic stopping, according to Barry, the police broke in from time to time to disperse the crowds.

For another street hookup, the Warnerman used five boys each carrying stick cards, each with copy bearing on the laff week in the manner of the Burma Shave signs. For instance, first card read: "Are you feeling awfully blue?" Second card read: "Really, there is no need to," etc.

Showmanship Sells Scenery, and Theatre Plays to SRO

Round Tabler Turns Town Into National Resort Center to Build Grosses

by LARRY WOODIN

Manager, Arcadia, Wellsboro, Pa.

In 1926 I came to Wellsboro to manage the Arcadia Theatre, whih had just been acquired by my father, William L. Woodin, then managing the Keystone at Towanda, Pa. I found a community ready for burial. Its major industry, a branch of Corning Glass, had just closed to install automatic machinery and it looked like Wellsboro was in for an early depression. In a few months the factory reopened and the community took on a new lease on life as a real old-fashioned natural gas boom hit this section at the same time that the stock market went hay-wire in '29. This, combined wih the advent of "talkies," resulted in high prices at the box office and SRO business constantly.

Soon, however, the talkie novelty wore off and people were interested in the screen attractions again as well as the fact that the picture talked. The gas wells began to dwindle in volume, the boom was over, and Wellsboro was settling back into the life of a typical rural county seat of 3,600 people in a country bogged down in a nation-wide depression.

Encouraged by Quigley Awards

In the boom years just over, Wellsboro had built a modern 101-room community hotel next door to my theatre. I stood by and saw that hotel drop to the point where one night it had three overnight guests and two customers for breakfast. These figures will give you a hint as to where my business was also heading.

About that time I entered a Quigley Award endeavor and walked off with one of the plaques. The same campaign was good for a cash award in another contest. Then I wrote the late Carl Laemmle and offered a few suggestions to improve Universal's trade-mark. I got a nice check for that and I was beginning to think that maybe I had some good ideas if I would only put them to work.

Sells Chamber of Commerce

For years I had secretly marveled at an "undiscovered" gorge some 1,000 feet deep and 50 miles long located just ten miles from the theatre. I had almost 1,000 seats and in order to fill them I had to play to one-third of my town's population at one showing, which just can't be done very often, if ever. The idea struck me that if this gorge were publicized, people would come to see it. If people came to see it, they would spend money while here and some of them would stay overnight. The money they spent would help local people find extra money for theatre tickets and those that stayed overnight would probably attend the theatre as well as patronize the hotel, restaurants and other businesses catering to the travelling public.

I met with the directors of the local Chamber of Commerce and told them my story. I walked out of that meeting with authority to spend the "staggering" sum of $600 in advertising the gorge. This year I'm spending $12,000 and it all comes right out of the tourists. The town doesn't have to raise any now.

If you want a job, try to sell 90,000 acres of scenery including a canyon, thirteen state parks, hundreds of waterfalls, scores of miles of trout streams, and several hundred miles of "switchback" forestry drives to the world on a $600 appropriation. It's like selling "Gone With the Wind" with a classified advertisement.

Theatre Exploitation Applied

I decided to go at it just the same way that I would sell motion pictures. I'd use all the tricks of showmanship I could think of, hoping that every move I made would create publicity that would result in people coming to the town and eventually getting into my theatre. I gave the spot a name—Pennsylvania's Grand Canyon—and started. I had 15,000 window cards printed and 25,000 handbills. I had one picture of the gorge and of this I had 500 mats made. These, with copy, were sent to weekly newspapers.

I talked the two largest bus lines in the country into providing me with free transportation for four girls, my ushers and cashiers, over all their main routes between Chicago and Boston. They were arrayed in typical drum major outfits and rode buses for days as my bill posters and bill peddlers. I painted an old T-Model a brilliant red and placed two boys in it with the car loaded with paper. They were gone almost two weeks and covered about half the State.

Immediate Results Obtained

In two weeks' time the road to the Canyon was blocked with traffic on week-ends. "Tourist-Home" signs started to spring up all over the community. What used to be a dead 4th of July in this town turned into a week-end of capacity business. The State had to widen and pave the roads to the Canyon. CCC camps sprung up throughout the area and at one time six camps were in operation trying to make improvements fast enough to keep ahead of the ever-increasing number of visitors. The hotel records were all smashed and I might add that some of mine were slightly warped. In one season Wellsboro changed from a sleepy county seat to a live tourist-minded community.

I can't tell you all the things that I did to accomplish this; it would take a book. I can say that everything I did do was just plain old-fashioned showmanship. I've been successful in getting the Canyon in all the major newspapers of the country time and time again as well as many of the better radio stations. I've made the *Post, Collier's,* and scores of other magazines. I have in my files clippings that represent a combined circulation of over 4,000,000 readers and not a line of the material has cost me one cent other than the time to prepare it and the postage to maneuver it into the pages of the publications. In 1926 there was only one picture of the Canyon available for publicity. Today, I have over 300 pictures to offer and last season alone saw nearly 300,000 postcards sold here. The business volume at the Park on the rim of the Canyon became so bulky that the State invited our Chamber of Commerce to operate and maintain it. This we now do.

Each year I had to dig up new angles and leads and out of these came the annual State Laurel Festival which has now become the Interstate Laurel Festival. This is a gag to open our Laurel Season that steals miles of columns in scores of publications. It's the "Queen" angle that does the trick. By instituting a "Flaming Foliage Season" in October, I have been able to make that our best month, where other resort areas have folded for the season.

Thousands of Tourists Attracted

Last year saw 72,000 people from 46 States here, and this season is making last year's look like an off-night. I'm writing this on the eve of the 4th of July weekend. Tomorrow, thousands of people will get in their cars and hit the open road. Five years ago that meant that nearly all of the people in my community were away someplace over the holiday and I used to wonder what I was in business for. How different now. The large majority of the local people will still go out of town tomorrow for the 4th, but for every one that leaves, at least 10 will come here from other towns and cities and I'll enjoy a nice box office over the weekend. I won't recognize a half dozen people that enter my theatre, but I'll gamble that in my files is a letter to most of them that I have written in answer to an inquiry which came in as a result of "Yours truly" having sold them on seeing the Canyon.

Invites Round Tablers to Visit

Theatre business is off at the city box-office in the summer. I'm one of the reasons. Which all goes to prove that there are more ways than one to get them into your theatre and probably my way is one of the most far fetched of all . . . selling scenery ten miles from the box-office to fill the seats in my theatre. Anyway it works and as the old adage goes . . . It's the B. O. that counts.

Incidentally, when are YOU going to visit Pennsylvania Grand Canyon? Would you like some pictorial literature on this scenic masterpiece? It yours for the asking. . . . Just drop me a card and I'll see that my Touring Bureau sends you all the dope on the grandest scenic spot in the Eastern United States. Incidentally, while you're in Wellsboro, visit Tioga County's Finest Theatre—The Arcadia.

EXPLOITATION BRIEFS FROM A-FIELD

To celebrate the 18th anniversary of the Capitol Theatre, in Brampton, Ontario, Jack Campbell issued a special program, cost of which was entirely met by merchants' ads. Front page carried cut of the theatre and inside spread and back cover devoted to merchants' ads each of which carried small cut of a star. To those properly identifying all stars carried, guest tickets were awarded.

▽

With the Yo-Yo people staging contests in Brantford, Ontario, recently, Bill Burke at the Brant Theatre arranged for them to hold the finals on his stage at the Saturday matinees. Special window displays were featured, heralds distributed all of which called attention to the finalists at the theatre. For "Las Vegas Nights," Bill contacted president of local swing club and arranged for picture plugs over public address system at local dances.

▽

The local Press sponsored a "Salesgirls' Popularity Contest" for Homer McCallom, Loew's, Houston, as one of the features of his "Big Store" campaign.

▽

A local department store distributed several thousand packages of face powder as a plug for "A Woman's Face" during the campaign for the film put over by John G. Osborne, Court, Wheeling, W. Va.

▽

Western Union miniatures, with messages printed upside-down, proved effective ballyhoo for "Love Crazy" during the campaign for the film put over by L. Houghton, Orpheum, Franklin, Pa.

▽

Through tieup with local department store, Elmer Wald at the Kansan, in Parsons, Kansas, and John Krieger recently staged their annual spring fashion revue at the theatre. Cooperating store featured window display devoted to the show and distributed heralds calling attention to the special night.

▽

Week ahead of "Land of Liberty" opening at the Grand, in Clarksville, Ark., Round Tabler Jack Thomas used an advance ticket booth in his lobby. This was run by boy dressed as Uncle Sam and girl as Miss America. Local American Legion Post sponsored and organized a parade, headed by high school band which gave a concert on steps of the courthouse. Prominent localite spoke on Americanism, urging everyone to attend and special matinee was held for schoolchildren.

▽

Two men on stilts, carrying signs describing the film as "Tops in Entertainment," were employed as part of Ed Pentecost's "Men of Boys' Town" campaign for its Loew's Grand, Atlanta, showing.

▽

Cooperating with local merchants, E. Scandrett at the Royal Theatre, in Woodstock, Ontario, held a Fashion Show in his lobby with each store displaying the latest in merchandise. Cooperating stores and theatre advertised the Fair widely, local dailies coming through with stories and art.

NATIONAL ANTHEM SUNG BY AUDIENCES

Started on July 4, audiences of the Ambassador, Fox, Missouri and St. Louis theatres, in St. Louis were invited to sing "The Star Spangled Banner" via a special trailer prepared by Fanchon & Marco under the supervision of Harry C. Arthur, Jr., general manager.

Greeted with enthusiastic response from the audiences, the initial trailer after the first two weeks was shortened somewhat and will be featured thereafter twice daily at the beginning of peak-attendance performances.

The reliable headless man gag proved effective ballyhoo for "Love Crazy" at the Rialto, Fort Dodge, Iowa, as a feature of H. N. Schrodt's campaign for the film. The man carried a sign reading: "I laughed my head off at 'Love Crazy,' etc."

▽

To publicize the Paramount newsreel release of the "Life of Rudolph Hess," Dave Martin and his assistant Bill Erickson at the Fox Granada, in Inglewood, Cal., erected a lobby easel on which was planted a 30 by 40 card with black and red lettering on yellow stock. Cutouts from newspaper accounts illustrated the board.

▽

Local five and dime store featured a window and soda bar for opening of "Buck Privates" at the Royal, in Guelph, Ontario, as part of Vern Hudson's advance for that date. Another store gave window display to men's ties with scene stills and picture copy, while Hudson distributed heralds in Guelph and surrounding area.

▽

Newspaper contest was planted in local daily by Frank Murphy at Loew's, in Syracuse who invited folks to write a gag thumbnail sketch of no more than 25 words for guest tickets to "The Big Store," plus cash prizes. Cut of the Brothers was run in the ad.

PATRONS LIFT VEIL TO VIEW "FACE"

Another recent hit scored by the "Novelty King," Arnold Stoltz at Warners' Avon, in Utica, N. Y., was a card featuring a drawing of a woman's head covered with an actual piece of veiling. Tiein copy read: "What is the secret hidden behind the veil on a A Woman's Face?" When veil was lifted, theatre credits were noted.

As is usual with Stoltz, cost was covered by tying in cosmetic department of local five-and-ten, which was credited on card.

As part of the campaign put on for "In the Navy" at Warner's Hippodrome, in Cleveland, Dave Bachner arranged for distribution of cards by music store dealers selling recordings of hit tunes. Cards featured scene still cut and picture tiein copy. Tieup also was arranged with a dry cleaning outfit whereby they attached picture copy streamers to bags sent out week ahead of playdates. For "Sunny" triangular shaped cards were attached to bikes of Postal messenger boys, copy reading: "See Jerome Kern's "Sunny—use Postal Telegraph." Giant banners were also planted on fleet of trucks, portion of space devoted to picture.

▽

To usher in his new serial, "Sky Raiders," at the Gravois Theatre, in St. Louis, Roy Muehlemann constructed attractive lobby setpiece calling attention to the offer of aviation emblems to all kids attending the various chapters. All kids at the last chapter of the old serial received a certificate for the "Sky Raiders" club. Each child was instructed to bring four friends with him opening day, writing his name and address along with his four friends on reverse side of certificate. This entitled each child to the position of flight commander of his squadron and each member received a set of aviation wings.

▽

"Storm trooper" on the streets of Lincoln, Neb., three days in advance of "Pastor Hall" at the Variety Theatre attracted for W. B. Knight, the anticipated attention. Bally and distributed cards calling attention to the picture's opening. Special screening was held for ministers, social workers, American Legionnaires, etc., and window cards were landed well in advance.

▽

In view of the fact that the 4H Clubs from four counties were holding a convention, Herman Addison at the Schine Oneonta, Oneonta, N. Y., decided on a cow milking contest while the clubs were holding forth. Through his efforts, the Chamber of Commerce sponsored the event, prizes were promoted for the best male and female milkers and for the winner of the milk drinking contest. Through tieup with local dairy, cows and milk were promoted for the contest, in addition to a free bottle of milk for all.

▽

For his advance on "The Great Dictator" at the New Lamax, in Wilmington, Ohio, C. A. Skelly promoted a page of co-op ads with banner "The dictates of economy and fashion," etc. Each merchant's ads was tied in directly with the picture title.

▽

A pretty girl, dressed in a bathing suit and wearing a transparent raincoat lettered with appropriate copy for the film, appeared on Atlanta streets as part of the advance campaign for "The Big Store" showing at Loew's put over by Bufford Cranch.

▽

Entrants in a local children's auto derby were guests at a showing of "Billy the Kid" at Loew's Poli, Hartford, as part of Lou Cohen's campaign for the film.

Radio Amateurs Click for Sklar

Put forward as highly successful and representative radio tieup in the smaller situation, the amateur program, put on weekly on the stage of the Roxy, Clearfield, Pa., and sponsored by a local music store, is broken-down for costs and procedure by Manager Wilford N. Sklar. Running for eight Saturday afternoons over WCED, preliminaries were held for the first seven sessions, winners in the preliminaries competing in the finals for the $75 in cash prizes, plus added prizes of sheet music from the sponsor and guest tickets by the theatre. Winners were selected by popular vote in the theatre, via phone and mail. To stimulate attendance, ballots cast at the theatre counted double. Telephone votes were allowed no later than five o'clock on the broadcast day, and mail votes were good if received no later than midnight of the Wednesday following.

Theatre Cost Found Nominal

To build up the widest interest, Sklar publicized the contest vigorously with window displays at the sponsor's store, imprinted menus for the duration in the leading restaurants and imprinted paper bags in five-and-tens, drug stores, markets. Post cards went to the mailing list and other names, and trailers sold the show and invited auditions. The station gave the promotion a number of courtesy announcements and the newspaper campaign followed through, as did posting in the lobby with full explanatory copy.

Costs reported by the Round Tabler ran about $280 for the sponsor, who paid for the radio time, most of the prize money, voting ballots, application blanks and audition cards. In addition, the store furnished records and recordings of the contestants' numbers, music instruments for the stage presentations. The theatre's share ran around $100 and returns have encouraged the sponsor and theatreman to renew the deal. To insure a smooth and entertaining program, Sklar acts as the M. C. with the commercials handled by the station announcer. Weekly winners are announced on the following week's program for further attention.

"LET'S HEAR FROM YOU"

Abelson Questionnaire Sells "Woman's Face"

Selling "A Woman's Face" away from the heaviness of the theme, Art Abelson at the Lake, in Devils Lake, N. D., put out a folder labeled "New Draft Questionnaire," copy noting the questionnaire was to be filled out by all men who wished to join Joan Crawford's "M. E. F."—Matrimonial Expeditionary Forces. After the forms were completed, they were supposed to be sent to the sweethearts of those who filled them out.

Questionnaires on inside pages illustrated by cut of the star reading: "Fill out the features you like best in A Woman's Face." Then followed such items as color of hair, color of eyes, shape of nose, shape of mouth, etc. Under the head "Information Wanted Regarding Your Sweetheart," following page carries questions regarding the characteristics of the applicants' girl friends. Space was left for names and addresses.

SHOWMEN TAKE WING FOR "WINGS" DATES

Round Tablers Promote Local Service and Amateur Flying Facilities in Their Campaigns

The romance and glamour of aviation through the agency of "I Wanted Wings" continues to be sold as campaigns on various dates pour into Round Table headquarters. Little has been left undone in calling attention to the picture, as herein noted, with theatremen availing themselves of the promotional possibilities to be had in service tie-ins, official Cadet Flying Week proclamations, parades, lobbies and other devices.

In Dayton, Ohio, for instance, RKO theatres ad head, Nathan Wise, built the date at Keith's with the cooperation of Major Fite, one of the technical advisors on the picture, and stationed at the adjoining government air fields. This led to a detachment of uniformed men driving a fleet of army trucks and the new motorized "Jeeps," lately featured in national magazines and newsreels, the procession parading the downtown streets and finishing up in front of the theatre, where maneuvers were performed. Here, the soldiers made up an honor guard for the army top officers on hand as the theatre's guests for the premiere.

Cleveland Features Plane Contest

Wise also made much of the national Piper Cub pressbook tie-in, the prize plane plane exhibited with theatre posters at the nearby Centennial Fair. Display set-pieces were a part of the exhibit and entry blanks distributed at the Fair and the theatre on the national contest. Co-op heralds were distributed by the local army recruiting units via a crew of Boy Scouts and Nathan featured the lobby with a showing of model planes exhibited with the assistance of the Newhio Club, a plane building group sponsored by the *Daily News*.

In Cleveland, the date at Loew's State was emphasized also with the inclusion of a model plane building tieup, made with the New Air Cadets association sponsored by the local *News*. Prizes of over $500 in cash were offered in a flying contest of rubber-powered model planes, in all some 200 prizes given to winners. The paper spread the contest over a series of front-page stories and photos. In the spacious lobby of the theatre, much of the space was given over to a showing of entrants in the competition. Radio coverage was ample and the daily aided the cause further by tack cards on delivery trucks and news stands in all parts of the city.

Lynn Mayor Proclaims "Week"

M&P circuit managers are also in the fore with "I Wanted Wings" promotions, at the Paramount, in Lynn, Mass., Manager J. J. Dempsey having the mayor proclaim Cadet Week in conjunction with the date. This was pictured and publicized in the press, and tied in with the local army drive for enlistments in the flying services. Front-page publicity was also stressed in this situation, the dailies going for special attendance by local Cadets and other page-one items tying in with the attraction. Dempsey was able to obtain the services of a streamlined army recruiting trailer which adequately bannered, made all parts of the city plugging the date.

In Waterville, Me., M&P's J. K. O'Donnell, tied the local flying outfit to the Piper Cub contest, the leading daily also coming in by running the rules and entry blanks. The flying service took a series of large ads to spread the news. For street attentions, the Round Tabler promoted a plane from the airport which heavily bannered was towed down the main street and lodged in the display rooms of an auto distributor for a week in advance. Flying accessories, properly captioned, were promoted and shown in window displays through the city.

Canadian Stores Cooperate

The Canadian theatremen were also aware of the picture's possibilities with Manager Bert Brown, hooking the date at the Capitol, in Hamilton, Ontario, to a model plane contest sponsored by the Good Deed Radio Club of the leading department store. Three of the main windows were given to the buildup, one of the windows supporting a full-24-sheet, with 40 by 60, and 30 by 40 posters also utilized. Model planes and parts made up the center of the displays with the prizes featured. For added interest, the club members distributed thousands of the special cutouts throughout the city.

At the Fox Gillioz, Springfield, Mo., Joe Ruddick had wide support from the army recruiting station with heralds, A-boards and other tiein accessories. The theatreman also obtained one of the army sound trucks for three days ahead, with uniformed squad placed at his disposal to plug the date. Colorfully bannered, the truck was used to tour the entire trade area. Lobby display promoted from the local Civilian Pilots Training School included mounted aeroplane motor, opened parachute, aviator gear, instrument panel, etc. The highlight reported by Ruddick was a mass formation flight at six o'clock of the opening day, well heralded in advance and dedicated to the picture.

Mason Animates Display

Also elaborate was the campaign put together by Manager E. M. Dowling, at the Capitol, Pittsfield, Mass., the mayor here cooperating with a Flying Cadet Week proclamation, given extensive handling by the press. For the opening, Dowling arranged a broadcast to interview army officers who were guests, and for lighting promoted a fire truck to floodlight the front. As an added feature, army planes were brought up from Mitchel Field to stunt over theatre.

Lobby animation with an actual propeller at the Palace was utilized by E. J. "Shine" Mason, Interstate-Texas Consolidated City Manager in McAllen, Texas. The prop, from a Piper Cub, was mounted on a two-inch wood shaft, revolving at 20 RPM for patron safety. To slow down the prop, Mason used a 1,150 RPM, one-eighth horsepower motor, belted to a jack shaft with a 12-inch pulley, and the jack shaft belted to a 22-inch pulley on the prop shaft.

personalities

JAMES McDONALD
has resigned as short feature booker at the RKO Cincinnati exchange to manage the Avon Theatre. He succeeds MELTON LUFTNAUER, resigned.

▽

EDWARD LEVY
is building a new theatre in Dinuba, Cal., to be opened mid-summer.

▽

D. O. DOWNING
who retired some time ago is back managing the Regent Theatre, in San Francisco.

▽

JOHN BERG
assumes the managerial reins at the Music Box, in Seattle, replacing RON KELLEY, who has entered the U. S. Navy. Berg has been replaced as assistant manager of the Fifth Avenue Theatre by FAX DUNCAN, former assistant at the Paramount, Duncan in turn is succeeded by JACK HAMACKER, head doorman at the Paramount.

▽

GRAHAM C. WOODLAW
son of Col. Graham T. Woodlaw, Portland, Oregon's oldest exhibitor and owner of the Circle Theatre has entered the U. S. Military Academy at West Point.

▽

DAVID SILVERMAN
is building a new 500-seat theatre, in Wrightstown, N. J.

▽

DOC HOWE
formerly connected with the Metropolitan Theatre, in Seattle, Wash. has been appointed exploitation man for RKO in the Pacific Northwest. He is succeeded by FRED FORD, who has returned to Memphis.

▽

LOU SEGALL
has been named manager of the Apollo Theatre, in Philadelphia.

▽

JACK HARRIS
former manager of the Mayfair Theatre, Philadelphia, has been named manager of the Avenue, there.

▽

SLIM TRUNSLIN
has acquired the Morgan Hill Theatre, in Morgan Hill, Cal., from A. BLANCO.

▽

ROBERT BLAIR
manager of the Saenger Theatre, in New Orleans, has resigned to make his home in California.

▽

JAMES FENNELL
assistant manager of the Warner Hamilton, in Chicago has been drafted and JAMES FINLEY, assistant at the Oakland Square succeeds him; SEVEN STANIS, assistant at the Orpheum, Hammond, Ind. moves to the Oakland Square and FRED NICHOLS has been promoted to Orpheum assistant.

▽

FRED HOPPER
assistant at the Fox, Seattle has resigned and is succeeded by MEL HABERMAN, assistant at the Orpheum. WARREN BUTZ, doorman at the Orpheum is now assistant.

Showmen's Calendar

SEPTEMBER

1st	First Air Express Service—1927
	Labor Day
2nd	U. S. Treasury Department Established—1789
6th	President McKinley Assassinated—1901
8th	Schools Open in New York
9th	California Admitted to Union—1850
	Colorado Admitted to Union—1850
11th	Paul Muni's Birthday
12th	New York State's 164th Birthday
13th	Star Spangled Banner Written in 1814
	General Pershing's Birthday
	Claudette Colbert's Birthday
15th	William Howard Taft (27th President) Born—1857
	Jackie Cooper's Birthday
	Fay Wray's Birthday
17th	Constitution Day (Constitution of United States Adopted—1787)
18th	Greta Garbo's Birthday
19th	Frances Farmer's Birthday
	Margaret Lindsay's Birthday
21st	First Day of Autumn
22nd	Emancipation Proclamation Issued by President Lincoln—1862
22nd-23rd	Rosh Hashonnah (Jewish Holy Days)
23rd	Mickey Rooney's Birthday
27th	George Raft's Birthday
	Daylight Saving Time Ends
29th	Virginia Bruce's Birthday

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

HOWARD BUSEY
formerly with Times, Jacksonville, Ill., has been named manager of the Fox-Palace, Wichita, Kan. replacing FRED GLASS, resigned.

▽

DAVE MOLLIVER
has taken over management of the Regis, Philadelphia, Pa.

▽

JAMES WHEATLEY
vice president of the Qimby Circuit, Ft. Wayne, Ind., together with HARVEY COCKS, general manager, visited Round Table headquarters.

▽

LOU HART
manager of Schine's Hippodrome, in Gloversville, N. Y., together with his wife and BILL BURKE, manager of Schine's Paramount, Glens Falls, with Mrs. Burke were among recent visitors here.

▽

SPENCE PIERCE
former manager of the Imperial Theatre, in Cleveland, has joined the 20th Century-Fox home office staff.

▽

HAROLD "CHICK" EVENS
manager of Loew's, in St. Louis, has been promoted to managership of the State, in Cleveland. Also transferred to the State is JAMES E. HARRIS, who has been in charge of the advertising and publicity for the Loew houses in St. Louis for the past eight years.

▽

REX WILLIAMS
has been appointed manager of Loew's Theatre, in St. Louis.

▽

EDDIE FORESTER
becomes manager of the two newly acquired Tri-States Theatres in Oil City and Falls City, Neb.

▽

FRED GREENWAY
is now managing Loew's Palace, in Hartford, Conn.

▽

CHARLES LAZARUS
chief booker at the MGM exchange in New Haven for the past five years has been promoted to chief booker of the Boston exchange. Succeeding Lazarus is PHILIP GRAVITZ, assistant, who moves up; LEON JAKUBSON, shipper promoted to assistant booker, and AL DAVIS, accessories manager, to shipper.

▽

FLOYD A. BAILEY
has purchased the Roxy Theatre, Hamilton, Mont., from O. C. PAISLY.

▽

RICHARD PEFFLEY
has been transferred from the Strand and Gordon Theatres, in Middletown, Ohio, to Danville, Kentucky, as city manager of the Kentucky-State Theatres.

▽

HIRAM MEEKS
has been transferred from the Rialto, in Morrilton, Ark., to manage the Ritz, in Russellville, Ark.

OBITUARIES

John J. McGeehan, Theatre Exploiteer

John J. McGeehan, who has long been engaged in theatre exploitation, died of a heart attack Thursday night, July 17th, at the Hotel Shelton in New York. He was 48 years old. He had been in the field much of this year with the Walt Disney organization but during the past few weeks was on assignment for Terry Turner, head of RKO's field staff, at the Palace theatre in New York.

Mr. McGeehan was born in Hazelton, Pa., and in his early career worked on newspapers and later was associated with Loew's theatres and other motion picture companies including the Van Beuren Company, the Radio City Music Hall, United Artists and RKO. He has been with RKO at various intervals for the past six years.

Mr. McGeehan leaves a widow, two brothers and five sisters.

W. G. Stewart, Light Opera Impresario

William Godman Stewart, light opera impresario and resident manager of the old Hippodrome theatre in New York, died in a hospital in Glendale, Cal., Wednesday, July 16th. He was 72 years old.

About 25 years ago he was assistant to Samuel L. (Roxy) Rothafel at the Capitol theatre in New York developing sketches from operas to be shown in conjunction with the feature film. During his career he was associated with the Augustian Daly Company of London and New York, Pauline Hall Company, Fay Templeton Company, Chicago Light Opera Company, La Boheme Opera Company, Marie Cahill Opera Company, De Wolf Hopper Company, the New York Hippodrome and the New York Winter Garden.

He is survived by a brother and a sister.

Mrs. Mary Bergen

Mrs. Mary Bergen, 68, mother of Sadie Madden, chief telephone operator of Quigley Publications in New York, died at her home in the Bronx, Monday, July 21st. Services were to take place Thursday at St. Brendan's Church and burial was to follow at Holy Cross Cemetery, Brooklyn. Survivors include two other sisters, Sister Mary of Saint Anne, Religious of the Good Shepherd, Morristown, N. J., and Miss Julie Bergen.

Richard Hill

Richard Hill, who was the first manager of the Mastbaum theatre in Philadelphia and a district manager for Warner Theatres in Newark, N. J., died Friday, July 18th. His wife and two children survive.

George L. Rapp

George L. Rapp, retired member of the architectural firm of C. W. and George L. Rapp, Inc., Chicago, designers of many theatres, among them the Chicago and Tivoli in Chicago, died Friday, July 19th, at his estate near Mellen, Wis., from injuries received in a fall.

Charles M. Luber

Charles M. Luber, 65, one-time owner of the old Arch Street theatre in Philadelphia, died July 7th in Miami Beach, where he lived since the demolition of the theatre five years ago. He is survived by his wife and daughter.

Claire Maynard

Claire Maynard, 29, a former motion picture actress and more recently a model in gown shops, was found dead in her apartment in New York Friday, July 19th.

Lew Fields Dies In California

Lew Fields, who with his partner Joe Weber, gained fame and fortune in vaudeville, stage, radio and motion picture annals, died Sunday, July 20th, of pneumonia at his home in Beverly Hills, Cal. He was 74 years old. His widow, Rose, his children and his comedian-partner were at his bedside.

Mr. Fields, born Lewis Maurice Fields, began his theatrical career with Mr. Weber at the age of nine in small variety theatres in New York. From there they toured in vaudeville until, in 1885, they formed their own company. In 1896 they became proprietors of the famous Weber and Fields Music Hall in New York, which for years was one of the gay spots on Broadway. Their specialty was satires on various Broadway hit productions and throughout the following years produced and starred in almost a show a year until 1930.

Their burlesques included "The Geezer," "Under the Red Globe," "Zazu," "Fiddle-Dee-Dee," "Hoity Toity," "Cyranose," "Whoa Vass Is?" and others.

Some of the biggest hits Mr. Fields produced during the late '20s included "Hit the Deck," "A Connecticut Yankee," "Present Arms," and "Hello Daddy," in which he appeared.

Their last public appearance together in make-up was in the Twentieth Century-Fox picture "Lillian Russell," released in May, 1940.

Mr. Fields was born January 1st, 1867. His son, Lew Fields, Jr., is a scenarist and has written several plays. A daughter, Dorothy, wrote the lyrics for a number of songs and in 1936 won the academy award for the best lyrics for "The Way You Look Tonight."

George Browne Denied Indictment Dismissal

Judge Louis Strum of the Federal court in New York on Tuesday, July 22nd, denied decision on an application of George E. Browne, president of the IATSE, to quash the indictment which charges him and Willie Bioff with allegedly extorting $550,000 from four film companies. Bioff did not join in the application.

Martin E. Conboy, attorney for Browne, argued that the indictment was too indefinite to be sustained, that the facts as alleged in the indictment were insufficient to constitute a crime, and that the anti-racketeering statute upon which the case is brought is an unconstitutional exercise by Congress of its powers under the interstate commerce clause. Trial is scheduled for August 17th.

Phonovision Sued

The Phonovision Corp. of America, Frank P. Orsatti and Samuel Sax were named defendants on Friday, July 19th, in a suit for $20,545 damages filed in the New York supreme court by Harry W. Bank. The action was revealed when Mr. Bank asked the court for permission to add Phono-Films Distributing Co. as a defendant. The plaintiff charges breach of contract made in May, 1940, under which he claims he became general manager of Phonovision at a salary of $500 weekly and a bonus of $10,000.

Brokers Plead Guilty

Three ticket brokers on Monday pleaded guilty before Judge Louie Strum in the Federal court in New York to the charge of failing to stamp the regular sales price upon theatre tickets sold at a discount. The brokers and fines were as follows:

Joseph Goldhart of the Joey Gold Theatre Ticket Service, $250; Louis Cohn's Theatre Ticket Office, $500; and Michael Atlas and Walter Friedman, trading as Acme Theatre Ticket Office, $1,200.

IN COURTS

Judge Davis Trial Begins Monday

Retired U. S. Circuit Judge J. Warren Davis and attorney Morgan S. Kaufman, charged with having conspired with William Fox, bankrupt former millionaire motion picture producer, to obstruct justice and to defraud the United States, will be tried for a second time in Philadelphia next Monday, July 28. Mr. Fox pleaded guilty four months ago. The new trial, necessitated when the jury at the first trial were hopelessly deadlocked on reaching a decision, will be presided over by Federal District Judge Hugh D. McClellan, of Boston.

A special panel of 100 veniremen already has been directed to be drawn, as the case was specially listed for the present term of court.

Two persons described as "very important witnesses" in the forthcoming re-trial, were subpoenaed for a surprise appearance last week before Walter H. Gahagan, Jr., Special Assistant to the U. S. Attorney General, who will seek conviction of the two defendants for a second time. The first witness was described merely as "a bank official," and the second was Joseph A. Donaghue, a mercantile appraiser and well-known figure in Democratic circles in Philadelphia.

Bank records played a prominent part in the first trial, but Mr. Donaghue's name had never appeared before in connection with the case. There were unconfirmed reports in Philadelphia courthouse circles that the Government, since the last trial, has opened up an entirely new aspect of the case, which agents of the F. B. I. have been digging into for the past month, but Government attorneys wouldn't make any comments.

Schine Wins Tax Appeal

The United States circuit court of appeals in New York on Monday affirmed a decision of the Board of Tax Appeals in favor of Schine Chain Theatres, Inc., and denied the application of the Commissioner of Internal Revenue to impose additional taxes in the sum of $78,157 for the year 1933.

The court held that the commissioner had failed to levy the tax during 1929 when Mr. Schine received the sum of $629,805 on the leasing by it of a number of theatres to Fox Metropolitan Playhouses, Inc., and that the commissioner could not subsequently seek collection of the sum.

Bankruptcy Appeal Filed

An appeal from the final decree of District Judge Ernest A. O'Brien, Detroit, entered March 24th, terminating the bankruptcy reorganization proceedings under 77-B, in which the Grand Rivera Theatre Co., Detroit, was debtor has been filed in the sixth district court of appeals, in Cincinnati, by Arnold F. Zelezmik, Detroit, holder of common and preference shares of the theatre company. Appeal is based on complaint that Judge O'Brien erred in restraining plaintiff from prosecuting a suit pending in the Wayne County, Michigan, courts, in approving sale of 4,743 common shares of the Improved Realty Co. to the debtor corporation, and in discharging the debtor from its obligations.

Fox Sues on Name

Twentieth Century-Fox Film Corp., on Wednesday, July 16th, filed a suit in the United States district court for an injunction and accounting of profits against Twenty First Century Film Corp., Arpad Zsemere, Juliette Brill and Emery I. Stern, officers of the company. The complaint charges the defendant with violating the exclusive right of the plaintiff to the name Twentieth Century by selecting one similar.

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PRODUCT DIGEST

Advance information for buyers and bookers on both 1940-41, and new season product.

Synopsis.

Cast.

Background facts and special data of exploitation value.

(Release dates are subject to change.)

LIFE BEGINS FOR ANDY HARDY (Metro-Goldwyn-Mayer)

Family Drama

Directed by George B. Seitz. Based upon the characters created by Aurania Rouverol.

SYNOPSIS

Andy Hardy (Mickey Rooney), now graduated from high school, must choose between college and life in the outside world. Judge Hardy (Lewis Stone) and Mrs. Hardy (Fay Holden) have hopes that he'll choose a law course at Wainwright College, alma mater to the judge. Andy has one month to decide and chooses to spend the time in New York strictly on his own.

After Andy bids goodbye "Forever" to Polly Benedict (Ann Rutherford), with whom he has quarreled, he and Betsy Booth (Judy Garland), his New York friend visiting her aunt in Carvel, arrive at New York, where he takes a room in City House, a young men's boarding house. He meets Jimmy Frobisher (Ray McDonald). Learning that Jimmy has just lost his job as office boy at Consolidated Stocks and Bonds Company, Andy, with Betsy still along, drives there.

Andy waits two hours only to learn that the job has already been filled, but, meanwhile, he meets Jennitt Hicks (Patricia Dane), the switchboard operator. She accompanies Andy out of the office and into a drug store, where Andy is subtly worked into buying the girl a fifteen-dollar bottle of perfume.

Andy's money dwindles and the day he meets Betsy in a park, he is down to his last few cents. Nevertheless, when he finds Jimmy Frobisher half-starved, he smuggles Jimmy into his room at City House. Then Jennitt sends word that the Consolidated job is open again. He takes the job. Jimmy dies from a weakened heart and Andy borrows money on his car, already in hock, to meet the funeral expenses.

Judge Hardy arrives from Carvel and, at Betsy's suggestion, calls on Jennitt. To his surprise, he learns that Jennitt has been sharing the expense of her dates with Andy. But Betsy is not satisfied to leave matters as they are. She discovers that Jennitt has been married previously. Betsy arranges a meeting of the divorced husband with Andy and Jennitt when they return from a dance. The disillusioned Andy decides to return to Carvel.

CAST

Andy Hardy.....Mickey Rooney
Betsy Booth.....Judy Garland
Judge Hardy.....Lewis Stone
Polly Benedict.....Ann Rutherford
Jimmy Frobisher.....Ray McDonald
Mrs. Hardy.....Fay Holden
Aunt Milly.....Sara Haden
Jennitt Hicks.....Patricia Dane

Release date, August 15, 1941.

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THREE SONS O'GUNS (Warners-First National)

Comedy

Directed by Ben Stoloff.

SYNOPSIS

Margaret Patterson (Irene Rich) is the mother of three zestful young fellows, Charley (Wayne Morris); Eddie (Tom Brown), and Kenneth (William T. Orr). Eddie is the youngest of the boys, spoiled, self-centered. Then comes Kenneth, who fancies himself an actor and surrounds himself with a phoney theatrical troupe. The third son is Charley, the family's only employed member, who keeps losing his jobs because of his practicing the trombone in washrooms. None of the trio has ever had a responsible moment.

When their conscription questionnaires arrives things start to happen in the family. Charley takes a job he'd turned down so that he could "support his mother" for the benefit of the draft board. Kenneth proposes to Mary (Susan Peters), who loves him, but insists on waiting for a church wedding. Rather than wait Kenneth elopes with one of his show girls. Eddie develops a list of ailments.

Again Charley loses his job for trombone-playing just before the boys are to appear at the draft board. At the board, the three start elaborating their exemption claims when their Aunt Lottie (Marjorie Rambeau) appears and denounces them as ripe material for the army. Even Kenneth's marriage is proven illegal.

The boys go to camp and the army makes men of them as Mrs. Patterson discovers when she visits them. Camp discipline has accomplished what Aunt Lottie thought it would and the three irresponsible brothers have become responsible soldiers in the draftee army.

CAST

Charley Patterson.....Wayne Morris
Aunt Lottie.....Marjorie Rambeau
Margaret Patterson.....Irene Rich
Eddie.....Tom Brown
Kenneth.....William T. Orr
Mary Tyler.....Susan Peters
Philip Talbot.....Moroni Olsen
Francie.....Barbara Pepper
Buffalo Bill Oxenstern.....John Kelly
Blotievkin.....Fritz Feld
Henry Gresham.....Charles D. Waldron
Haddock.....Charles Halton
Mrs. Tyler.....Florence Shirley
Baxter.....William Davidson
Reynolds.....Frank M. Thomas

Release date, August 2, 1941.

YOU'LL NEVER GET RICH (Columbia)

Comedy, Dancing

Produced by Sam Bischoff. Directed by Sidney Lanfield.

SYNOPSIS

Martin Cortland (Robert Benchley), stage producer, buys Sheila Winthrop (Rita Hayworth), a new chorine in his show, a diamond bracelet. Mrs. Cortland (Frieda Inescourt) accidentally gets the bracelet, which is inscribed "My Dear Sweet Sheila." Martin, in a predicament, says he bought it for Bob Curtis (Fred Astaire), his dance director, and that it is Bob who is dippy about Sheila. Actually, Bob has eyes for none of the girls he directs.

To make Martin's story stand up, Bob pretends, before Mrs. Cortland, to be in love with Sheila. A photographer snaps their picture together. When the picture appears in the newspapers it is with Martin's glib comment that the two are engaged. Both Bob and Sheila are furious. Bob calls on Sheila to protest. Sheila's childhood chum, Tom Barton (John Hubbard), is there for the same reason. Tom pretends to be Sheila's brother, and, putting on an act, chases Bob out of the apartment while flourishing a revolver.

Bob's number comes up in the draft and he is glad to get away from all girls and Martin. At Camp Weston, Bob finds Tom Barton is his captain. In a bad dream he sees Tom taking Sheila away. Bob wakes up fighting and socks a sergeant, for which he is put in the guardhouse. Bob, aided by two other draftees, Swivel Tongue (Cliff Nazzaro) and Kewpie (Quinn Williams), goes A. W. O. L. and calls on Sheila, wearing a captain's uniform. Tom and four other captains walk in on Bob, but Tom protects his rival and he is glad to return to the guardhouse.

Martin conceives a plan to take his stage company to the camp and get Bob to put on the show there. Bob hatches a plan of his own. When he and Sheila have a rift, because of Sonia (Osa Massen), a dancer Martin is courting, Bob devises an elaborate wedding ceremony for the show and gets Sheila to be the bride with himself as the groom. At the climax of the dance number, he and Sheila are married. An instant later, he is returned to the guardhouse.

CAST

Bob Curtis.....Fred Astaire
Sheila Winthrop.....Rita Hayworth
Martin Cortland.....Robert Benchley
Tom Barton.....John Hubbard
Mrs. Cortland.....Frieda Inescourt
Sonia.....Osa Massen
Swivel Tongue.....Cliff Nazzaro
Kewpie.....Quinn Williams
Aunt Louise.....Marjorie Gateson
Marjorie.....Sunny O'Dea
Stage Doorman.....Robert Homans

BULLETS FOR O'HARA (Warner Brothers)

Melodrama

Directed by William K. Howard.

SYNOPSIS

Patricia Van Dyne (Joan Perry) is married to Tony Van Dyne (Anthony Quinn) before she realizes that he is a notorious jewel thief. Mike O'Hara (Roger Pryor), a detective assigned to tracking down Tony, refuses to believe that Patricia knew nothing of her husband's criminal activities. He believes her sincere, however, when she agrees to cooperate with the police in finding Tony who has deserted her and gone into hiding.

It is arranged for Patricia to announce her marriage to Mike in the hope of luring Tony out of his hiding place. This succeeds, but not in the way the police had planned, for Tony and his associates kidnap Patricia at the wedding and kill a couple of policemen in the ensuing chase. Tony intends to take Patrica to Havana and she is dismayed to learn that the police have been thrown off her trail. Patricia manages to tip off the police. Following a wild chase at sea, Tony is brought to justice.

Patricia, who had divorced Tony, and went through what she thought was a mock marriage to Mike, is delighted to find out that the ceremony was the real thing.

CAST

Patricia Van Dyne.....Joan Perry
Mike O'Hara.....Roger Pryor
Tony Van Dyne.....Anthony Quinn
Elaine Standish.....Maris Wrixon
Wicks .....Dick Purcell
Judge .....Hobart Bosworth
McKay Standish.....Richard Ainley
R. Palmer.....DeWolf Hopper
Marjorie Palmer.....Joan Winfield
Bradford ..... Roland Drew

Release date, July 19, 1941.

HERE COMES MR. JORDAN (Columbia)

Drama

Produced by Everett Riskin. Directed by Alexander Hall. From the play "Heaven Can Wait" by Harry Siegel.

SYNOPSIS

Joe Pendleton (Robert Montgomery) is piloting a rented plane for relaxation while in training for a bout with the leading contender for the light-heavyweight championship. The controls go haywire and the ship plummets toward the ground. The scene shifts to the headquarters of the "Heavenly Express," the limited "which takes folks across the great divide to their just rewards." As it is presented, it is a realistic place of dispatching business—nothing eerie or supernatural about it.

Joe, very much alive and protesting, is being brought forth by Messenger No. 7013 (Edward Everett Horton). This man is new on the job and isn't very sure of himself. Joe tells Jordan (Claude Rains), the chief dispatcher, that his number isn't up yet. He accuses No. 7013 of being too hasty. Jordan looks at the records and finds Joe is right. He still has fifty years more of life, according to the books.

Jordan can't restore Joe to earth in his own form, since Joe's fight manager, Max Corkle (James Gleason), has cremated the body found in the plane after the crash. Jordan has many suggestions, but Joe is a hard one to please and Jordan is at his wits' end. Their quest takes them to the home of millionaire Bruce Farnsworth, who is at the moment being murdered by his wife, Julia (Rita Johnson), and his secretary, Tony Abbott (John Emery). Joe wants no part of that set-up until he sees Bette Logan (Evelyn Keyes), whose father is in danger of imprisonment as a result of Farnsworth's double-dealings.

In order to help the girl, Joe agrees to impersonate Farnsworth. The sight of the supposedly murdered man is almost too much for Julia and Tony. Joe starts rectifying the wrongs done by Farnsworth, incurring the wrath of some, but winning the love of Bette. He sends for Max, the fight manager, and tells him to arrange a bout with the champion.

Joe and Jordan are present at the fight between Murdock and Gilbert—Farnsworth meanwhile having been shot by Tony—when Murdock is shot to prevent him from winning. Jordan persuades Joe that he has just enough time to take over for Murdock and win the fight before the crowd is aware of his death.

He wins the bout and becomes Murdock—the world's champion. Joe, with his knowledge, is able to convict Murdock's manager for conniving with the gamblers and to let the police know where Farnsworth's body is. After the fight, Joe meets Bette. She does not recognize him, but is strongly attracted to the new champion.

CAST

Joe..... Robert Montgomery
Jordan ..... Claude Rains
Bette ..... Evelyn Keyes
Messenger No. 7013...Edward Everett Horton
Julia ..... Rita Johnson
Tony ..... John Emery
Max ..... James Gleason
Sisk ..... Halliwell Hobbs
Williams ..... Donald MacBride

SPECIAL REMARKS

A note concerning this picture remarks: "The adaption of this story to the screen is accomplished without using spiritual or unreal characters at any time. Throughout the picture, all characters are seen as flesh and blood personalities.

WIDE OPEN TOWN (Paramount)

Western

A Harry Sherman Production. Directed by Lesley Selander. Based on characters created by Clarence E. Mulford.

SYNOPSIS

"Hopalong" Cassidy (William Boyd) and his pals, "Lucky" Jenkins (Russell Hayden) and "California" (Andy Clyde) ride into the town of Gunsight while on the trail of cattle rustled off their Bar 20 Ranch. In Gunsight is the Paradise Saloon, presided over by Belle Langtry (Evelyn Brent), who is also the leader of a gang of outlaws. Opposed to Belle is Jim Stuart (Morris Ankrum), mayor of the town and editor of its newspaper.

"Hoppy" sees Belle on the outskirts of the town on what appears to him as a runaway horse. He stops the horse. Belle invites him to the Paradise Saloon. Belle's henchmen, Fraser (Victor Jory) and Stark (Glenn Strange), are proceeding to wreck Stuart's newspaper office when "Hoppy" and his pals put a stop to it. Stuart, grateful, makes "Hoppy" marshal.

Wearing his marshal's badge, "Hoppy" visits the Paradise. Fraser is for killing "Hoppy," but Belle prevails upon him to let her deal with him in her own way. The Vigilance Committee, which now includes "Hoppy," decide on a ruse to get the goods on Belle. The outlaws fall into the trap. Stark is released purposely and "Hoppy" trails him to the gang hideout. "Hoppy" rounds up a posse. Joan Stuart (Bernice Kay) rides out to warn "Hoppy" that Fraser has posted his men around Gunsight armed to the teeth. "Hoppy" and his men return and engage the outlaws. In the battle, Fraser and Stark are killed and Belle is wounded. "Hoppy" turns Belle over to the authorities.

CAST

"Hopalong" Cassidy.....William Boyd
"Lucky" Jenkins.....Russell Hayden
"California" ..... Andy Clyde
Belle Langtry.....Evelyn Brent
Steve Fraser.....Victor Jory
Jim Stuart.....Morris Ankrum
Stark .....Glenn Strange

Release date, August 15, 1941.

BOWERY BLITZKRIEG (Monogram)

Melodrama

Produced by Sam Katzman. Directed by Wallace Fox.

SYNOPSIS

Monk (Bobby Stone), small-time gangster, knows that Muggs (Leo Gorcey), whom he dislikes, will be sent to reform school if he is involved in another street fight. He deliberately provokes a battle between Muggs and another east side kid, Danny (Bobby Jordan). The police capture Muggs. Danny escapes and helps Monk commit a holdup. Policeman Tom Brady (Warren Hull), engaged to Danny's sister, Mary (Charlotte Henry), takes an interest in Muggs because of his amateur boxing prowess and has him paroled.

Muggs trains hard for a Golden Gloves bout. Some crooked gamblers offer Muggs $1,000 to lose the fight and when he refuses they try to frame him by hiding the money in his room. Just before the fight, Muggs and the rest of his gang find the $1,000, and send it to Ma Brady (Martha Wentworth), with instructions to open it after the fight.

On the night of the fight, Tom Brady sees Monk and Danny hold up a theatre man. A gun battle ensues. Monk shoots Danny when Danny tries to stop the gangster from firing at Tom. Monk is fatally wounded by the policeman. Danny is rushed to the hospital, where Muggs, his enemy, gives his blood to save Danny's life. Weakened by the loss of blood, Muggs almost loses the fight, but finally rallies to win.

CAST

Muggs McGinnis.....Leo Gorcey
Danny Breslin.....Bobby Jordan
Tom Brady.....Warren Hull
Monk Martin.....Bobby Stone
Limpy ..... Huntz Hall
Peewee ..... David Gorcey
Clancy ..... Keye Luke
Mary Breslin.....Charlotte Henry
Mrs. Brady.....Martha Wentworth

Release date, August 1, 1941.

MYSTERY SHIP (Columbia)

Melodrama at Sea

Produced by Jack Fier. Directed by Lew Landers.

SYNOPSIS

Pat Marshall (Lola Lane), newspaperwoman, greets her wedding day with a measure of doubt. Her fiance, Allan Harper (Paul Kelly), a G-man, has been called from the altar at the last minute a dozen times before. It happens again. This time he is assigned a dangerous mission that requires him to sail at four o'clock in the morning under sealed orders. Tom Baker (Larry Parks) is to accompany him.

Pat, sensing a story, trails him and boards the boat. The boat is filled with alien convicts being deported. Tom poses as a prisoner in order to obtain information. Pat is discovered and is told not to leave the deck. A fight breaks out among the prisoners and Wasserman (Byron Foulger), one of them, is nearly killed. He is brought to the captain's cabin for treatment. It is part of the plan devised by the leader of the prisoners, Condor (Cy Kendall).

The prisoners take control of the ship. Allan, aided by a plan of the captain's, reaches an ambulance on deck which contains a small transmitting set. When the boat arrives at a certain point it is met by American destroyers. The mutineers are again made prisoners.

CAST

Allan Harper.....Paul Kelly
Patricia Marshall.....Lola Lane
Tommy Baker.....Larry Parks
Ernst Madek .....Trevor Bardette
Condor ..... Cy Kendall
Wasserman ..... Byron Foulger

TILLIE THE TOILER (Columbia)

Comedy

Produced by Robert Sparks. Directed by Sidney Salkow. Story based upon the comic strip created by Russ Westover.

SYNOPSIS

Tillie Jones (Kay Harris) is the most popular but not the smartest student in the Modern Secretarial School. When she arrives at the office building in the swanky car of one of her many boy friends, she rams the rambling wreck belonging to Clarence MacDougall (William Tracy). Mac is so smitten by Tillie that he walks away from his wrecked car and follows her, goofy-eyed.

Mac is the head clerk for Simpkins & Company, a dress house in the same building. When Simpkins (George Watts) fires his secretary, Mac rushes up to the school and gets Tillie. Simpkins hires her. Wally Whipple (Jack Arnold) vies with Mac for Tillie. Tillie's shorthand is deficient and she almost loses her job when she includes Simpkin's personal comments in a letter. Simpkins goes to Chicago leaving Mac and Whipple in charge. He tells Mac to send the designs to the workroom as soon as they arrive.

When Ted Williams (Stanley Brown), who has been trying unsuccessfully to sell Simpkins some designs, comes in, Tillie takes the designs and sends them to the workroom. Then Tillie sells Mac on the idea of showing their models—with Tillie acting as a model—at a style show. Simpkins on his return goes into a rage when he sees the bills for the show, but his rage turns to elation when his models win all the laurels. He makes Mac general manager and gives Tillie a raise. As for Whipple—he goes into the army as a draftee.

CAST

Tillie Jones.....Kay Harris
Mac.....William Tracy
Simpkins.....George Watts
Mumsy.....Daphne Pollard
Whipple.....Jack Arnold
Bubbles.....Marjorie Reynolds
Ted Williams.....Stanley Brown
George Winker.....Ernest Truex
Perry Tweedale.....Franklin Pangborn

Release date, August 14, 1941.

WORLD PREMIERE (Paramount)

Comedy

Produced by Sol C. Siegel. Directed by Ted Tetzlaff.

SYNOPSIS

Herr General Franz von Bushmaster (Sig Rumann) receives instructions from Field Marshal Muller (Fritz Feld) that a dangerous propaganda film being produced by Bengal Pictures, Inc., in America, must be destroyed. In another country's office, Scaletti (Luis Alberni), secret operative, receives his instructions to go to America for the same purpose.

At the Bengal studio, the final shot of the great expose, "The Earth's on Fire," is being taken. The picture stars Mark Saunders (Ricardo Cortez), Kitty Carr (Frances Farmer), and Lee Morrison (Virginia Dale). Kitty and Saunders quarrel when Kitty gets the idea that Saunders plays a love scene a little too realistically with Lee. On to the set strides Duncan DeGrasse (John Barrymore), producer extraordinary—a screwball with a phobia for firing somebody every 15 minutes. With DeGrasse is Martin (Eugene Pallette), his financial backer.

Back in his office, DeGrasse yells for Joe Bemus (Don Castle), studio press agent. He tells Bemus to hire a couple of extras to impersonate foreign spies, put them on the train going to the premiere.

Things begin to happen. Saunders gets a note threatening him with death and when a lamp barely misses his head, Saunders faints. DeGrasse sends for Bemus to tell him that he is going too far, but before he can get an answer a fire breaks out in the film vaults. Then the railroad washes its hands of responsibility when it receives a warning note, so DeGrasse gets Martin to buy the train and the special moves out with everyone aboard.

Saunders takes Lee to the observation platform, quarreling en route with Skinkley (William Wright), a columnist, who hates Saunders. Kitty, drawn to the platform by a message from Skinkley, fights with Saunders. Kitty goes into the baggage room and faints at the sight of a loose tiger. The others see Kitty and think Saunders has killed her. DeGrasse goes to the baggage car, finds Kitty reviving, and takes her to the observation car to appear before a home town delegation.

Muller, infuriated at the failure of Bushmaster and Scaletti to accomplish anything, takes over, gets the film from the cage and substitutes a propaganda film. At the premiere the film cans get mixed and after a reel of the propaganda film. DeGrasse's masterpiece comes on. Outside, Bemus and the cops are fighting with the spies.

CAST

Duncan DeGrasse.....John Barrymore
Kitty Carr.....Frances Farmer
Martin ..... Eugene Pallette
Mark Saunders .....Ricardo Cortez
Lee Morrison ..... Virginia Dale
Joe Bemus ..... Don Castle
Franz Bushmaster ..... Sig Rumann
Muller ..... Fritz Feld
Skinkley ..... William Wright
Scaletti ..... Luis Alberni

Release date, August 22, 1941.

ELLERY QUEEN AND THE PERFECT CRIME (Columbia)

Mystery Melodrama

Directed by James Hogan.

SYNOPSIS

John Matthews (Douglass Dumbrille) sells his and his son's holdings in a power company when he learns that one of the dams is likely to fail while at the same time assuring Ray Jardinn (H. B. Warner), a big stockholder, that the dam is safe. The dam bursts under pressure of a flood tide and Jardinn is made penniless. When Walter (John Beal), Matthews' son, hears how his father saved their holdings, he is especially resentful because he is in love with Marian (Linda Hayes), Jardinn's daughter.

Following a quarrel, Walter leaves home. Matthews Senior asks Inspector Queen (Charles Grapewin) and the Inspector's son, Ellery Queen (Ralph Bellamy) to locate the youth. Ellery and his secretary, Nikki Porter (Margaret Lindsay), start to look for Walter. As it happens, Walter comes to him. Together they buy the Jardinn home at auction, using the profits from the sale of Walter's power company holdings. Walter plans to return the home to Jardinn.

Then John Matthews is found dead and a clue points to Jardinn. Ellery doesn't believe that Jardinn is guilty and in his investigation discovers that a poisoned arrow was used to kill Matthews. The trail leads to Henry (Walter Kingsford), Jardinn's manservant.

CAST

Ellery Queen.....Ralph Bellamy
Nikki Porter.....Margaret Lindsay
Inspector Queen.....Charley Grapewin
Carlotta Emerson.....Spring Byington
Ray Jardinn.....H. B. Warner
Sergeant Velie.....James Burke
John Matthews.....Douglas Dumbrille
Walter Matthews.....John Beal
Marian Jardinn.....Linda Hayes
Henry ..... Walter Kingsford

Release date, August 7, 1941.

TEN NIGHTS IN A BARROOM (Republic)

Melodrama

Associate producer-director, George Sherman.

SYNOPSIS

Nick Gerro (Paul Fix), head of a racketeering syndicate, is ambitious to take over the moonshine activities of the West Virginia mountaineers. He has been unsuccessful because of the suspicious attitude of the mountaineers towards outsiders. Nick arranges to have Cal Fullerton (Robert Armstrong) released from prison by forcing a wounded gangster to "confess" to the crime. Cal was born and raised among the mountaineers.

Gerro knows that he must not let Cal learn that he is behind the bootleg gang because he was the one who originally framed Cal. Cal wins the confidence of the mountaineers and persuades them to allow their product to be distributed by the syndicate. The Internal Revenue Bureau deputize Jim Rogers (Frank Albertson), a state highway engineer, and his pal, Chet (Skeets Gallagher), to track down the syndicate. Both Jim and Cal are in love with Ellie Jackson (Linda Hayes).

Jim is able to convince Jess Meekins (Russell Simpson), bearded patriarch of the mountains, that the mountaineers should break off with Cal. Cal attempts to take over control himself. There is a pitched battle in which the syndicate gang is rounded up, with Cal being shot by one of the mountaineers.

CAST

Cal Fullerton.....Robert Armstrong
Jim Rogers.....Frank Albertson
Ellie Jackson.....Linda Hayes
Jess Meekins.....Russell Simpson
Chet.....Skeets Gallagher
Nick Gerro.....Paul Fix

Release date, July 24, 1941

THUNDER OVER THE PRAIRIE (Columbia)

Western

Directed by Lambert Hillyer.

SYNOPSIS

Dr. Steve Monroe (Charles Starrett), a young frontier doctor, is completing a post graduate course at State University. His roommate is Roy Mandan (Stanley Brown), an Indian boy, who is studying medicine to go back to Rock City and practice among his people. Steve gets an offer to be an assistant to a staff doctor at Bellevue Hospital in New York. Roy leaves for Rock City.

Roy finds his home and the countryside around Rock City in ruins from dust storms. His brothers have been working on an irrigation project, digging ditches and paying for the privilege of working for Ace Hartley (Joe McGuinn) and Taylor (Don Curtis), henchmen of Henry Clayton (Jack Rockwell).

Dr. Steve, finding New York not to his liking, arrives in Rock City to practice among the impoverished people. Bones Mallory (Cliff Edwards) annexes himself to Steve. Roy is wounded and Nona (Eileen O'Hearn), his sister, summons Steve. Later, when heavy rains imperil the New Loren dam, Clayton has the dam dynamited and blames Roy. While the trial is in progress a gun battle results in the death of both Roy and Hartley. But, Clayton and his gang are exposed by Steve.

CAST

Dr. Steve.....Charles Starrett
Nona ..... Eileen O'Hearn
Roy ..... Stanley Brown
Bones ..... Cliff Edwards
Hartley ..... Joe McGuinn
Clayton ..... Jack Rockwell
Taylor .....Don Curtis

Release date, July 30, 1941.

THE FLIGHT PATROL (Warner Brothers)

Air Drama

Associate producer, Edmund Grainger. Directed by Lothar Mendes.

SYNOPSIS

Jimmy Grant (Ronald Reagan), test pilot for the Saunders Aircraft Corporation, after making a successful test flight of a new type fighting plane, is asked by Saunders (Addison Richards) if he would like to fly the first Saunders bomber, purchased by French sympathizers, to England. Grant leaves for England with his mechanic, Omaha (Cliff Edwards) and Pinky, his pet canary. Fog completely surrounds the airport, near London, but Grant brings the ship safely to a landing after making Omaha bale out.

Grant is greeted by two old flying buddies, Captain Wyatt (James Stephenson) and Lieut. Wilkins (William Lundigan). He also meets Jeanette Benoit (Olympe Bradna), who is in the Civilian Service and is the sweetheart of Michele Edme, young member of the squadron. Grant enlists in the International Squadron. At a dinner party celebrating the occasion, Grant meets Mrs. Mary Wyatt (Julie Bishop) and Mrs. Connie Wilkins (Joan Perry). Connie dislikes Grant on sight but Mary is an old friend of his.

On Grant's first flight with the squadron, he leaves formation to down a German bomber. The move leaves a companion plane unprotected and a fellow officer is shot down. Wyatt arranges for Grant to be given another chance. Grant goes to London on an all-night party and fails to return to the airport for the dawn patrol. The officer who takes his place is killed. Wyatt again defends Grant.

The men of the squadron draw lots on a one-man, munitions-dump bombing and young Edme wins. Grant calls on Edme to tell him that Jeanette still loves him. Then he knocks Edme out and takes his place on the one-man mission. Grant destroys the munitions-dump but on his return is intercepted by an enemy patrol and sent to his death.

CAST

Jimmy Grant.....Ronald Reagan
Captain Wyatt.....James Stephenson
Mary Wyatt.....Julie Bishop
"Omaha".....Cliff Edwards
Wing Comdr. Severn.....Reginald Denny
Jeanette.....Olympe Bradna
Lieut. Wilkins.....William Lundigan
Bill Torrence.....John Ridgely
Connie.....Joan Perry
Saunders.....Addison Richards
Sir Basil Wryxton.....Holmes Herbert
Major Fresney.....Crawford Kent

PARACHUTE BATTALION (RKO Radio)

Air Drama

Produced by Howard Benedict. Directed by Leslie Goodwins.

SYNOPSIS

Donald Morse (Robert Preston), football star, surprises his father pleasantly by enlisting in the Parachute Battalion. Jeff Hollis (Buddy Ebsen), a good natured hillbilly, likewise surprises his folks by enlisting in the same unit. Bill Burke (Edmond O'Brien) also signs up with the outfit. The three become friends.

They make the acquaintance of Sergeant Richards (Harry Carey) and his pretty daughter, Kit (Nancy Kelly). Burke and Morse become interested in Kit and a rivalry develops. Young Burke is the son of the Commanding Officer, Colonel Burke (Robert Barrat), from whom the boy had been separated for years.

Bill and Don give Kit all their attention. Young Burke confesses to Kit that he is afraid. Instructor Tex (Paul Kelly) also notices this. Sergeant Richards, who is convinced that Bill is a victim of "jump fever" and not a coward, gets Bill up in a plane and pushes the lad out. Bill, in his terror, clutches Richards and they both go out on Bill's parachute. To his surprise, Bill discovers that parachuting isn't as terrifying as he thought.

The rivalry between Bill and Don over Kit flares into open war fare when each discovers that the other is serious. Kit reveals that she really loves Bill and after a fist fight the two men take to the air deadly enemies. Don jumps first but his chute becomes entangled in the plane's tail. Bill rescues him at the risk of his own life.

CAST

Donald Morse.....Robert Preston
Kit Richards.....Nancy Kelly
Bill Burke.....Edmond O'Brien
Bill Richards.....Harry Carey
Jeff Hollis.....Buddy Ebsen
Tex.....Paul Kelly
Spence.....Richard Cromwell
Col. Burke.....Robert Barrat
Pa Hollis.....Erville Alderson
Chief of Infantry.....Richard Fielding
Thomas Morse.....Selmer Jackson
Captain.....Grant Withers
Private.....Jack Briggs
Medical Officer.....Walter Sande
Ma Hollis.....Kathryn Sheldon

Release date, September 12, 1941.

Previews of 1941-42 Product

SMILIN' THROUGH (Metro-Goldwyn-Mayer)

Romantic Drama

Produced by Victor Saville. Directed by Frank Borrage. Based on the play by Jane Cowl and Jane Murfin.

SYNOPSIS

Cries of "God bless the Queen" break the quiet of the Kent countryside as the villagers celebrate Queen Victoria's Diamond Jubilee, the golden years from 1837 to 1897. Only Sir John Carteret (Brian Aherne) is somber. He is remembering the Irish girl he was to wed almost thirty years before, the lovely Moonyean Clare, who was taken from him by the frenzied jealousy of a disappointed suitor.

At home, the Rev. Owen Harding (Ian Hunter) and Ellen (Frances Robinson), the housekeeper, have sent for Kathleen, Moonyean's five-year-old orphan niece. At first Sir John resents the child, but the tiny Kathleen (Jackie Horner) soon wins his heart. She grows into young womanhood beloved by him and Owen as well as the village beau. Willie (Patrick O'Moore) is a favorite, and before leaving for the front in the first World War, visits Kathleen (Jeanette MacDonald).

During their hike, Kathleen and Willie are trapped by a sudden storm and seek refuge in the old Wayne house. They are startled at the appearance of Kenneth Wayne (Gene Raymond), newly arrived from America to join the British Army. It is love at first sight for Kathleen and Kenneth. Sir John tells Kathleen that it was Jeremy Wayne (also Gene Raymond), Kenneth's father, who, half-crazed, rushed to the wedding to kill his rival. Moonyean, protecting John, was herself killed. Kathleen begs Sir John to forget the old tragedy. He is adamant, however.

Kenneth returns from the war, but it is a changed Kenneth. He declares he no longer loves Kathleen, that he has done his bit, and is returning to America. Owen learns that Kenneth, wounded, doesn't want to be a burden to Kathleen. He tells Kathleen. It is then that Sir John realizes that through his hate he has lost both Kathleen and Moonyean. He sends Kathleen to Kenneth.

Owen and Sir John are together over their chessboard. In the midst of their game, Sir John, who has cherished Moonyean in his heart for fifty years, falls into an eternal sleep. With the strain of the haunting "Smilin' Through," he meets his bride (also Jeanette MacDonald) and their love culminates in the wedding which was taken from them on earth.

CAST

Kathleen / Moonyean Clare.....Jeanette MacDonald
Sir John Carteret.....Brian Aherne
Kenneth Wayne / Jeremy Wayne.....Gene Raymond
Rev. Owen Harding.....Ian Hunter
Ellen.....Frances Robinson
Willie.....Patrick O'Moore
Charles (Batman).....Eric Lonsdale
Kathleen (as a child).....Jackie Horner

SPECIAL REMARKS

"Smilin' Through" was produced by the Selwyns at the Broadhurst Theatre, New York, with Jane Cowl in the lead. It opened December 30, 1919, and closed May 28, 1920.

WILD GEESE CALLING (Twentieth Century-Fox)

Drama in the Lumberjack Country

Produced by Harry Joe Brown. Directed by John Brahm. Based on the novel by Stewart Edward White.

SYNOPSIS

John Murdock (Henry Fonda), a young and carefree lumberjack, always feels the call to move on when he sees the wild geese winging overhead. For him the geese are symbolic of freedom. He turns down an offer of a foreman's job at the lumber camp in the northwest and drifts along in the wake of the geese. Almost broke, he finds his way to Seattle—the Seattle of 1895—in search of another vagabond, Blackie Bedford (Warren William).

John fails to find Blackie but he does find Sally (Joan Bennett), a dancer in a tough waterfront saloon. Sally is fond of John and they are married. Prior to the marriage, however, Pirate Kelly (Barton MacLane), a rugged and unscrupulous character who is looking for Blackie with murder in his heart runs into Sally. Sally had been Blackie's girl at one time and Pirate is certain that sooner or later Blackie will come to Seattle to see her.

John and Sally set up home on the edge of town. It is there that Blackie finds them. Blackie says nothing to John about Sally. Then Blackie proposes that they all go to Alaska to take over the "hotel" he'd won from Pirate Kelly. John and Sally find the "hotel" to be a disreputable honky tonk and refuse to have anything to do with it. John gets a job and they set up home in a crude log cabin.

In town, Sally again runs into Kelly, who is still looking for Blackie. She hastens to warn Blackie and as she is leaving, Blackie grabs her and kisses her. John enters. He leaves Sally. Weeks later John, returning from work at the lumber camp, finds Sally in the throes of childbirth.

In quest for help, John enters the gambling place operated by Kelly. Believing John a partner of Blackie's, Kelly fires at him but his aim is wild for at that moment, Blackie shoots Kelly from a window. Clarabella (Ona Munson) another girl friend of Blackie's, helps Sally in childbirth. Blackie tells John what really happens the day he saw Sally in his friend's arms.

CAST

John.....Henry Fonda
Sally.....Joan Bennett
Blackie.....Warren William
Clarabella.....Ona Munson
Kelly.....Barton MacLane
Len.....Russell Simpson
Jennie.....Mary Field
Delaney.....Stanley Andrews

PRIVATE NURSE
(Twentieth Century-Fox)

Drama

Executive producer, Sol. M. Wurtzel. Directed by David Burton.

SYNOPSIS

Mary Malloy (Brenda Joyce), left waiting at the marriage license bureau by her childhood sweetheart, is forced to look for a job in New York City. Signing up with the Lexington Registry for Nurses, Mary is told that it will be several weeks before she will receive a call for a private nurse. Mary overhears a call for Miss Adams (Jane Darwell) to go to the swank apartment of playboy Henry Hoyt (Robert Lowery). Mary answers the call, explaining that she is taking Miss Adams' place.

When Mary arrives some fifteen guests in kiddie costumes are in their second day of celebrating Hoyt's birthday. She is unsuccessful in establishing order. Miss Adams arrives and soon there is order. Taking compassion on Mary, Miss Adams allows her to remain while Hoyt is nursed out of a hangover. Then she takes the girl to her home. Miss Adams introduces her to Mrs. Goldberg (Ferike Boros), her landlady, and Eddie (Frank Sully), a chauffeur who lives at the same apartment house.

Hoyt, despite the hangover, remembers Mary and hourly sends her flowers and singing telegrams. Meanwhile, the daughter of Eddie's boss is hurt ice-skating. Eddie has Mary look at her. Mary finds that the girl's leg is broken. During her convalescence, the girl, Barbara (Ann Todd), becomes greatly attached to Mary and Miss Adams. The father, Johnny Winton (Sheldon Leonard), Mary learns, is a reformed gangster. Crazy about his little girl, Winton has never talked to Barbara of her mother.

Mary, by chance, discovers that Barbara's mother, Miss Helene (Kay Linaker), runs a florist shop. Mary and Barbara visit the shop and the mother is deeply grateful to Mary for giving her the opportunity to see her daughter. Barbara is not told it is her mother, but when she returns home she tells her father of the visit. Winton, in a rage, fires Mary and Miss Adams. Barbara overhears the conversation and turns against her father. Winton decides to mend his ways.

Their mission fulfilled, Mary and Miss Adams get a call to go to Hoyt's place. He is off again.

CAST

Miss Adams.....Jane Darwell
Mary Malloy.....Brenda Joyce
John Winton.....Sheldon Leonard
Henry Hoyt.....Robert Lowery
Barbara Winton.....Ann Todd
Helene.....Kay Linaker
Eddie.....Frank Sully
Mrs. Goldberg.....Ferike Boros
Manager Flower Shop.....Claire Du Brey
Miss Sheaffer.....Myra Marsh
Messenger Boys.....George Chandler, Steve O'Brien

FATHER TAKES A WIFE
(RKO Radio)

Comedy

Produced by Lee Marcus. Directed by Jack Hively.

SYNOPSIS

Frederic Osborne, Sr. (Adolphe Menjou), head of a shipping firm that bears his name, is a widower, impulsive and adventurous. His son, Frederic Osborne, Jr. (John Howard), is serious, stuffy and businesslike, and married to an equally dull wife, Enid (Florence Rice). There is consternation among the Juniors when Senior dumps his multi-million-dollar business into Junior's lap and announces that he is going to marry Leslie Collier (Gloria Swanson), the reigning queen of the American theatre.

Despite his son's shocked disapproval, Senior goes ahead with the wedding plans—interrupted by frequent gusty quarrels between the not-tempered personalities of his future bride and himself. The Juniors and Leslie's acid-tongued Aunt Julia (Helen Broderick) finally get the Senior married and off on a cruise. On the return voyage the vessel picks up a stowaway, Carlos Bardez (Desi Arnaz), young Latin ambitious for a singing career.

Leslie takes Carlos under her wing, installs him on the top floor of the Osborne town house, and sponsors his debut at New York's biggest concert hall. The embittered Senior finally leaves Leslie and goes to the Junior for sympathy. Hoping to mend matters, Enid induces Carlos to come and stay with her and Junior. Senior returns to his home, only to find that Leslie has gone to a hotel and refuses to see him. And soon Carlos' charm has ensnared Enid, too; she and Junior quarrel over him and Junior in turn walks out—to find his father waiting to pick him up. Father knows the procedure.

Aunt Julie gives Senior and Junior a bright idea—to secretly pay a booking agent to arrange a long concert tour for Carlos. They jump at the idea. Meanwhile, Leslie and Enid meet unexpectedly in the office of an obstetrician, to whom each has gone for consultation. Senior and Junior, happy to hear that Carlos is starting his tour, are attending the launching of a new Osborne ship when they get the news of the impending offsprings. They rush to Leslie and Enid.

CAST

Frederic Osborne, Sr.....Adolphe Menjou
Leslie Collier.....Gloria Swanson
Carlos Bardez.....Desi Arnaz
Frederic Osborne,, Jr.....John Howard
Enid Osborne.....Florence Rice
Aunt Julie.....Helen Broderick

Release date, October 3, 1941.

HURRICANE SMITH
(Republic)

Romance and Melodrama

Associate producer, Robert North. Directed by Bernard Vorhaus.

SYNOPSIS

Joan Wyatt (Jane Wyatt), reporter, in making the rounds of the rodeo circuit, attracts the attention of "Hurricane" Smith (Ray Middleton). A case of love at first sight for Smith, he eventually persuades Joan to marry him. Smith, meanwhile, crosses paths with "Eggs" Bonelli (J. Edward Bromberg) and Sam Carson (Harry Brandon), gangsters. They are robbing a freight car of $200,000. Smith is knocked unconscious and when he awakes he is accused of the robbery.

On the train taking him to prison, Smith again meets Bonelli and Carson. Smith overpowers his guards and confronts Carson. The terrified Carson picks up his valise and jumps off the train. He is struck by a passing locomotive and killed. Smith makes good his own escape and is made a free man when the mangled body of Carson is mistaken for him. He also gets the valise which contains the $200,000 in stolen money.

In the course of their wanderings, Smith and Joan come to Sundown, a ghost town with a single inhabitant, Robert Ingersoll Reed (Harry Davenport), an old lawyer, who convinces them that with a wise expenditure of money for irrigation purposes, the area would become prosperous. Smith puts the $200,000 to work and the dream comes true. Sundown becomes a thriving community. Smith anonymously remits the $200,000 to its rightful owners.

Then one day "Eggs" Bonelli comes to Sundown, learns what the set-up is, and threatens to tell the truth about Smith unless he is given half the profits. Smith decides to give himself up and take Bonelli with him. Frightened, Bonelli attempts to shoot Smith but pays with his own life.

CAST

Hurricane Smith.....Ray Middleton
Joan Wyatt.....Jane Wyatt
Robert Ingersoll Reed.....Harry Davenport
Eggs Bonelli.....J. Edward Bromberg
Sam Carson.....Harry Brandon
Johnny Smith.....Casey Johnson
Mark Harris.....Charles Trowbridge
Pop Wessell.....Frank Darien
Sen. Bradley.....Howard Hickman
Prosecuting Attorney.....Emmett Vogan

Release date, July 20, 1941

HERE IS A MAN
(RKO Radio)

Drama

Produced and directed by Willian Dieterle. Based on the story "The Devil and Daniel Webster" by Stephen Vincent Benet.

SYNOPSIS

In 1840 young Jabez Stone (James Craig) owns a hill farm in New Hampshire a few miles from the village of Cross Corners. With Jabez lives his young wife, Mary (Anne Shirley) and mother. Things are going very badly with Jabez. The weather has ruined his crops, his farm is mortgaged to the village miser, Stevens (John Qualen), and Mary has just hurt herself. Jabez cries out that it's enough to make a man want to sell his soul to the devil.

A moment later he meets the devil in the barn. The devil parades as a Mr. Scratch (Walter Huston) and he offers to make Jabez a wealthy man with everything that money can buy. He kicks up a board in the barn floor and uncovers a pot of gold coins. All Jabez has to do is sign a contract and he'll have seven years of wealth, but at the end of that time he has to give up his soul to Mr. Scratch. Jabez signs.

He pays off Stevens. Stevens recognizes those coins. He, too, had sold his soul. Daniel Webster (Edward Arnold), the farmers' friend, comes to Cross Corners on a visit and Jabez makes a hit by speaking for him. The local farmers, prodded by Mr. Scratch, make Jabez the new Selectman. Now everything that Jabez does turns out right, but he changes. He becomes hard and arrogant as he becomes wealthy.

He loves his son, born soon after his deal with the devil, but quarrels with Mary. A girl named Belle (Simone Simon), friend of the devil, makes trouble. But as the time approaches when he is to lose his soul, he broods. Mary appeals to Webster to help her, but Jabez orders her to leave the house.

Jabez doesn't want to give up his soul. The devil offers to give him an extension if he'll sign away his son's soul. Jabez refuses, and calls on Webster to help him. Webster faces Mr. Scratch and demands a jury trial. He is allowed to face a jury of notorious American traitors and, by the force of his oratory, bests Mr. Scratch and saves Jabez.

CAST

Daniel Webster.....Edward Arnold
Mr. Scratch.....Walter Huston
Jabez Stone.....James Craig
Mary Stone.....Anne Shirley
Ma Stone.....Jane Darwell
Belle.....Simone Simon
Squire Slossum.....Gene Lockhart
Miser Stevens.....John Qualen
Justice Hawthorne.....H. B. Warner
Sheriff.....Frank Conlan
Daniel Stone.....Lindy Wade
Cy Bibber.....George Cleveland

Release date, October 17, 1941.

Prevues of 1941-42 Product

FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews

Ellery Queen and the Perfect Crime (Col.)
Release Date August 7, 1941
Production No. 2023
Running Time 66 Minutes
Reviewed July 12, 1941, Page 39
Audience Classification—General

Son of Davy Crockett (Col.)
Release Date July 15, 1941
Production No. 2216
Running Time 59 Minutes
Reviewed July 12, 1941, Page 36
Audience Classification—General

Two in a Taxi (Col.)
Release Date July 10, 1941
Production No. 2042.
Running Time 62 Minutes
Reviewed June 28, 1941, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-1

Blossoms in the Dust (MGM) (Technicolor)
Release Date August 1, 1941
Production No. 144.
Running Time, 99 Minutes
Reviewed June 28, 1941, Page 40
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Lady Be Good (MGM)
Release Date Not Set
1941-42 Production
Running Time 110 Minutes
Reviewed July 19, 1941, Page 74
Audience Classification—General

Love Crazy (MGM)
Release Date May 23, 1941
Production No. 134
Running Time 99 Minutes
Reviewed May 17, 1941, Page 37
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 14, '41, Page 53; June 21, '41, Page 62; June 28, '41, Pages 76, 78; July 5, '41, Page 70; July 12, '41; Page 60; July 19, '41, Page 100

Caught in the Draft (Par.)
Release Date July 4, 1941
Production No. 4032
Running Time 80 Minutes
Reviewed May 31, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 5, '41, Page 66; July 19, '41, Page 96

Forced Landing (Par.)
Release Date July 18, 1941
Production No. 4033
Running Time 65 Minutes
Reviewed July 5, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Kiss the Boys Goodbye (Par.)
Release Date August 1, 1941
Production No. 4035
Running Time 83 Minutes
Reviewed June 28, 1941, age 40
Audience Classification—General
Legion of Decency Rating—Class B

Feature Service Data is completely indexed in the cumulative index on pages 202-203-204

Shepherd of the Hills (Par.) (Technicolor)
Release Date July 25, 1941
Production No. 4034
Running Time 95 Minutes
Reviewed June 21, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-2

Emergency Landing (Prod.)
Release Date May 23, 1941
Production No. 109
Running Time 70 Minutes
Reviewed July 19, 1941, Page 75
Audience Classification—General
Legion of Decency Rating—Class A-1

Father Takes a Wife (RKO)
Release Date October 3, 1941
1941-42 Production
Running Time 79 Minutes
Reviewed July 19, 1941, Page 75
Audience Classification—General

Frank Buck's Jungle Cavalcade (RKO)
Release Date June 27, 1941
Production No. 166
Running Time 77 Minutes
Reviewed July 12, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1

Here Is a Man (RKO)
Release Date October 17, 1941
1941-42 Production
Running Time 107 Minutes
Reviewed July 19, 1941, Page 75
Audience Classification—Adult

Hurry, Charlie, Hurry (RKO)
Release Date July 25, 1941
Production No. 129
Running Time 65 Minutes
Reviewed July 12, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

My Life With Caroline (RKO)
Release Date August 1, 1941
Production No. 135
Running Time 81 Minutes
Reviewed July 19, 1941, Page 74
Audience Classification—General

Parachute Battalion (RKO)
Release Date September 12, 1941
1941-42 Production
Running Time 75 Minutes
Reviewed July 19, 1941, Page 75
Audience Classification—General

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Reluctant Dragon (RKO) [Technicolor]
Release Date June 27, 1941
Walt Disney Production
Production No. 191
Running Time 73 Minutes
Reviewed June 7, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 12, '41, Page 57

Tom, Dick and Harry (RKO)
Release Date July 4, 1941
Production No. 126
Running Time 86 Minutes
Reviewed July 19, 1941, Page 74
Audience Classification—General
Legion of Decency Rating—Class A-2

Gangs of Sonora (Rep.)
Release Date July 10, 1941
Production No. 068
Running Time 56 Minutes
Reviewed July 19, 1941, Page 78
Audience Classification—General
Legion of Decency Rating—Class A-1

Mountain Moonlight (Rep.)
Release Date July 12, 1941
1941-42 Production
Running Time 68 Minutes
Reviewed July 19, 1941, Page 78
Audience Classification—General
Legion of Decency Rating—Class A-1

Man Hunt (20th-Fox)
Release Date June 20, 1941
Production No. 146
Running Time 105 Minutes
Reviewed June 14, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 12, 1941, Page 57; July 19, '41, Page 97

Black Cat, The (Univ.)
Release Date May 2, 1941
Production No. 5028
Running Time 71 Minutes
Reviewed May 3, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 12, '41, Page 56

Law of The Range (Univ.)
Release Date June 20, 1941
Production No. 5066
Running Time 59 Minutes
Reviewed July 19, 1941, Page 78
Audience Classification—General
Legion of Decency Rating—Class A-1

Raiders of the Desert (Univ.)
Release Date July 16, 1941
Production No. 5056
Running Time 66 Minutes
Reviewed July 12, 1941, Page 36
Audience Classification—General

Sergeant York (WB)
Release Date Not Set
1941-42 Production
Running Time 134 Minutes
Reviewed July 5, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

SNOW DOGS (Par.)

Sportlight (*RO*-12)

The first stopping-off point in this dog subject is at the Chinook Kennels in Wonalancet, N. H., where a group of Husky pups—just six months old—are already in training. Some will become work dogs and others racing dogs, for sled-dog racing is a rapidly growing sport in New England. There is a sequence showing the fastest sled-dogs in the east racing at Cannon Mountain. Basically, snow dogs are work dogs, however, and out in Ketchum, Idaho, they comprise a fast freight line for hauling supplies into the Saw Tooth Mountain National Forest. A final sequence provides a touch of comedy—a visit with one of the European breeds—a mother St. Bernard and her five pups.

Release date, July 25, 1941 10 *Minutes*

WAR IN THE DESERT (20th-Fox)

World Today (1702)

This is the story in pictures of a dream of empire that became a nightmare. It is the story of the Italian conquest in North Africa, conquest that was later to turn into disaster for the Italians. General Italo Balbo, who had become a national hero because of the mass flight from Rome to Chicago, was banished to Libya by Mussolini and told to build an empire. He did a good job and eventually Italian colonists followed and cities sprang up overnight on the Libyan sands. The British, meanwhile, had established their Middle East army in Egypt with General Sir Archibald Wavell in command. War came and Wavell's army travelled from Sidi Barrani to Tobruk, routing the Italian army and laying waste the towns. The Italian empire had vanished. The narrator is Quentin Reynolds.

Release date, July 18, 1941 *9 Minutes*

POPULAR SCIENCE No. 6 (Par.)

(JO-6)

The subjects covered in this issue of the series are first: mushrooms, of which more than half of America's supply comes from Chester County, Pennsylvania; a dress form that fits the most modest budget, created by Mrs. Dorette Saltzman of Hollywood, Cal.; a model building, reflecting the world of tomorrow, built by Frank Lloyd Wright at Racine, Wis., and the "milking" of reptiles, the occupation of E. Ross Allen of Silver Springs, Fla., the venom being used to fight various illnesses after chemically treated. As a sidelight, the Wily Wizard of Waukesha, Professor Oakes, has another brain wave in the invention field.

Release date, July 4, 1941 11 *Minutes*

HANDS OF DESTINY (Par.)

Headliner (*AO*-7)

In this subject, Dr. Josef Ranald, authority on hand analysis, explains the basic lines of the hands. He then proceeds to tell of four pair of hands analyzed by him. In 1922 in Milan, Italy, Dr. Ranald interviewed Benito Mussolini and predicts a disastrous end for him. In 1932, he predicted and reaffirms in this subject that Hitler will have a frightful, horrible end. According to Dr. Ranald, Winston Churchill possesses brilliant, versatile and dynamic hands and that President Roosevelt's hand foreshadows a dynamic part in world leadership.

Release date, July 11, 1941 10 *Minutes*

Synopses Indexed

Page numbers to synopses of short subjects published in all the issues of Product Digest Section to date are listed in the 1940-41 Shorts Release Chart, starting on page 200.

INTERNATIONAL FORUM, No. 2 (Col.)

Special

Titled "Will England Be Invaded?" and second in the "International Forum" series, this subject features Major George Fielding Eliot, Ralph Ingersoll, Wythe Williams and Linton Wells against a background of actual views that show what the planned invasion of England might be like.

Release date, May 27, 1941 19½ *Minutes*

GABBY GOES FISHING (Par.)

Color Cartoon (*GO*-7)

Strolling through the woods Gabby hears a small boy who has just hooked a big fish yelling excitedly. Gabby's boss-man complex comes to the fore and he tries to show the kid "how it's done." Gabby grabs the pole and promptly loses the fish. Gabby gets himself a boat and, loaded down with equipment, he pursues the big fish. The fish, however, has other ideas. He pulls the cork from Gabby's boat, steals Gabby's lunch box and ties Gabby's harpoon rope to the flywheel of an outboard motor lying at the bottom of the sea. Gabby tugs and starts the motor. He is yanked from the boat and is pulled through the water. He hits a rock and bounces into the net held by the fisher boy.

Release date, July 18, 1941 *7 Minutes*

GOING PLACES, No. 92 (Univ.)

(5362) (*Color*)

Here in the midst of the majestic Canadian Rockies and flower-studded valleys, the motion picture camera captures the beauty and charm of Banff National Park and Lake Louise in natural color. At Banff, a resort paradise, the camera depicts the various sports, swimming, golf and canoe riding to mention a few and then proceeds to the government fish hatchery. Lake Louise's azure water reflects the snow-topped peaks above.

Release date, June 16, 1941 *9 Minutes*

INFORMATION PLEASE, No. 12 (RKO)

(14,212)

Boris Karloff, popular screen scarer, makes a return appearance with the board of Quiz experts—Oscar Levant, John Kieran and Franklin P. Adams. Clifton Fadiman, inquisitor, starts the session with a query about murders of fact and fiction. Then the subject moves on to the identification of song title pantomime acts and nursery rhyme acts. The last questions concern odd characters of literature and of queer-shaped drinking glasses. Mr. Karloff outwits the regular board when he defines a zombie glass.

Release date, July 11, 1941 *9 Minutes*

EARLY TO BED (RKO)

Disney Cartoon (*Color*) (14,107)

Donald goes to sleep in a trick folding bed. He is tormented by the ticking of a clock. He tries several ways to get rid of it but the clock eventually finds its way into Donald's yawning mouth. Then he is disturbed by the luminous dial in his stomach and the ringing of the alarm. He pounds himself against the wall and spits out wheels but the clock still ticks. The folding bed plays him a trick and lifts him to the chandelier. He nails the bed down. The alarm rings so loudly that the bed springs into the air leaving Donald lying on a bed of nails.

Release date, July 11, 1941 8 *Minutes*

CHILD PSYKOLOJIKY (Par.)

Popeye Cartoon (*EO*-11)

Popeye and Poopdeck Pappy disagree on how Sweet Pea should be raised. Popeye believes in following the psychology book which insists upon adults rewarding children no matter how unruly they may be so long as the child tells the truth. Poopdeck believes a child should have the tar whaled out of him on general principles. Sweet Pea chops up the furniture and proceeds to admit his guilt. Popeye is delighted and leaves to buy Sweet Pea a present. While he is gone, Poopdeck shows Sweet Pea various tricks but in so doing, he wrecks the house. When Popeye returns, Poopdeck blames Sweet Pea. Sweet Pea gets a wrestler's hold on Poopdeck torturing him until he confesses. Sweet Pea gets his present.

Release date, July 11, 1941 *7 Minutes*

STRANGER THAN FICTION, 93 (Univ.)

(5383)

Things covered in this issue of the series are the making of ornaments from nature's own undersea garden; a unique hobby horse fashioned by a marine engineer which is equipped with a home-made gas engine of one horsepower; a church in Laurel, Delaware, which is used only twice a year; a woman truck driver in the Bronx, N. Y.; an English Bull, the pet dog of a woman of Little Rock, that walks and runs with a decided goose-step, and a duck that is mascot to the troops of the 207th Coast Artillery, New York's famous Old Seventh.

Release date, June 23, 1941 *9 Minutes*

MUSIC A LA KING (Univ.)

Musical (5230)

Henry King and his orchestra are featured in this two-reel musical, which numbers among its performers Judith Wright, vocalist; Jimmy Dodd, radio and screen comedian; Louis Adlon, singer; Caron Worth, singer; Dinorah Rego, Brazilian dancing and singing star, and Joe Oliveira and Nestor Amaral, comprising the Dinorah Rego singing, dancing and instrumental trio appearing with the orchestra; The King's Men, quartette, and Jimmy Burt, tap dancer.

Release date, June 18, 1941 17½ *Minutes*

ONCE UPON A SUMMER TIME (Univ.)

Musical (5231)

The orchestra featured in this musical is the one piloted by Skinnay Ennis, who appeared on the Bob Hope radio program this past season. Featured performers include Don and Beverly, noted dancers; Carmine Calhoun, singer, and the Six Hits and a Miss, singing septet.

Release date, July 2, 1941 17 *Minutes*

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (Two Reels)		
....	International Forum, 1	2-22-41	142
....	International Forum, 2	5-27-41	199
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse (Stooges)	8-23-40	..
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	10
2402	No Census, No Feeling (Stooges)	10-4-40	10
2423	Cold Turkey (Langdon)	10-18-40	10
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers (Stooges)	11-15-40	28
2425	Blondes and Blunders (Walter Catlett)	11-29-40	28
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
2404	Boobs in Arms (Stooges)	12-27-40	118
2427	The Watchman Takes a Wife (Clyde)	1-10-41	130
2428	Fresh As a Freshman (Glove Slingers)	1-29-41	95
2405	So Long Mr. Chumps (Stooges)	2-7-41	92
2429	So You Won't Squawk (Keaton)	2-21-40	142
2430	Yumpin' Yiminy (El Brendel)	3-7-41	139
2406	Dutiful But Dumb (Stooges)	3-21-41	142
2431	Glove Affair (Glove Slingers)	4-4-41	139
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	154
2407	All the World's a Stooge (Stooges)	5-16-41	151
2434	Ready Willing but Unable (Brendel)	5-30-41	..
2435	Yankee Doodle Andy (Clyde)	6-13-41	..
2436	French Fried Patootie (Mowbray)	6-27-41	..
2408	I'll Never Heil Again (Stooges)	7-4-41	190
2437	Love at First Fright (Brendel)	7-25-41	..
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television	8-30-40	18
2502	Mr. Elephant Goes to Town	10-4-40	18
2503	The Mad Hatter	11-3-40	..
2504	Wise Owl	12-8-40	27
2505	A Helping Paw	1-7-41	51
2506	Way of All Pests	2-28-41	..
2507	The Carpenters	3-14-41	142
2508	The Land of Fun	4-18-41	..
2509	Tom Thumb's Brother	6-12-41	187
2510	The Cukoo I.Q.	7-3-41	..
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams	9-24-40	18
2702	Happy Holidays	10-25-40	..
2703	The Little Theatre	2-7-41	..
2704	There's Music In Your Hair	3-28-41	139
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	..
2707	The Crystal Gazer	8-8-41	..
2708	The Merry Mouse Cafe	9-11-41	..
	FABLES (6 Minutes)		
2751	Farmer Tom Thumb	9-27-40	10
2752	Mouse Meets Lion	10-25-40	18
2753	Paunch 'n' Judy	12-13-40	57

For Synopses of 1940-1941 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

Prod. No.	Title	Rel. Date	P.D. Page
2754	The Streamlined Donkey	1-17-41	95
2755	It Happened to Crusoe	3-14-41	139
2756	Kitty Gets the Bird	6-13-41	187
2757	Dumb Like a Fox	7-18-41	..
2758	Playing the Pied Piper	8-8-41	..
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby	8-30-40	..
2972	Floating Elephants	10-4-40	..
2973	Nice Work, If You Can Do It	11-8-40	18
2974	Unusual Crafts	12-25-40	57
2975	Feathers (Cosmocolor)	1-31-41	..
2976	Movie Magic	2-22-41	92
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	154
2979	Fighter Pilot	6-13-41	187
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)	10-25-40	..
2902	No. 2 (U. S. Military Academy)	12-13-40	130
2903	No. 3 (United States Naval Academy)	1-17-41	117
2904	No. 4 Spirit of 1941	3-7-41	119
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)	10-2-40	18
2652	No. 2 (Popular Love Songs)	11-8-40	18
2653	No. 3 (Melodies That Linger)	12-13-40	..
2654	No. 4 (Gay Tunes)	1-1-41	..
2655	No. 5 (Fun with Songs)	2-7-41	91
2656	No. 6 (Songs with Harmony)	3-14-41	142
2657	No. 7 Peppy Song Hits	4-25-41	..
2658	No. 8 (Featuring "Perfidia")	5-29-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It	12-5-40	26
2602	Take It Or Leave It No. 2	12-25-40	57
2603	Take It Or Leave It No. 3	2-7-41	91
2604	Junior I. Q. Parade	3-7-41	..
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	151
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade	1-24-41	71
2952	Abroad at Home	3-27-41	130
	HAPPY-HOUR (40 Minutes)		
2441	Puss in Boots (Re-issue)	11-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia	8-16-40	10
2552	Savoy In the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	..
2554	Islands of the West Indies	10-25-40	18
2555	Sojourn In Havana	11-25-40	27
2556	Beautiful British Columbia	12-20-40	57
2557	From Singapore to Hong-Kong	1-10-41	92
2558	Western Wonderland	2-28-41	92
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	154
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	18
2853	No. 3 (Ken Murray)	11-22-40	27
2854	No. 4 (Ken Murray).	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	117
2856	No. 6 (Larry Simms)	3-14-41	91
2857	No. 7 (Ken Murray)	4-25-41	139
2858	No. 8 (Jerry Colonna)	6-6-41	..
2859	No. 9	7-11-41	..
2860	No. 10	8-15-41	..
	WORLD OF SPORTS (9 Minutes)		
2801	Master of Cue	10-4-40	10
2802	Hunting Wild Deer	11-22-40	27
2803	Ali the Giant Killer	12-27-40	51
2804	Ice Capers	1-24-41	92
2805	Splits, Spares and Strikes	2-21-41	91
2806	The Jungle Archer	3-28-41	118
2807	Diving Thrills	5-9-41	151
2808	Aquaplay	6-6-41	187

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy	10-26-40	..
P-202	You, the People	11-30-40	26
P-203	Respect the Law	1-4-41	117
P-204	Forbidden Passage	2-8-41	80
P-205	Coffins on Wheels	6-7-14	163
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capital City	9-7-40	..
T-212	Cavalcade of San Francisco	9-28-40	..
T-213	Old New Mexico	10-28-40	..
T-214	Beautiful Ball	11-23-40	26
T-215	Old New Orleans	12-21-40	118
T-216	Mediterranean Ports	1-4-41	57
T-217	Red Men on Parade	2-1-41	83
T-218	Alluring Alaska	3-8-41	107
T-219	Glimpses of Kentucky	4-12-41	142
T-220	Yosemite the Magnificent	5-10-41	163
T-221	Glimpses of Washington State	6-7-41	175
T-222	Haiti, Land of Dark Majesty	7-5-41	..
	PETE SMITH SPECIALTIES (10 Minutes)		
S-261	Quicker'n a Wink	10-12-40	..
S-262	Wedding Bills	11-30-40	27
S-263	Sea for Yourself	12-21-40	129
S-264	Penny to the Rescue	1-25-41	68
S-265	Quiz Biz (Sepia)	2-8-41	80
S-266	Memory Tricks (Sepia)	3-15-41	118
S-267	Aeronautics (Sepia)	4-26-41	151
S-268	Lions on the Loose (Sepia)	5-24-51	166
S-269	Cuban Rhythm (Sepia)	6-14-41	175
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here	11-30-40	27
K-282	Whispers	2-8-41	80
K-283	More Trifles of Importance	3-22-41	104
K-284	Out of Darkness	3-29-41	139
K-285	Willie and the Mouse	5-17-41	154
K-286	This Is the Bowery	5-31-41	166
K-287	Your Last Act	7-12-41	..
	MINIATURES (10 Minutes)		
M-231	Rodeo Dough	1-19-40	27
M-232	The Great Meddler	12-21-40	41
M-233	Happiest Man on Earth	12-28-40	117
M-234	More About Nostradamus	1-18-41	57
M-235	The Battle	5-31-41	151
M-236	Memories of Europe	6-14-41	178
M-237	The Man Who Changed the World	6-28-41	..
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys	9-7-40	..
C-292	Waldo's Last Stand	10-5-40	..
C-293	Goin' Fishin'	10-26-40	..
C-294	Kiddie Kure	11-23-40	26
C-295	Fightin' Fools	1-25-41	71
C-296	Baby Blues	2-15-41	104
C-297	Ye Olde Minstrels	3-8-41	104
C-298	1-2-3 Go	4-26-41	142
C-299	Robot Wrecks	7-12-41	..
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger	11-23-40	27
W-242	Mrs. Ladybug	12-21-40	..
W-243	Abdul the Bulbul Ameer	2-22-41	104
W-244	The Prospecting Bear	3-8-41	104
W-245	The Little Mole	4-5-41	139
W-246	Goose Goes South	4-26-41	139
W-247	Rookie Bear	5-17-41	163
W-248	Dance of the Weed	6-7-41	175
W-249	The Alley Cat	7-5-41	..
	METROSCOPIX (7 Minutes)		
A-100	Third Dimensional Murder	3-1-41	80

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Dandy Lion	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17
HO-3	Mommy Love Puppy	11-29-40	27
HO-4	Bring Himself Back Alive	12-20-40	34
HO-5	Pop and Mom In Wild Oysters	2-14-41	80
HO-6	Twinkletoes Gets the Bird	3-14-41	..
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HO-9	Zero, the Hound	5-30-41	151
HO-10	Twinkletoes—Where He Goes Nobody Knows	6-27-41	187
HO-11	Copy Cat	7-18-41	202
HO-12	The Wizard of Arts	8-8-41	.
HO-13	Twinkletoes in Hot Stuff	8-29-41	..
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
LO-1	No. 1	9-27-40	
LO-2	No. 2	11-29-40	27
LO-3	No. 3	1-24-41	71
LO-4	No. 4	3-28-41	92
LO-5	No. 5	5-30-41	151
LO-6	No. 6	8-1-41	..
	BENCHLEY COMEDIES (10 Minutes)		
SO-1	The Trouble with Husbands	11-8-40	..
SO-2	Waiting for Baby	1-24-41	71
SO-3	Crime Control	4-11-41	119
SO-4	The Forgotten Man	5-23-41	151
	FASCINATING JOURNEYS (Tech) (10 Minutes)		
MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges	12-27-40	51
MO-3	A Village in India	1-31-41	71
MO-4	Delhi	3-21-41	92
MO-5	Indian Durbar	5-16-41	151
MO-6	The Jungle	7-25-41	..
	GABBY COLOR CARTOONS (7 Minutes)		
GO-1	King for a Day	10-18-40	..
GO-2	The Constable	11-15-40	17
GO-3	All's Well	1-17-41	51
GO-4	Two for the Zoo	2-21-41	68
GO-5	Swing Cleaning	4-11-41	119
GO-6	Fire Cheese	6-20-41	187

Prod. No.	Title	Rel. Date	P.D. Page
GO-7	Gabby Goes Fishing	7-18-41	199
GO-8	It's a Hap-Hap-Happy Day	8-15-41	..
	HEADLINERS (10 Minutes)		
AO-1	Moments of Charm (Tech)	9-13-40	..
AO-2	Listen to Larry	10-25-40	..
AO-3	Johnny Messner & Orch	12-13-40	34
AO-4	Gene Krupa and His Orch.	1-31-41	71
AO-5	Bob Chester and Orch.	3-21-41	92
AO-6	Those We Love	6-6-41	151
AO-7	Hands of Destiny	7-11-41	199
	COLOR CLASSIC CARTOON (Tech.)		
CO-1	Vitamin Hay	8-29-41	..
	MADCAP MODELS (Color) (9 Minutes)		
UO-1	Western Daze	1-17-41	129
UO-2	Dipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	6-27-41	187
UO-4	The Gay Knighties	8-22-41	..
	PARAGRAPHICS (10 Minutes)		
VO-1	Nature's Nursery	10-11-40	..
VO-2	Seeing Is Believing	11-22-40	27
VO-3	Breezy Little Bears	12-27-40	117
VO-4	Red, White and Blue Hawaii	2-28-41	91
VO-5	Football Parade	8-15-41	..
	POPEYE THE SAILOR (7 Minutes)		
EO-1	Popeye Meets Wm. Tell	9-20-40	..
EO-2	My Pop, My Pop	10-18-40	..
EO-3	With Poopdeck Pappy	11-15-40	27
EO-4	Popeye Presents Eugene, the Jeep	12-13-40	41
EO-5	Problem Pappy	1-10-41	51
EO-8	Quiet Please	2-7-41	95
EO-7	Olive's Sweepstake Ticket.	3-7-41	..
EO-8	Flies Ain't Human	4-4-41	119
EO-9	Popeye Meets Rip Van Winkle	5-9-41	142
EO-10	Olive's Boithday Presink.	6-13-41	163
EO-11	Child Psykolojiky	7-11-41	199
EO-12	I'll Never Crow Again	8-8-41	..
	POPULAR SCIENCE (Color) (10 Minutes)		
JO-1	No. 1	9-6-40	..
JO-2	No. 2	11-1-40	17
JO-3	No. 3	12-20-40	34
JO-4	No. 4	2-21-41	91
JO-5	No. 5	5-2-41	92
JO-6	No. 6	7-4-41	199
	SPORTLIGHTS (9 Minutes)		
RO-1	Diving Demons	9-8-40	..
RO-2	Sporting Everglades	10-4-40	..
RO-3	Motorcycle Stunting	11-1-40	18
RO-4	Marine Round-up	12-8-40	26
RO-5	Feminine Fitness	1-3-41	41
RO-6	Acrobatic Aces	2-7-41	117
RO-7	Fishing Fever	2-28-41	91
RO-8	Canine Sketches	3-28-41	95
RO-9	Sun Fun	4-25-41	91
RO-10	On the Spot	5-23-41	142
RO-11	Lasso Wizards	6-20-41	190
RO-12	Snow Dogs	7-25-41	199
RO-13	What's La Cross?	8-22-41	..

PRODUCERS

Prod. No.	Title	Rel. Date	P.D. Page
	AMERICAN HISTORY (22 Minutes)		
0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..
0.5	Our Louisiana Purchase	7-12-41	..
	SPECIAL FEATURETTES		
..	Man the Enigma (22 Minutes)	5-7-41	163
..	Alive in the Deep (25 Minutes)	6-7-41	166

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (18 Minutes)		
13,801	Growing Up	12-13-40	34
	SPECIAL (Average 11 Min.)		
14,501	Eyes on Brazil	2-21-41	80
14,502	What's Happening in Argentina?	3-21-41	104
14,503	How Goes Chile?	4-18-41	..
	MARCH OF TIME (Average 20 Min.)		
13,101	On Foreign News Fronts	9-13-40	..
13,102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	..
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Defense	12-20-40	118
13,106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American's All!	2-14-41	83
13,108	Australia at War	3-14-41	92
13,109	Men of the F.B.I., 1941.	4-11-41	118
13,110	Crisis in the Atlantic	5-9-41	139
13,111	China Fights Back	6-6-41	163
13,112	New England's 8 Million Yankees	7-4-41	190
	WALT DISNEY CARTOONS (8 Minutes)		
14,101	Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Baggage Buster	4-18-41	129
14,104	A Good Time for a Dime.	5-9-41	142
14,105	Canine Caddy	5-30-41	163
14,106	Nifty Nineties	6-20-41	163
14,107	Early to Bed	7-11-41	199
14,108	Truant Officer Donald	8-1-41	..
14,109	Donald's Camera	8-22-41	..
	INFORMATION PLEASE (Average 11 Min.)		
14,201	No. 1 Anna Neagle	9-6-40	..
14,202	No. 2 Ruth Gordon	10-4-40	..
14,203	No. 3 Alice Marble	11-1-40	18
14,204	No. 4 Louis Bromfield.	11-29-40	34
14,205	No. 5 Wendell Willkie.	12-27-40	51
14,206	No. 6 Jan Struther	1-24-41	68
14,207	No. 7 Anna Neagle	2-21-41	80
14,208	No. 8 Boris Karloff	3-21-41	118
14,209	No. 9 Alice Marble	4-8-41	142
14,210	No. 10 Louis Bromfield.	5-16-41	151
14,211	No. 11 Jan Struther	6-13-41	187
14,212	No. 12 Boris Karloff	7-11-41	199
14,213	No. 13 John Gunther	8-8-41	..
	SPORTSCOPE (Average 9 Min.)		
14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,306	Mat Men	1-17-41	57
14,307	Caballero College	2-14-41	83
14,308	Publicity Sports	3-14-41	107
14,309	Sword Soldiers	4-11-41	130
14,310	Jockey's Day	5-9-41	151
14,311	Rolling Rhythm	6-6-41	187
14,312	Steeds and Steers	7-4-41	..
	PICTURE PEOPLE (10 Minutes)		
14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,406	No. 6	1-31-41	71
14,407	No. 7	2-28-41	83
14,408	No. 8	3-28-41	129
14,409	No. 9	4-25-41	139
14,410	No. 10	5-23-41	166
	EDGAR KENNEDY (Average 18 Min.)		
13,401	Sunk by the Census	9-8-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted in the Depot.	12-20-40	51
13,404	Mad About Moonshine	2-21-41	80
13,405	It Happened All Night.	4-4-41	104
13,406	Apple in His Eye	6-6-41	163
	LEON ERROL (Average 19 Min.)		
13,701	He Asked Fer It	9-27-40	..
13,702	Tattle Television	11-29-40	26
13,703	The Fired Man	1-10-41	129
13,704	When Wife's Away	3-14-41	104
13,705	A Polo Phoney	5-16-41	139
13,706	A Panic in the Parlor	6-27-41	166
	RAY WHITLEY (Average 15 Min.)		
13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71
13,503	Red Skins & Red Heads.	4-25-41	142
13,504	Musical Bandit	7-18-41	..

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
	MEET THE STARS (10 Minutes)		
028-1	Chinese Garden Festival.	12-24-40	..
028-2	Baby Stars	1-24-41	117
028-3	Variety Reel No. 3	2-24-41	80
028-4	Los Angeles Examiner Benefit	3-24-41	..
028-5	Hollywood Meets the Navy.	4-24-41	129
028-6	Stars at Play	5-24-41	..
028-7	Meet Roy Rogers	6-24-41	175
028-8	Stars—Past and Present.	7-24-41	178

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	ADVENTURES NEWSCAMERAMAN (Average 9 Min.)		
1201	Midget Motor Mania	11-8-40	16
1202	Training Police Horses	1-17-41	68
1203	The Modern Highway	1-31-41	..
	1941-42		
2201	Soldiers of the Sky	8-1-41	..
	BELIEVE IT OR NOT (10 Minutes)		
1601	Acquitted By the Sea	9-27-40	10
	LEW LEHR (9 Minutes)		
1401	Grunters and Groaners	8-30-40	..
	FATHER HUBBARD ALASKAN ADVENTURES (9 Minutes)		
1101	Eskimo Trails	8-2-40	..
1108	Arctic Springtime	4-25-41	..
1110	Winter In Eskime Land	7-4-41	..
	MAGIC CARPET (9 Minutes)		
1102	Land of Flowers (Tech).	9-15-40	..
1104	Old Dominion State (Tech)	11-22-40	26
1105	Spotlight on Indo China.	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	129
1107	Miracle of Hydro	3-14-41	129
1109	A Letter from Cairo	5-9-41	175
	1941-42		
2101	Sagebrush and Silver	8-15-41	..
	SPORTS REVIEWS (8 Minutes)		
1301	Vacation Time (Tech)	8-16-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes	12-20-40	17
1304	The Rodeo Goes to Town	1-3-41	57
1305	Playing with Neptune	2-14-41	129
1306	Symphony in Snow	3-14-41	131
1307	Fun on Rollers	6-6-41	..
	TERRYTOONS (Tech) (7 Minutes)		
1551	Billy Meuse's Akwakade	8-9-40	..
1552	Lucky Duck	9-6-40	..
1553	How Wet Was My Ocean.	10-4-40	10
1554	Landing of the Pilgrims.	11-1-40	10
1555	Plane Goofy	11-29-40	26
1558	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	80
1559	Uncle Joey Comes to Town.	4-18-41	178
1560	What Happens at Night	5-30-41	..
	TERRYTOONS (Black & White) (7 Minutes)		
1501	Club Life in Stone Age.	8-23-40	10
1502	Touchdown Demons	9-20-40	10
1503	Happy Hunting Grounds.	10-18-40	10
1504	Magic Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1506	What a Little Sneeze Will Do	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	129
1509	When Knights Were Bold.	3-21-41	131
1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	175
1513	Horse Fly Opera	6-13-41	178
1514	Good Old Irish Tunes	6-27-41	175
1515	Bringing Home the Bacon.	7-11-41	178
1516	Twelve O'Clock and All Ain't Well	7-25-41	175
	THE WORLD TODAY (9 Minutes)		
1701	Battle of the Atlantic	4-11-41	130
1702	War in the Desert	7-18-41	199
1703	Empire in Exile	5-23-41	175
1704	Anzacs in Action	6-20-41	202

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
5110	Swing With Bing	9-4-41	..
	COLOR CARTOON (Average 7 Min.)		
5241	Crazy House	9-23-40	..
5242	Recruiting Daze	10-28-40	..
5243	Knock-Knock	11-25-40	28
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Today	2-24-31	68
5247	Hysterical High Spots in American History	3-31-41	91
5248	Scrub Me Mama with a Boogie Beat	4-28-41	151
5249	Dizzy Kitty	5-26-41	163
5250	Salt Water Daffy	6-9-51	166
5251	Woody Woodpecker	7-7-41	..
5252	Andy Panda's Pop	7-28-41	..
5253	Boogie Woogie Bugle Boy of Co. B		..
	STRANGER THAN FICTION (9 Minutes)		
5371	No. 81	9-16-40	..
5372	No. 82	10-14-40	..
5372	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 86	2-3-41	80
5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	154
5381	No. 91	5-19-41	154
5382	No. 92	6-2-41	163
5383	No. 93	6-23-41	199
5384	No. 94	7-28-41	..
5385	No. 95	8-25-41	..
	GOING PLACES (9 Minutes)		
5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 86	2-19-41	71
5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	104
5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	175
5361	No. 91	5-26-41	163
5362	No. 92	6-16-41	199
5363	No. 93	6-30-41	202
5364	No. 94	7-21-41	..
5365	No. 95	8-18-41	..
	MUSICALS (Average 18 Min.)		
5221	Class In Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Daddy	2-19-41	83
5227	Music In the Morgan Manner	3-19-41	92
5228	Jumpin' Jive	4-28-41	166
5229	Shadows In Swing	5-21-41	154
5230	Music a la King	6-18-41	199
5231	Once Upon a Summertime.	7-30-41	199
5232	Is Everybody Happy?	8-6-41	..
5233	Rhythm Revel	8-20-41	..
	COLOR CARTOONS (Re-Issues) (Average 8 Min.)		
5261 to 5266	Inclusive	6-3-40 to 8-10-40	..

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (10 Minutes)		
....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..

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Texas Rangers Ride Again, Par.	..	24
Texas Terrors, Rep.	.	25
That Gang of Mine, Mono.	.	16
That Hamilton Woman, UA (Formerly Lady Hamilton)	31	103
That Night in Rio, 20th-Fox (Formerly Road to Rio)	45	174
That Uncertain Feeling, UA	46	174
Ten Nights in a Barroom, Rep.	195	..
There's Magic in Music, Par. (Formerly Hard Boiled Canary)	46	113
They Dare Not Love, Col.	98	138
They Knew What They Wanted, RKO	100	8
They Meet Again, RKO	181	..
They Met in Argentina, RKO	86	150
They Met in Bombay, MGM (Formerly Unholy Partners)	145	186
Thief of Bagdad, UA	88	40
Third Finger, Left Hand, MGM	..	24
This Thing Called Love, Col.	14	77
This Woman Is Mine, Univ.	171	..
Thieves Fall Out, WB	128	162
Three Men from Texas, Par.	..	16
Three Sons O'Guns, WB-FN	193	..
Thunder Over the Prairie, Col.	195	..
Thundering Frontier, The, Col.	.	24
Tight Shoes, Univ.	134	186
Tillie the Toiler, Col.	195	..
Time Out for Rhythm, Col.	122	173
Tin Pan Alley, 20th-Fox	1	65
Too Many Girls, RKO	..	8
Tobacco Road, 20th-Fox	73	113
Tom, Dick and Harry, RKO	121	198
Too Many Blondes, Univ.	136	162
Topper Returns, UA	54	174
Trail Blazers, Rep.	..	16
Trail of the Silver Spurs, Mono.	..	56
Trail of the Vigilantes, Univ.	..	32
Trailing Double Trouble, Mono.	..	7
Trial of Mary Dugan, MGM	53	101
Tulsa Kid, The, Rep.	..	8
Tugboat Annie Sails Again, WB-FN	..	16
Tumbledown Ranch in Arizona, Mono.	..	138
Two-Gun Sheriff, Rep.	99	126
Two in a Taxi, Col.	170	198
UNDER Age, Col.	86	126
Underground, WB-FN	182	174
Under Texas Skies, Rep.	..	16
VERY Young Lady, A, 20th-Fox	..	128
Victory, Par.	13	32
Villain Still Pursued Her, RKO	..	8
Virginia, Par.	38	56
Vivacious Lady, RKO	85	102
Voice in the Night, Col.	..	186
WAGON TRAIN, RKO	..	8
Wagons Roll at Night, WB-FN	29	128
Wanderers of the West, Mono.	170	..
Washington Melodrama, MGM	99	126
West Point Widow, Par.	135	173
Western Union, 20th-Fox	30	102
Westerner, The, UA	..	25
West of Abilene, Col.	..	7
West of Pinto Basin, Mono.	..	24
Where Did You Get That Girl? Univ.	..	65
Who Killed Aunt Maggie, Rep.	..	16
Wide Open Town, Par.	194	..
Wild Cat of Tucson, Col.	22	138
Wild Man of Borneo, MGM	39	150
Woman's Face, A, MGM	109	162
World in Flames, Par.	..	138
World Premiere, Par.	195	..
Wyoming, MGM	..	7
Wyoming Wildcat, Rep.	..	48
YESTERDAY'S Heroes, 20th-Fox	..	9
You'll Find Out, RKO	2	126
You'll Never Get Rich, Col.	193	..
You're the One, Par.	37	113
You're Out of Luck, Mono.	..	48
Young Bill Hickok, Rep.	..	16
Young People, The, 20th-Fox	..	9
Youth Will Be Served, 20th-Fox	..	16
ZIEGFELD Girl, MGM	62	126

GOING PLACES, No. 93 (Univ.)

(5363)

This is the story of "Jimmy the Chimp." "Jimmy" is a chimpanzee who runs a gas station. "Jimmy" checks the oil with his tongue and when he gets paid he rushes across the street for an ice cream cone. "Jimmy" has a family. They are shown at the table eating but their manners need a little polishing. Between work-outs on automobiles, "Jimmy" relaxes on the lawn.

Release date, June 30, 1941 *9 Minutes*

ANZACS IN ACTION (20th-Fox)

World Today (1704)

This is a pictorial study of the tough fighting men from Australia and New Zealand who are sharing the brunt of battle in Britain's fight against the dictators. Shown are the army, navy and air force of the Anzacs in action. Other sequences are devoted to the defense of Singapore and Premier Menzies reviewing his troops in the Near East. The narrator is Leland Stowe.

Release date, June 20, 1941 *9 Minutes*

COPY CAT (Par.)

Animated Antics (*HO*-11)

Copy Cat is a cluck who thinks he's a slicker. Clever Cat's smartest trick is mouse-catching. Copy Cat watches Clever Cat catch a mouse and tries it himself with disastrous results. In the cat and mouse game that follows, the rodent holds all the cards until Copy Cat pounces down in a surprise move and captures the mouse. But the mouse talks Copy Cat into letting him go. Then the mouse socks the cat.

Release date, July 18, 1941 *7 Minutes*

(Chart continued from preceding page)

TECHNICOLOR SPECIALS (Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
6001	Flag of Humanity	10-19-40	..
6002	March on Marines	12-14-40	34
6003	Meet the Fleet	2-8-41	80
6004	Wings of Steel	4-5-41	129
6005	Here Comes the Cavalry	6-28-41	175
6006	Carnival of Rhythm	8-23-41	..

ELSA MAXWELL COMEDIES (19 Minutes)

6101	Riding Into Society	8-7-40	..
6102	The Lady and the Lug	3-22-41	139
6103	Throwing a Party	7-12-41	..

BROADWAY BREVITIES (20 Minutes)

6201	Just a Cute Kid	10-5-40	17
6202	Alice In Movieland	11-16-40	27
6203	Love's Intrigue	12-28-40	57
6204	Dog In the Orchard	1-25-41	117
6205	Take the Air	2-22-41	83
6206	The Seeing Eye	5-3-41	117
6207	Sockeroe	5-31-41	151
6208	Hunting the Hard Way	6-17-41	151
6209	Happy Faces	7-26-41	..

HOLLYWOOD NOVELTIES (10 Minutes)

6301	Football Highlights	9-28-40	..
6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans	12-7-40	26
6304	History Repeats Itself	1-18-41	..
6305	Wild Boar Hunt	3-15-41	95
6306	Trouble In Store	8-2-41	..

THE SPORTS PARADE (10 Minutes)

6401	Fly Fishing	9-21-40	..
6402	Dogs You Seldom See	11-2-40	..
6403	Diary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
8405	Fight, Fish, Fight	3-1-41	91
6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	130
6408	Sail Ho	6-14-41	178
6409	It Happens on Rollers	7-19-41	..
6410	Lions for Sale	8-9-41	..

MELODY MASTERS BANDS (10 Minutes)

6501	Matty Malneck & Orch	9-14-40	..
6502	Joe Reichman & Orch	10-28-40	..
6503	Jan Garber & Orch	11-23-40	..
6504	Skinnay Ennis & Orch	1-4-41	41
6505	Henry Busse & Orch	11-30-40	27
6506	Cliff Edwards and His Buckaroos	3-8-41	92
6507	Freddy Martin & Orch	4-12-41	104
6508	Marie Greene and Her Gang	4-26-41	130
6509	Hal Kemp & Orch	6-14-41	154
6510	Those Good Old Days	8-16-41	..

LOONEY TUNES CARTOONS (7 Minutes)

6601	Calling Dr. Porky	9-21-40	10
6602	Pre Historic Porky	10-12-40	..
6603	Sour Puss	11-2-40	27
6604	Porky's Hired Hand	11-30-40	34
6605	Timid Toreador	12-21-40	51
6606	Porky's Snooze	1-11-41	71
6607	The Haunted Mouse	2-15-41	80
6608	Joe Glow the Firefly	3-8-41	107
6609	Porky's Bear Facts	3-29-41	104
6610	Porky's Preview	4-19-41	130
6611	Porky's Ant	5-10-41	142
6612	A Coy Decoy	6-7-41	175
6613	Porky's Prize Pony	6-21-41	..
6614	Meet John Doughboy	7-5-41	..
6615	We, the Animals, Squeak	8-9-41	..
6616	Henpecked Duck	8-30-41	..

MERRIE MELODIES CARTOONS (Tech) (7 Minutes)

6701	Malibu Beach Party	9-14-40	..
6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-26-40	18
6705	Wacky Wildlife	11-9-40	27
6706	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
6708	Shop, Look and Listen	12-21-40	41
6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	117
6711	Sniffles Bells the Cat	2-1-41	83
6712	The Crackpot Quail	2-15-41	80
6713	The Cat's Tale	3-1-41	107
6714	Tortoise Beats the Hare	3-15-41	104
6715	Goofy Groceries	3-29-41	107
6716	Toy Trouble	4-12-41	131
6717	Trial of Mr. Wolf	4-26-41	129
6718	Farm Frolics	5-10-41	142
6719	Hollywood Steps Out	5-24-41	142
6720	Hiawatha's Rabbit Hunt	6-7-41	175
6721	The Wacky Worm	6-21-41	..
6722	The Heckling Hare	7-5-41	..
6723	Inki and the Lion	7-19-41	..
6724	Aviation Vacation	8-2-41	..
6725	Sport Champions	8-16-41	..
6726	Snow Time for Comedy	8-30-41	..

BOB HOPE RE-ISSUES (Average 18 Min.)

6901	Calling All Tars	2-1-41	68
6902	Shop Talk	2-22-41	83
6903	Old Grey Mayor	3-15-41	83
6904	Double Exposure	4-5-41	104
6905	Watch the Birdie	4-26-41	107

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1120	Green Archer, The (15 Episodes)	10-25-40	..
2120	White Eagle (12 Episodes)	1-31-41	41
2180	The Spider Returns (15 Episodes)	5-9-41	130
2140	The Iron Claw (15 Episodes)	8-15-41	..

REPUBLIC

081	King of the Royal Mounted (12 Episodes)	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes)	12-13-40	18
080	Adventure of Captain Marvel (12 Episodes)	3-28-41	88
083	Jungle Girl (15 Episodes)	6-21-41	154

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5681-92	Junior G-Men (12 Episodes)	10-140	..
5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
5881-92	Sky Raiders (12 Episodes)	4-8-41	118
6781-95	Riders of Death Valley (15 Episodes (Pre-released) (1941-42)	7-1-41	92

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Poland Forever (World Pictures) (20 M)		187
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Her First Romance, Mono.	100	40
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Here Comes the Navy, WB	135	138
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Highway West, WB-FN	170	..
Hired Wife, Univ.	..	9
Hit Parade of 1941, Rep.		8
Hit the Road, Univ.	146	186
Hold That Ghost, Univ.	169	..
Hold That Woman, Prod.	..	16
Hoosier Schoolboy, Mono.	135	113
Honeymoon for Three, WB	14	56
Horror Island, Univ.	87	116
House of Mystery (Mono.) (Formerly The Human Ghost)	98	173
Hudson's Bay, 20th-Fox	23	102
Hullabaloo, MGM	..	16
Hurry, Charlie, Hurry, RKO	135	198
I'LL Wait for You, MGM	122	138
I'm Nobody's Sweetheart Now, Univ.	..	9
I'm Still Alive, RKO	..	40
In Old Cheyenne, Rep.	94	113
In Old Colorado, Par.	47	77
In the Navy, Univ.	133	162
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Invisible Woman, The, Univ.	23	113
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I Want a Divorce, Par.		40
I Wanted Wings, Par.	98	150
I Was a Prisoner on Devil's Island, Col.	..	186
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KANSAS Cyclone, Rep.	..	186
Keeping Company, MGM	21	40
Kid's Last Ride, Mono.	..	126
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ALPHABETICAL INDEX

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USE IT!

On the opposite page appears the master index to Product Digest, a cumulative catalogue of all information available to date on 1940-41 product and which has been published in preceding issues of Motion Picture Herald.

Check the title of any feature that you want to look up, turn to the designated page or pages of your file, and you will find all buying and booking information available up to this very minute — synopses, casts, credits, release dates, production numbers, running time, review references, Round Table references and Legion of Decency ratings.

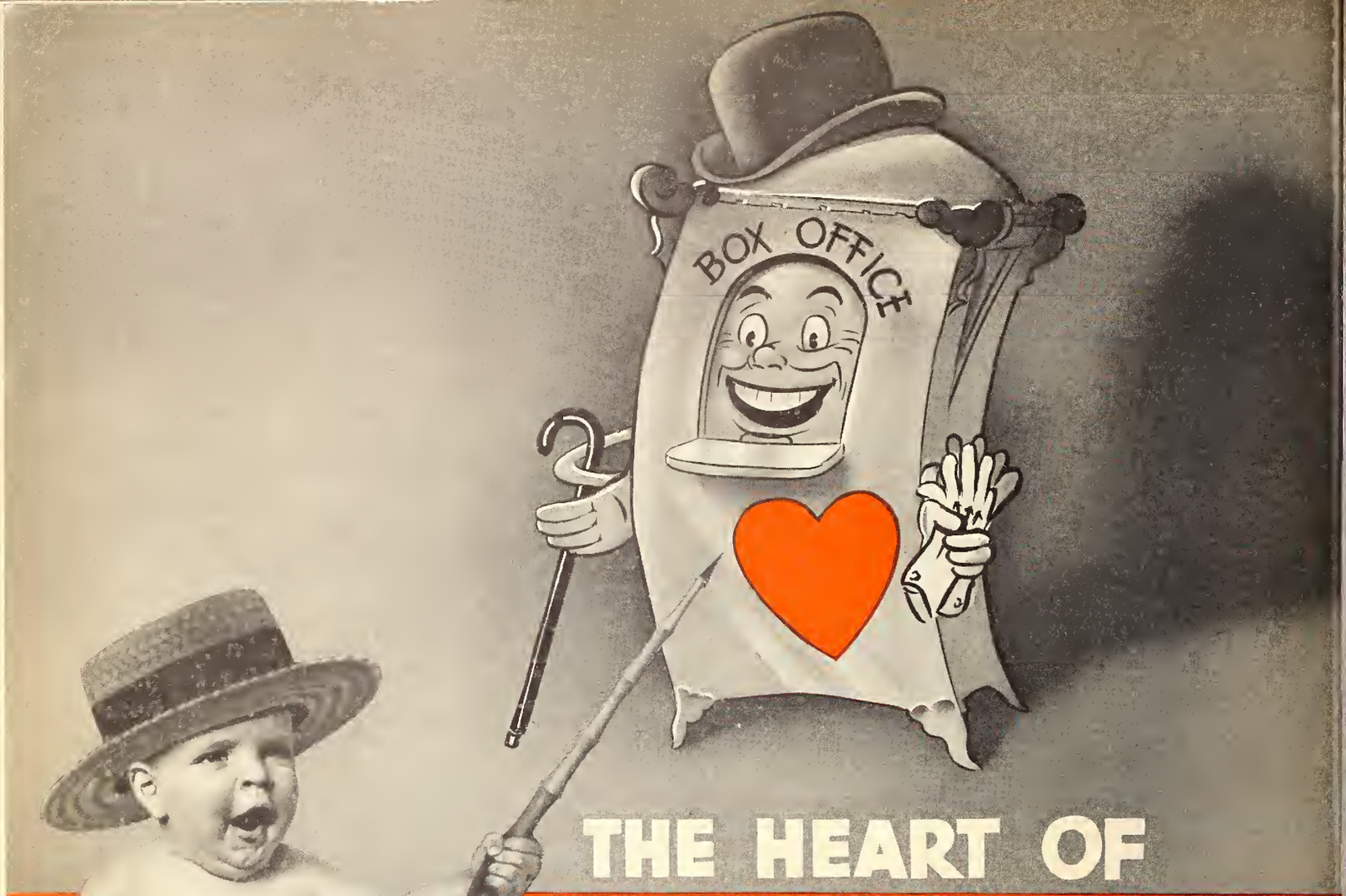
Product Digest is published every other week alternately with the regular Release Chart.

The Release Chart carries, as always, an alphabetical index of titles, a breakdown by companies, star information, release dates, running time and review references. The Release Chart, published every other week, is a compact compilation of certain important booking information.

Product Digest, on alternate weeks, is cumulative, a more extensive compilation of similar information. The Release Chart is complete in itself. Product Digest carries only current information, but if you maintain a complete file of Product Digest, you will have, at your instant service, synopses, casts and other detailed data which could not conceivably be compressed into one issue. The cumulative alphabetical index of Product Digest, however, is a reference to all information that has been printed to date in all the issues of Product Digest.

If you misplaced or have not saved any issue of Product Digest, write for duplicates.

Use **PRODUCT DIGEST**



THE HEART OF THE BOX OFFICE IS *Advertising!*

- No matter how big your picture is . . . no matter how well publicized before it reaches your screen, you've got to advertise . . . exploit . . . publicize if you're going to bring in the "hard-to-get."
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RECTIFIER INSTALLATION

JULY 30 1938

SECTION TWO

MONDAY, JULY 14, 1941

NEW PROJECTORS AID DENHAM FILM

The new Brenkert "80" projection equipment recently installed in the Denham theater is proving to be highly successful, judging from audience reaction, the management of that theater revealed Monday.

The new projectors, which were initiated last Friday with the opening of the new technicolor picture, "Shepherd of the Hills," have brought lavish praise from patrons who particularly have pointed out that the color of "Shepherd" is the most beautiful and most natural they have ever seen, the management said.

With the intense light thrown by the Brenkert projector, both screen characters and landscapes are seen in their greatest detail, it was explained. The veins in a leaf, the wrinkles on a face, the twinkle in an eye—all of the small details formerly lost to the eye of the film patron—now are clearly perceptible and there is a complete absence of eye strain.

The Denham management also announced that 20,220 persons have seen "Shepherd of the Hills" since its Friday opening.

20,220 Persons Already Have Seen and Raved Over the New Brenkert "80" Technicolor Projection of This Great Attraction!

AIR CONDITIONED COMFORT

DENHAM

HAROLD BELL WRIGHT'S

"THE SHEPHERD OF THE HILLS"

IN GLORIOUS TECHNICOLOR

Starring

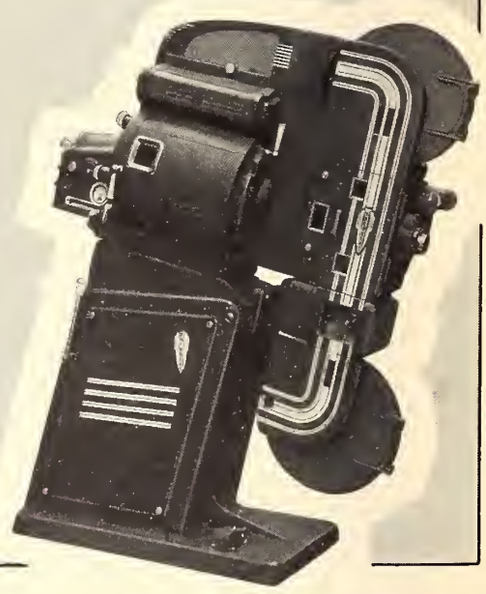
JOHN WAYNE · BETTY FIELD

HARRY CAREY

BRENKERT PROJECTORS ARE AIDING BOXOFFICE RETURNS THROUGHOUT THE NATION!

Brenkert projectors—correctly engineered—carefully built—continuously produce BEST PROJECTION that pays dividends at the box-office.

Brenkert factory-appointed distributors in all major film distributing centers throughout the nation will be glad to show you the "Brenkert 80"—the modern motion picture projector.



BRENKERT LIGHT PROJECTION CO.

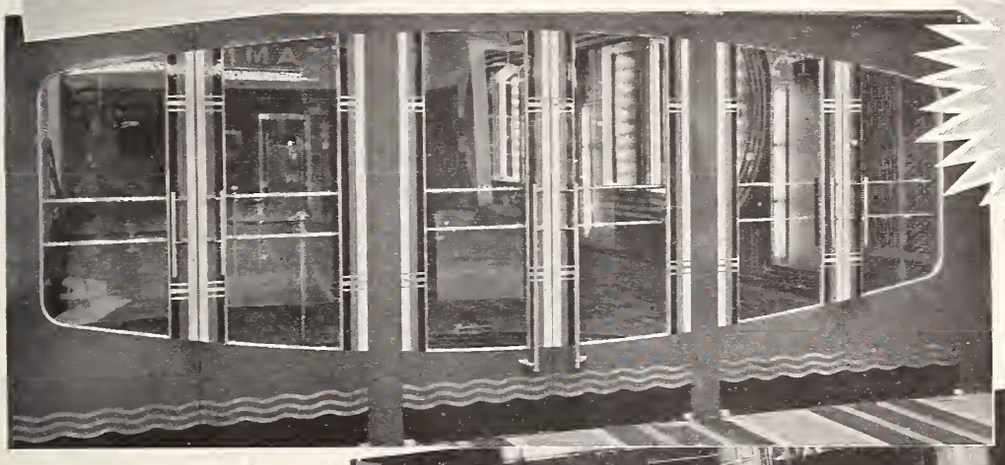
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The Snappy Door for BIG, LITTLE, OLD or NEW Theaters!



1

SPARKLING THEATRICAL COLORS



2

EASY TO CLEAN



3

1. Formica doors and ticket office paneling with inlays in color at Schine's Auburn Theatre, Auburn, N. Y., John & Drew Eberson Architects.

2. Interior doors in the RKO Grand Theater at Cincinnati.

3. Formica doors and ticket box paneling at the Avalon Theater, Cleveland, Ohio. Paul Matsinger, Architect.

FORMICA DOORS are an invitation to the public to enter your theater. Their deep, sparkling colors, in striking combinations, smooth plastic surface and modern appearance are to the last degree—pleasing!

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No wonder hundreds of theaters from coast to coast have made use of them. They are equally in place for the luxurious new theater or for modernizing jobs on older houses. They are made complete by Formica and shipped ready for installation except for glass and hardware.

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FORMICA

FOR BUILDING PURPOSES

MARKET NOTES

¶ News reports concerning equipment and materials, and those who make them

Air-Conditioners Boom Sales

CITING a number of theatre installations made or contracted for early this summer, the United States Air-Conditioning Corporation, Minneapolis, reports steadily increasing business importantly attributable to interest in unit air-conditioners in sizes adapted to theatres. The company brought out its first unit with mechanical refrigeration, in sizes up to 25 years, last spring.

These conditioners, singly or in unified groups, have been installed in the Westmount theatre, Westmount, Ill., in two Long-Griffith houses in Texas, in Floyd's theatre, El Campo, Tex., and in the Lisbon in Dallas. Refrigeration plants have also been installed in theatres in Sebring, Ft. Lauderdale, Leesburg and Miami, Fla., and in Wilby-Kinsey's Clover theatre at Montgomery, Ala. Equipment for well water cooling was recently installed in the new Norshor, Duluth; the new Hopkins, Hopkins, Minn., and the Colonial in Kokomo, Ind. None of these installations, it is pointed out, include the company's evaporative cooling equipment.

Save in Maintenance and Operation of Your Marquee Display!



Adler Exclusive "Remova-Panel" Units permit you to simply swing out on a hinge or remove entirely, a small lightweight glass panel instead of lifting out a large heavy frame unit. It allows fast, easy access to any part of the sign. Photos show St. Johns Theatre, Jacksonville, Florida, equipped with Adler "Remova-Panel" frames and "Third Dimension" letters, illuminated with Fluorescent tubing. At top, tubing being lifted out through "Remova-Panel" for quick and easy repairs or replacements. You can reach in and put a jumper across if a tube burns out, and thus keep the sign operating. The interior is easily cleaned, inspected and checked by simply lifting up the "Remova-Panels".

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CHICAGO ● NEW YORK ● TORONTO, CAN. ● LONDON, ENG.

Elaborate Folder on Seating

A NEW folder on its Cameo auditorium chair, picturing various styles in color, and also reproducing photographs of actual installations, has been issued by Heywood-Wakefield. Features of the chair are described in detail.

Room Type Air-Conditioners

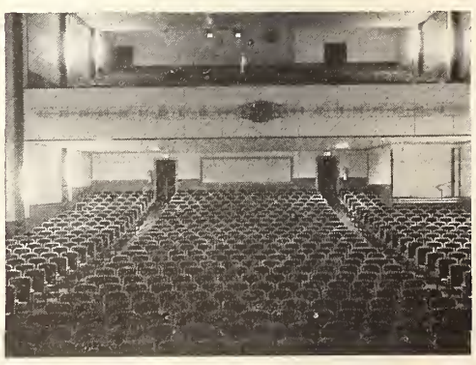
A BULLETIN has been issued by the Carbondale Division of the Worthington Pump & Machinery Corporation, Harrison, N. J., on two models of unit air-conditioners, one 3-h.p., the other 5-h.p. The casing is decoratively finished in two-tone brown in pebble lacquer, satin finish. Each of the units is 36 inches wide, and about 21 inches deep, while the smaller one is 84 inches high, the larger 95.

Light-Weight Motor Saw

A NEW motor-driven saw adapted to small workshops such as some theatres have for the making up of promotional materials, stage props, etc., has been brought out by the Porter-Cable Machine Company, Syracuse, N. Y. It carries a 6½-inch blade, which has cutting capacity for 2-inch material, and it weighs 15½ pounds. The motor is ⅝-h.p., of universal type.

Named Assistant Manager

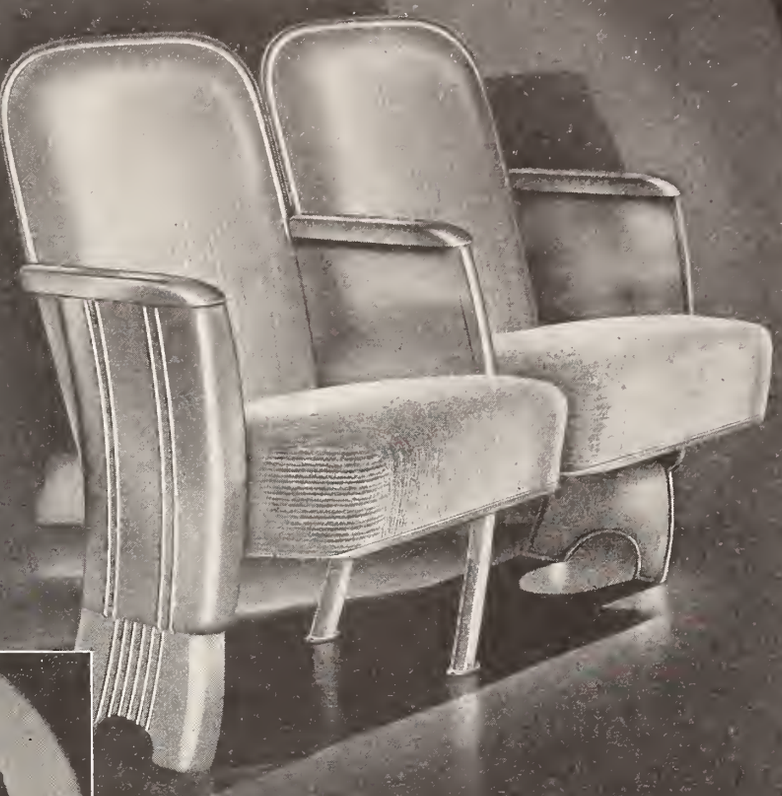
EDMUND R. WALKER has been appointed assistant general manager of the Fedders Manufacturing Company, Buffalo, N. Y., manufacturers of heat transfer equipment. He was formerly manager of the air-conditioning division.



Auditorium of the Martin theatre in Andalusia, Ala., a Martin circuit house, as recently reseated by the International Seat Corp., Union City, Ind.

The CAMEO

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heywood-wakefield

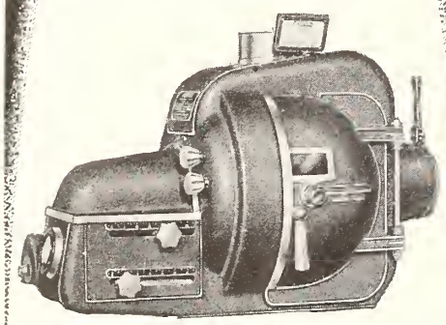
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gardner, massachusetts

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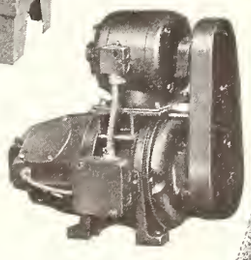
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Modern Installations

Wil-Kin Theatre Supply, Inc., Atlanta and Charlotte offices, report the following recent theatre installations:

Engler's Famous, Birmingham, Ala—Brenkert projectors and projection lamps.

Fortunas' Dixie, Apalachicola, Fla.—Brenkert projectors, Motiograph-Mirrophonic sound system.

Sim's Reliance, Orangeburg, S. C.—Brenkert projectors.

Carnasion's Park, Starke, Fla.—DeVry lenses, U. S. Air Conditioning cooling system.

Campus, Milledgeville, Pa. — International Seat auditorium chairs.

Co-Ed, Milledgeville, Ga.—International Seat auditorium chairs.

Radium, Cape Charles, Va.—International Seat auditorium chairs.

Mitchell's State, Elkin, N. C.—Alexander Smith carpeting.

Crescent, Dade City, Fla.—U. S. Air Conditioning cooling system.

Rialto, Kingsport, Tenn.—U. S. Air Conditioning cooling system.

Lundy's Ritz, Barnwell, S. C.—U. S. Air Conditioning cooling system.

Florida, Sebring, Fla.—U. S. Air Conditioning cooling system.

State, Newton, N. C.—U. S. Air Conditioning cooling system.

Palace, Leesburg, Fla.—U. S. Air Conditioning cooling system.

Hart, Baton Rouge, La.—Brenkert projectors and projection lamps, Motiograph-Mirrophonic sound system, Bausch & Lomb lenses, International Seat auditorium chairs, Alexander Smith carpeting.

Tennessee, Knoxville, Tenn.—Brenkert projectors and projection lamps, DeVry lenses.

Carolina, Southern Pines, N. C.—Brenkert projectors and projection lamps.

Imperial, Greensoro, N. C.—Brenkert projection lamps.

Jasper, Jasper, Ala—Brenkert projection lamps.

State, Kingsport, Tenn.—Motiograph-Mirrophonic sound system.

Nash, Spring Hope, N. C.—International Seat auditorium chairs.

Alabama, Birmingham, Ala.—Brenkert projectors.

Carolina, Greensboro, N. C.—Brenkert projectors.

Florida, Pensacola, Fla.—Brenkert projectors and projection lamps, Motiograph-Mirrophonic sound system, Robin-Imperial generators, Bausch & Lomb lenses.

Pal, Lyons, Ga.—Motiograph projectors, Brenkert projection lamps, Robin-Imperial generators.

•

The Detroit branch of the National Theatre Supply Company reports the following installations:

Bloomneld, Birmingham, Mich.—Simplex projectors and sound equipment, Hertner motor-generators, Walker screen, Peerless lamps, Bausch-Lomb lenses, Alexander Smith carpeting.

Krim, Detroit, Mich.—Simplex projectors and sound equipment, Hertner motor-generators, Walker screen, Bausch-Lomb lenses, Alexander Smith carpeting.

Dearborn, Dearborn, Mich.—Simplex projectors and sound equipment, Hertner motor-generators, Walker screen, Peerless lamps, Bausch-Lomb lenses, Alexander Smith carpeting.

Lee, Carson City, Mich.—Simplex projection lamps, and rectifiers.

Esquire, Toledo, O.—Simplex projectors and sound equipment, Peerless lamps, Walker screen, Simplex rectifiers, Bausch-Lomb lenses, Alexander Smith carpeting.

Shores, St. Clair Shores, Mich.—Simplex projectors and sound equipment, Irwin auditorium chairs, Simplex lamps and rectifiers, Bausch-Lomb lenses, Alexander Smith carpeting, Walker screen.

Strand, Hastings, Mich.—Alexander Smith carpeting.

Evart, Evart, Mich.—Simplex projectors and sound equipment, Simplex lamps, Walker sceern.

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Following are recent theatre installations reported by F. B. Shearer Co., Los Angeles:

Picfair, Los Angeles—Motiograph sound equipment, Heywood-Wakefield chairs, Karagheusian carpeting, Brenkert lamps, Wagner letters.

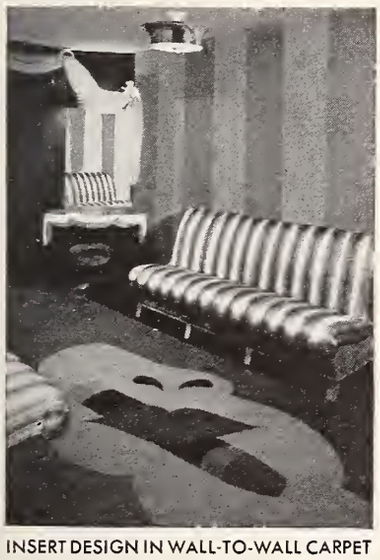
Tiger, Tiger, Ariz.—Motiograph sound equipment.



Popcorn affirmed its place in the theatre's scheme of things with this display and impressive representation at the MPTOA convention in Los Angeles. The men shown, all representing Manley, Inc., Kansas City Mo., are, left to right: W. H. Turpie, I. V. Larson, M. J. Larson, Chas. T. Manley and L. C. Denehie.



Foyer of Ken Theatre. Carpet installation by Mandel Brothers, Chicago, for owners.



INSERT DESIGN IN WALL-TO-WALL CARPET

Mr. Blass has used Bigelow Lokweave Broadloom very ingeniously and amusingly in the Ladies' Lounge, with this lips-and-lipstick insert.

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Carpet Counsel costs *nothing* extra. It includes expert help in selecting the right carpet grades, weaves and colors for the right spaces. Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York, N. Y.

BIGELOW WEAVERS

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with Feather Foam Front



YES, today's theatre goers demand super comfort—but they repay you for giving it to them by more frequent attendance.

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Here is a brand new way to give your theatre added appeal. *Feather Foam Front* is available on all American Bodiform, Commodore, Zephyr and Zenith Chairs *at no extra cost.* Let us figure with you now.

**POPLITEAL—the sensitive area directly back of knee. Pressure here from hard seat surfaces causes discomfort, makes legs "go to sleep."*

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Better Theatres

ISSUE OF JULY 26, 1941. VOLUME 144, NUMBER 4

The Parking Lot in The Theatre Scheme

THE NUMBER of motor vehicles and the number of families in the United States are pretty much the same. Some of these vehicles are trucks and busses, but only 25%, still leaving enough pleasure cars to carry every American to the theatre—or to Perdition—according to one's point of view—in just a few trips. We don't believe these observations will startle any of our readers; even the newest refugee from Hitlerania doesn't have to write a government bureau of statistics to find out that we are a nation on wheels, while a native of these shores long ago remarked that in the United States an automobile is like a navel—everybody has one.

The realization of this by motion picture theatre operators first took a curious turn. Back in the Teetotalitarian Twenties, when a drink and prosperity were personal matters, the idea was to put the theatre in an urban center and draw patronage from the rim and beyond, with the small town folk going to the nearest good-sized city for their movies, at least the latest ones. This would require bigger, but permit fewer exhibition units. But city traffic makes unpleasant exhibition units. The automobile made all this seem feasible. But city traffic makes unpleasant motoring, and parking is ever a problem. For these and other reasons the "centralization" idea was tossed out, and the modern exhibition plant began to grow into the suburbs and small towns, taking the movies back to the people.

This has not lessened the significance of the automobile as a conveyor of custom to the motion picture theatre. Outlying districts are not compact. The automobile has carried residential developments farther and farther away from town centers. Additionally, the motor car provides private means of transportation highly preferable in most instances to public lines—indeed, the latter are being modified, established and routed in recognition of this fact. To get to the point—and it's about time we did!—the average theatre today needs to be able to assure its patronage of a reasonably safe place to park a car.

It is of course in the neighborhoods and the suburbs of cities that the parking lot has become a necessity. Commercial parking lots are frequently available near a theatre, but it represents an addition to the cost of attending the theatre. We can't see it any other way than that an important part of the process of projecting a motion picture theatre today is to juggle land and traffic values, with shrewd appraisal of drawing area and the direction of community growth, so that the theatre can provide free, safe and attractive parking facilities for its patrons.

We wouldn't know exactly how far into the country the automobile is taking us, but in England (and, by Jove, she's still England!) a lot of grand theatres were built smack-dab among the corn, or whatever they grow, or grew, over there. And in England the rural theatre has to depend pretty much on the bicycle trade. In America we have already begun to put food stores along the highways. And what do you make, Watson, of these drive-in whadyuhcallems? . . . Perhaps an article in BETTER THEATRES of July, 1952, will be a-telling how to keep the chickens from tracking up the lobby!

Theatre Building

Reflecting inroads upon the labor and materials market by the national defense program, reports of new theatre projects in the United States received by BETTER THEATRES *Projects Bulletin Service* during the first half of 1941, indicate that the year will close with a substantial decrease from the 1940 total. Reports received up to July 1st numbered 143. Last year reports during the same period amounted to 298, and the year closed with a total of 492.

These reports represent plans for new construction or such comprehensive remodeling that substantially a new theatre is contemplated. Experience has shown that approximately 80% of the projects announced are carried through to completion. Uncertainties produced by the defense program, however, advise putting all past guides on the shelf for the duration.

The number of projects thus submitted is to be regarded as somewhat less than





Preserving the historic and adopting the modern in other lands. At the left is pictured foyer area of the Magerit theatre, recently built in Mexico City by Rafael Gonzalez Laffarga on the site of the famous Palace Hagembert from plans by Jose Bertran Cussine. The front is that of the Times in Manila, P. I., with its new colored and flashed fluorescent neon sign and marquee border and Adler attraction panel and silhouette letters.

the actual number of plans for new theatre construction developed during the first half of the year. Projects in the more remote towns are not always available, while correspondents and building report services miss a few of the theatres contemplated in the cities, particularly when a theatre is part of a project reported merely as a commercial building. On the basis of checks made in previous years, the total of 143 probably represents at least 85% of the plans announced since December 31st, 1940.

Of the 143 reports, the South maintained its leadership of recent years, with a total of 43 projects. The Middle West (east of the Mississippi) was next with 29, and the Pacific Coast (almost entirely California) third with 27. The other sections followed in this order: Middle Atlantic, Middle West west of the Mississippi, New England and the Mountain States.

Saving Juice for Defense

The need for more electrical power in the defense industries, which has already doused the lights of theatres in the South, where aluminum manufacture is centered, has aroused E. C. Smally, inventor and manufacturer of lighting gadgets for many years, to the timely significance of those interesting glass-roundel reflectors which he brought out a few years ago and more recently has improved. He writes to the editor:

"Dear Sir: There has been considerable comment during the past few weeks about the conservation of electricity. As theatres are some of the largest users of electrical current, there should be some concern among exhibitors as to how to reduce consumption without cutting normal operation more than necessary—especially without sacrificing sign and advertising effects and safety.

"You may judge otherwise, but it seems to me that you would be doing your readers a service in describing ways in which current consumption can be reduced, and as you know from data you have had from theatre operators using them, Climax reflectors can accomplish such reduction, simply by using lamps of smaller wattage, but getting just as much illumination.

"Aside from the saving in money that reduction of current consumption means, it certainly is advised by the conditions brought about by the defense program. Some theatre have already been affected, others may be soon. There are a number of ways in which the theatre can co-operate with the Government in this matter. Some old-type equipment uses more juice than modern equipment does. This might be a good time for the exhibitor to go over his entire electrical setup. Many could find changes to make that would not only help to meet the defense situation, but would save operating costs later on."

Ways to save in electrical costs have been cited, one way and another, in these pages since long before Herr Hitler got in our hair. Economy is not exactly a war measure, or shouldn't be. As for Mr. Smally's reflectors, they have been described in these pages also. It is curious that although some important theatre operators have been using them for years, continually adding to their installations in what must be a practical demonstration of their happy experience with the gadgets, relatively few theatres yet have begun to use them.

These reflectors fit into a variety of lighting schemes—marquee borders and soffit, interior coves, ticket booth trim, exit signs, stair wells and corridors, vertical sign trim and also the letters where lamps instead of neon are used. In a number of installations these reflectors (the roundels come in colors as well as white) have replaced 6- and 10-watt lamps with 3-watt lamps, 25-watt lamps with sevens, and 40's with tens. We have data on Balaban & Katz installations in Chicago and elsewhere which we hope to find space for soon; the saving in power cost per year runs into a fancy figure. And for exposed applications, the reflectors provide color without dipping and attendant light loss, and for looks they're miniature fixtures.

Paragraphs—

An advertisement of General Electric in this issue makes an interesting suggestion for the creation of an impression of coolness in a lobby or foyer by substituting fluorescent lamps in a cool color, notably green, for regular filament lamps and lumilines. This implies that green fluorescents, for example, would supply sufficient illumination for display cases or room lighting.

For substitution in display cases, standard showcase units are available with separate ballasts from various manufacturers. The lamp space would of course have to be big enough to take the fluorescents. The ballast, which is connected to the reflector unit by a long, shielded cord, could be placed in the base, or even on the back of the display in some cases. In coves the substitution can be readily made with standard channels, preferably with reflectors.

•

A restaurant in Miami has been enjoined from using the name "Esquire," by the U. S. District Court for the Southern District of Florida, in a suit brought by the magazine, *Esquire*. And a letter from the publication states: "There have been several instances of the use of our name by businesses in your field . . . and it will be necessary for us to continue to protect our name from piracy and transgression." . . . A man of standing has long been referred to in our language as "Esquire." It is the designation of a certain rank in England. Webster says it also identifies "a gentleman escorting a lady," which fails to suggest an *Esquire* cartoon. Of course, one might have supposed that the name in neon on hundreds of restaurants and theatres would have helped to keep the nation *Esquire*-conscious. This, it would seem, cannot be so, for which the Law must be blamed or thanked. —*G. S.*

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A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley**, publisher and editor-in-chief. **George Schutz**, editor. **Colvin Brown**, general manager. **Ray Gallo**, advertising manager. **C. B. O'Neill**, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square W1. **Consultants:** Carl F. Boester, air-conditioning; John J. Sefing, equipment specifications; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

Showplace

an eight-page insert devoted to architectural design, and interior decoration & furnishings

Decorative Details



EMBASSY THEATRE
Atlantic City, N. J.
ARMAND CARROLL, Architect

■ Glass, for doors and luminous forms and functional elements, dominates the front design of the new Embassy theatre in Atlantic City, operated by Wielland Theatres, headed by George F. Wielland, with Warren F. Wielland vice-president and P. Mortimer Lewis treasurer. The theatre is described and further pictured on the following page.



FOYER OF EMBASSY THEATRE: Note broadening effect of the mirror panels.



LOBBY, looking toward street.



AUDITORIUM: Velour wall panels are ornamented with lighted plaster figures.



STANDEE MURALS, with panels divided by Flexglass columns.

■ From front to seating area, the Embassy theatre exhibits a variety of applications of architectural, structural and mirror glass (largely by Pittsburgh Plate Glass Company). Glass blocks form a luminous window, front facing is Cararra glass, reeded glass forms the base of the ticket booth with plate glass above extending to a translucent glass ceiling member, lighted from behind by fluorescent lamps; and doors are Herculite which, with the continuous plate glass of the ticket booth, affords unobstructed vision of the interior. The marquee fascia is essentially a continuous Wagner silhouette attraction panel, while the soffit is illuminated by fluorescent lamps enclosed in reeded glass tubes with sections joined by metal bands for relamping. Fluorescent lamps also light attraction panel, and Fluorescent tubes (48-inch) form a modern chandelier by Voigt in the lobby. The lobby, 24 feet high, has walls with an 8-foot base of Italian marble, with pink tinted plaster above, and a plaster ceiling in pastel blue with dark blue cornice pointed with stars. The floor, like the vestibule floor, is terrazzo. . . . The Embassy plan is L-shaped, and the lobby leads into a long, narrow foyer continuous with the standee area. The foyer walls are alternate panels of flesh-colored mirror glass flanked by lighted glass columns, and of silver leaf. The carpeting here is slate blue broadloom with dubonnet borders, while in the standee it becomes alternate strips of these shades. Facing the seating, the standee wall, curving to exit doors, bears a group of murals, painted on canvas treated with gold leaf, with each pair of murals separated by a rounded column of Flexglass. . . . With a one-floor plan seating 1,000, the auditorium has side walls in a series of panels of slate-blue velour over rock wool. Centered in each panel is a plaster figure (supported by concealed channel iron bases), wired to effect a blue-light background. The ceiling, done in blue-tinted plaster, begins with a splayed stepped cornice, and the central panel is unornamented except for lateral pairs of coved electroliers suspending Anemostat air diffusers (flush-type Anemostats are used elsewhere in the theatre). Seating, consisting of American chairs with Bodiform type seats and end standards, but with spring backs, and spaced 36 inches back to-back, has backs covered in dubonnet mohair, seats in green Cavalon. The screen curtain is gold damask, the drapes in blue plush and gold corduroy. The Embassy is air-conditioned, with well water cooling.

APOLLO THEATRE
Buffalo, N. Y.

Architect:
MICHAEL J. DeANGELIS

Right:
FOYER TOWARD ENTRANCE.





Left: VESTIBULE. Below: WOMEN'S LOUNGE, looking from nursery section.



Below: GENERAL VIEW OF AUDITORIUM.



■ The interior of Basil Brothers' new Apollo theatre in a residential section of Buffalo, presents a number of uncommon features, both in design and facilities. Housed in a building also containing four stores, the theatre is entered from an enclosed vestibule with built-in ticket booth at one side, with both wall and ticket booth a continuous formation of black and white marble. The booth projects in a semi-circle, and above it the ceiling is coved in the same curvature, concealing flourescent lamps to illuminate this area. Entrance doors, as well as interior doors, are of wood veneer laid with the grain forming a herringbone pattern. Area immediately in front of the entrance doors is lighted by a translucent glass-covered light box flush in the ceiling. The vestibule floor is of travertine-colored marble slabs in a block pattern. The foyer extends from entrance doors and across the rear of the auditorium in a direction forming a graceful curvature, with the walls finished in red antique simulated leather flecked with silver, and applied in quilted style with gold rosettes at each intersecting corner. A semi-circular candy case, set against the wall in front of a draped recess, is finished in leather to match the walls, while a marble splash panel of a drinking fountain (not shown in accompanying photograph) blends with the walls in similar effect. The fountain is automatically operated, not by a photoelectric cell mechanism, but by a floor treadle under a rubber mat. Carpeting in the foyer, as in the auditorium aisles, is a modern circular pattern in tan and black on a buff ground. . . . The women's lounge of the Apollo, located on a mezzanine level, presents an interesting arrangement, incorporating a "nursery" section. Placed in the plan so that it overlooks the auditorium, this lounge area is also equipped with a plate glass window affording a view of the screen, and a sound system speaker. The nursery section is equipped with a variety of toys. . . . A novel feature of the auditorium treatment consists in a group of wall decorations symbolizing the legend of Apollo (patron of music); placed on either forward side, in plastered area ahead of a paneled section covered in velour. The murals are associated with groupings of bracket lights used for house lighting, and they are done in Stroblite luminous paint without ultraviolet actuation, so that when the house lights go out, they fade out as the picture begins.



MAKING CARPETING FIT THE INTERIOR

Examples of successful selections and the reasons therefor



SAENGER THEATRE, NEW ORLEANS



COLONIAL THEATRE, ELMIRA, N. Y.

IT IS true enough that successful selection of carpeting is a matter of good taste—but that doesn't get us anywhere. Some people have "good taste," others do not. We may assume that professional designers do have it, but a large percentage of carpeting is chosen, more or less necessarily, without the counsel of such specialists. The leading carpet manufacturers make comparable counsel available, but this service frequently fails to enter into the selection of theatre carpeting, for various reasons, including those of geography, price and immediate delivery. The process of selection therefore is somewhat simplified when the buyer himself has a pretty good idea of what would look well—at least of what wouldn't!

Carpeting is in good taste when it is in harmony with the room in style, coloration and scale (proportions of the pattern). This harmony is important, because carpeting, which represents a substantial investment, is also a dominant element of the carpeted area, and it can weaken or strengthen the entire interior treatment. If interior forms and carpet patterns were always definitely square or curvilinear, colors always standard shades, scale a matter of fixed physical relationships, and style susceptible to precise classifications, something of a formula might be evolved for rule-of-thumb guidance. In order to enjoy variation and some creative latitude, the factors cannot be greatly simplified.

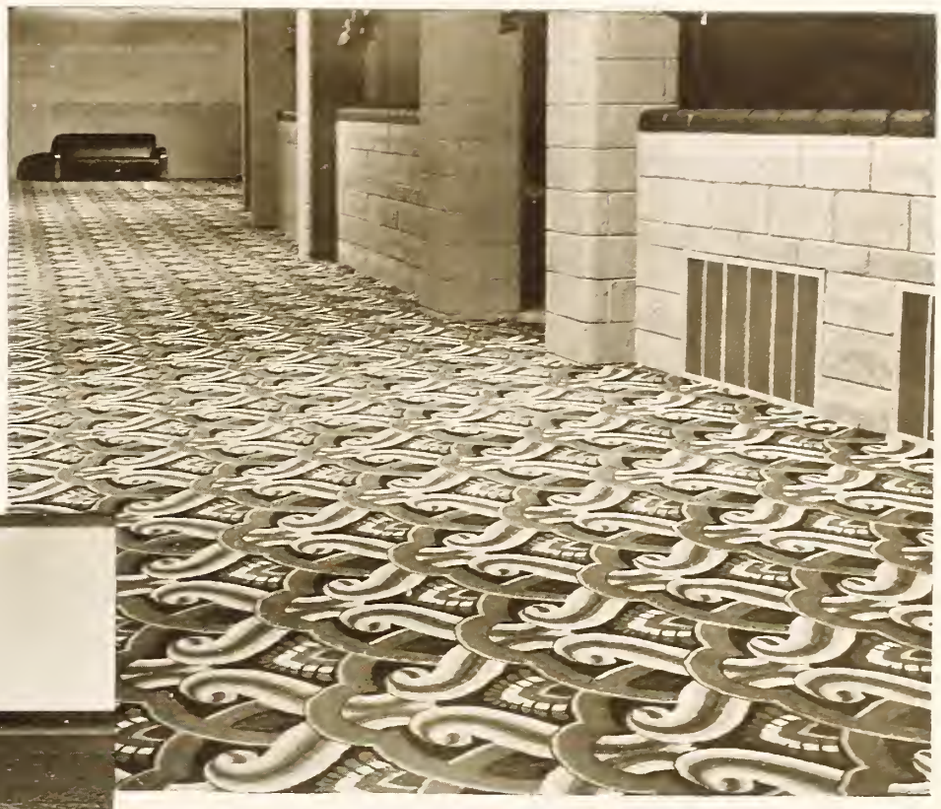
"GOOD TASTE" APPLIED

They are not overly subtle, however. From among more recent carpet installations in theatres a half-dozen have been chosen to be pictured here as examples of successful selection. Probably most readers will agree that, by and large, each fits well into its particular scheme of things, and the group affords an interesting examination of the factors of selection that apply generally.

In the picture of the Saenger theatre in New Orleans we see a foyer, not too high for the heaviness of the architectural design, in an elaborate period style (reasonably to be identified as Italian Renaissance); nevertheless, the carpeting (a Bigelow-Sanford Saxony) is a modern abstract version of traditional motif. And while the area is of good dimensions, the carpet pattern is small in scale. The heavy and elaborate details of the general interior design, plus the relatively low height of the richly medallioned ceiling, suggests simplicity and contrast at the floor, to avoid optical confusion and an "overdone"

effect. But while a small-scale design was chosen, it is of overall, self-patterning type in two tones of one subdued color, burgundy (a shade of purple), so that the effect of scale is not pronounced. And the general style expresses the quiet elegance of old-world refinement.

In the mezzanine of the Colonial theatre in Elmira, N. Y. (a new house operated by John R. Osborne of Wheeling, W. Va., Nikitas Dipson of Batavia, N. Y., and Frederick Schweppe of Elmira), the appropriateness of the leaf pattern of the Mohawk Velvet carpeting to the wall treatment and outdoor setting of the mural (symbolizing Elmira's growth from Colonial days) may be readily observed, while the





HARPER THEATRE, DETROIT.

Above: CIVIC, DETROIT. Below: ST. JOHN'S, JACKSONVILLE, FLA.



figure repeat is in keeping with the broad dimensions. And there is contrast between ceiling, wall and floor, too, so that each asserts itself in the form of the room, the carpet being plain, the wall pale blue, and the carpet basically dark blue, with tan figures.

The vigorous, large-figured design on the floor of the Civic theatre in Detroit, with its interior of stone-like slag, provides, in an Alexander Smith Crestwood Velvet, pronounced embellishment to an interior otherwise tending toward a monotone, in a scale which proportionately supports the "weight" of the masonry effect. The Harper is another Detroit theatre exemplifying a happy choice of pattern, also in a Crestwood, with a curvilinear configuration, yet forming a strong straight-line effect overall, supplementing the delicate tracery of wall ornamentation spaced within generally square areas.

In the cosmetic room of the St. Johns theatre in Jacksonville, a color, in a Bigelow-Sanford broadloom, has been used instead of patterned Wilton laid elsewhere. Here dimensions are small, with furniture breaking up the area still further, and walls delicately decorated. The solid color, carried to the walls, gives the floor as much sweep as possible and sets off the decoration and furnishings with a strongly contrasting tone.

In general, the dominant architectural forms of a carpeted area suggest the basic figured forms of the carpet, while carpet colors are safely selected from the shades used elsewhere, perhaps "reversing the order"—that is to say, a color dominating the walls might be chosen for the carpeting figures, and a minor wall color, or a shade of the same "family," for the carpeting ground (avoiding, however, a ground color that is too light).

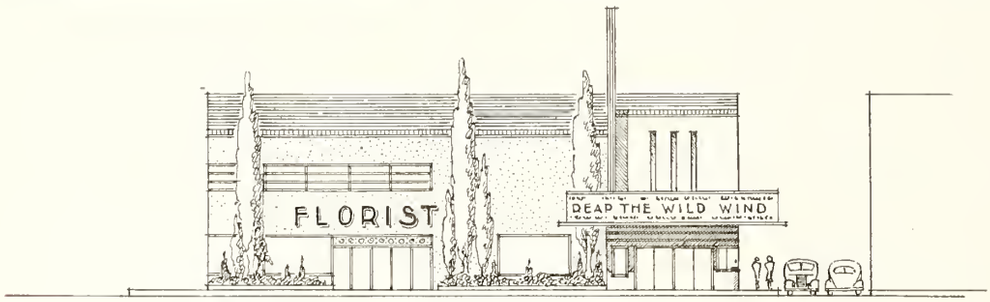
Determining whether a certain pattern is in a scale of good proportion to the space to be carpeted does not always lend itself to such simplification. A foyer may have much area in square footage, yet be small in effect, due to narrowness or to being "cut up" considerably. The aim, in considering scale, is to prevent an appearance of being too big here, too large there; to avoid confusion to the eye; in short, to unify the room, if a lounge, or the immediately confined area if a foyer or standee section.

Suggestions by Burton

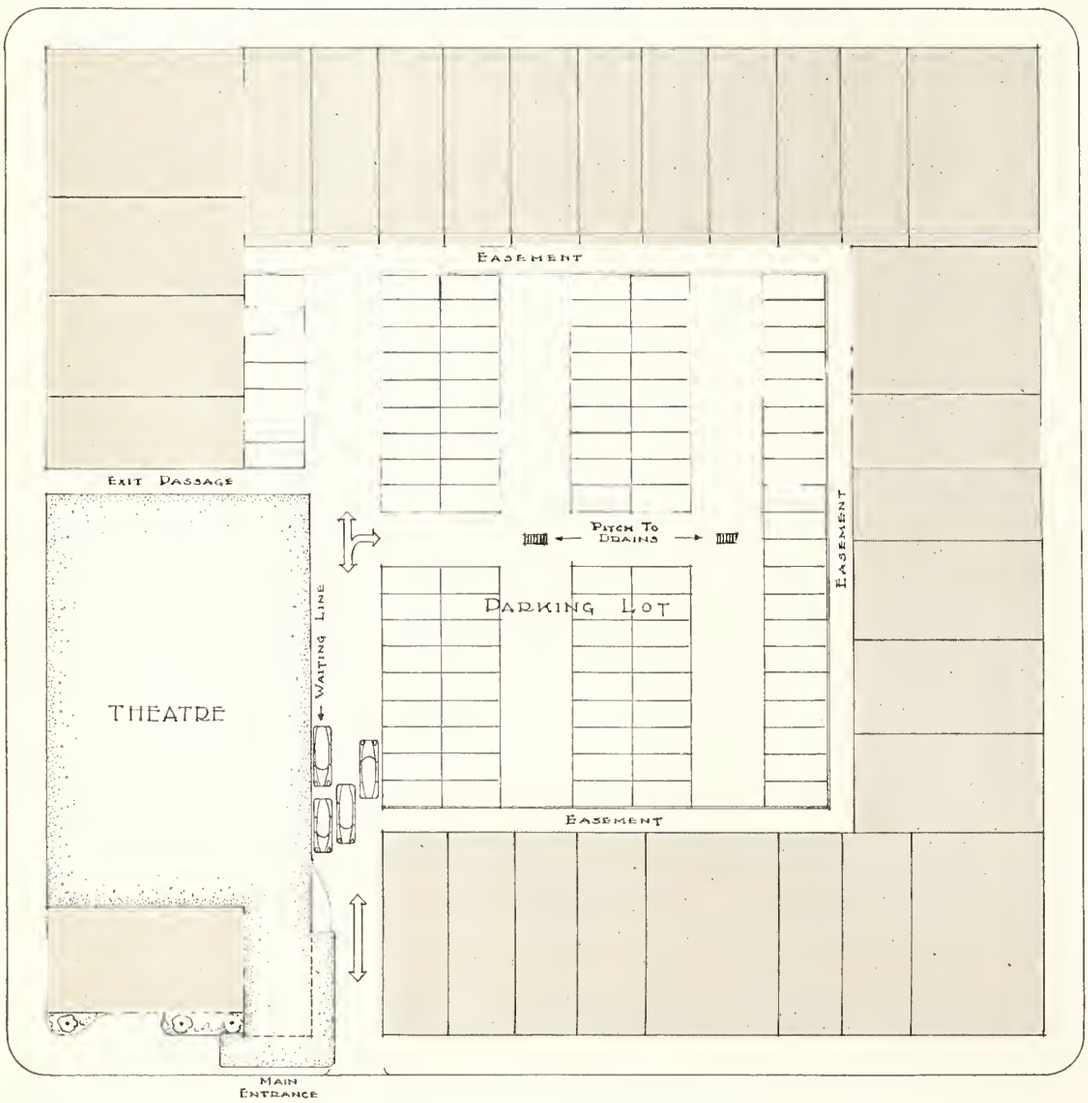
CONSTRUCTION AND PLAN LAYOUTS FOR THEATRE PARKING LOTS



CHARLES C. BURTON
Architect & Engineer, Paramount Theatres Service Corporation



THEATRE FROM STREET



PARKING LOT APPROX. 26,000 SQ. FT. FOR 100 CARS OR 260 SQ. FT. PER CAR.
ENTRANCE & EXIT BESIDE THEATRE ENTRANCE SO PASSENGERS MAY BE LANDED & PICKED UP UNDER PROTECTION OF SIDE MARQUEE. AN INSIDE LOT OF THIS TYPE IS THE SIMPLEST TO CONTROL.

The development in recent years of the neighborhood shopping center, which may include theatre, shops, library, etc., creates forces in the business center which work against each other and require balancing. The theatre operator tends to locate his theatre where there are a lot of people passing. If many people pass in automobiles, the congestion may become acute. And the theatre operator who plans a parking lot in conjunction with his theatre immediately balances one important situation.

No two parking lots are the same in size, topography or construction requirements; soil conditions, drainage needs, street layouts, etc., vary. Therefore, only principles of design and planning can be cited here.

Four main principles in designing the parking lot are to be noted:

First, the entrances and exits for cars must be carefully studied in relation to both vehicular and pedestrian traffic. Blind corners are apt to cause a serious traffic hazard.

Second, provision of convenient footpaths for pedestrians.

Third, the appearance of the parking lot. If the parking lot creates a forbidding look, or offers a poor visual entrance, women patrons sometimes hesitate to enter. The best bet is landscaping, if at all financially feasible.

Fourth, the parking lot should be well lighted. Also, experience tends to show that parking area should be surrounded by a fence. The psychological effect on the patron of a well lighted enclosure surrounded by a fence is to give him the feeling his car is safe while he is in the theatre.

Considerable thought has been given to the relative merits of diagonal and perpendicular parking, and I have come to the conclusion that the advantage of the diagonal, in requiring narrower driving lanes, is balanced somewhat by the dead space at the end of the parking rows. Generally, no set preference of perpendicular parking over diagonal parking, or vice versa, can be made, as the size and shape of the lot and the number and location of entrances and exits will govern the advisability of either scheme or a combination of both.

A great many experiments over a period of years has established the belief in the mind of the author that "Colas", manufactured by the Shell Petroleum Products, Inc., is particularly well suited to the paving of parking lots. It is sold by the gallon in steel drums of 55 gallons capacity, at approxi-

mately 11¢ per gallon. One gallon covers one square yard 1 inch thick; the material is available in practically every city in the United States.

It must be remembered that no parking lot is better than its base—that is to say, a good surface course will be quickly ruined if laid on a faulty base or foundation. The foundation must be strong enough to withstand the loads and traffic to which the lot will be subjected, and it must be repaired when necessary before the surface course is laid. As each course is built up, the grade and contour must be carefully checked and maintained parallel to the requirements of the finished surface.

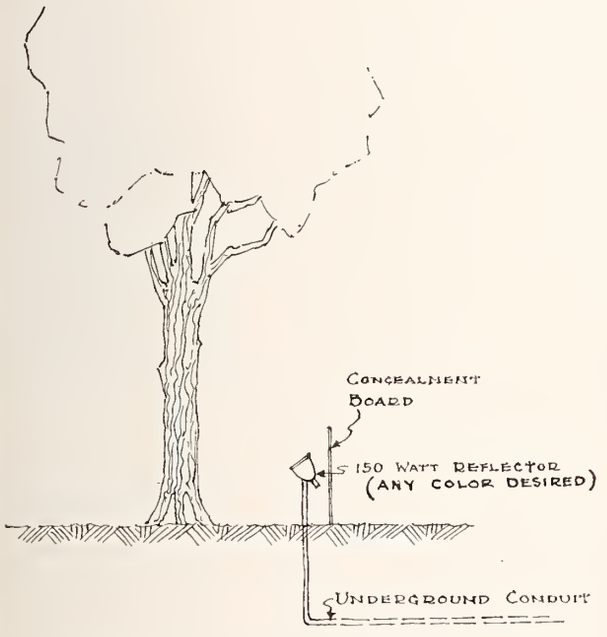
The fundamental requirements of the stone used are that it will not fracture under the roller and that it will be so crushed and graded as to compact with a minimum of voids and with good inherent stability due to mechanical interlocking of the angular fragments.

It is naturally of importance to have the new surface firmly adhere to an old surface or the base. Unless this base is exceptionally hard and smooth, the new stone will dig into it and provide the necessary key; then a tack coat is undesirable. There are conditions, however, which prevent this keying, as, for example, concrete or sheet asphalt bases, and under these circumstances a tack coat is required. The author's procedure is to apply approximately one-eighth of a gallon of "Colas" per square yard and cover immediately with ¼ inch of stone chips; the roughened surface so obtained will key into the voids in the base of the new surface course.

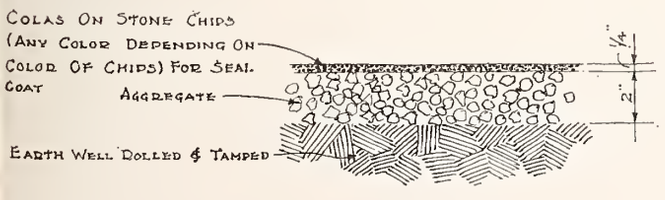
"Colas" will adhere to wet surfaces where other binders will not, but the final traces of water must be lost before the full degree of adherence or "set" is obtained. The speed at which this takes place is called the "rate of break" or "rate of set" and emulsions are divided into two main groups, known as "quick setting" and "slow setting". The former is used for penetration and simple surface treatment, while the latter is manufactured with delayed "set" or "break" to enable the mixing of the emulsion with the stone either before or after it is applied to the lot.

Very little can be indicated in these pages concerning drainage, in view of the fact that all parking lot areas are of different sizes. The lot should be scientifically laid-out and pitched to the necessary drains.

Sometimes, as with Class A theatres, where landscaping is incorporated in the lot, the author has run underground conduits and placed various colored lights in the base of shrubbery, which creates a very theatrical effect and has received favorable comment.

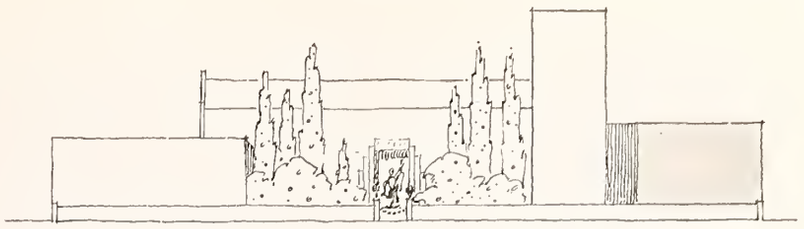


Lighting For Trees

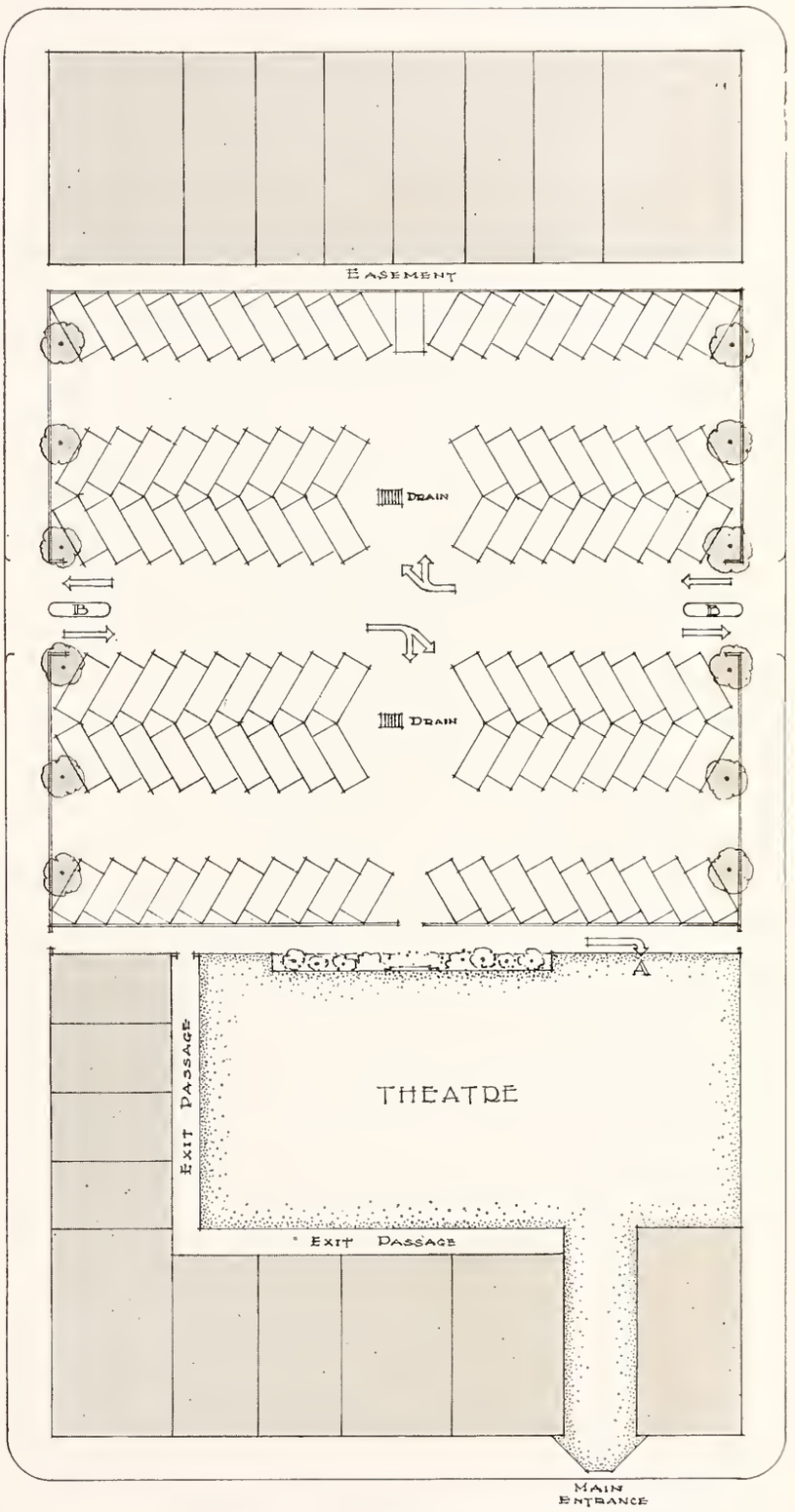


Paving Detail

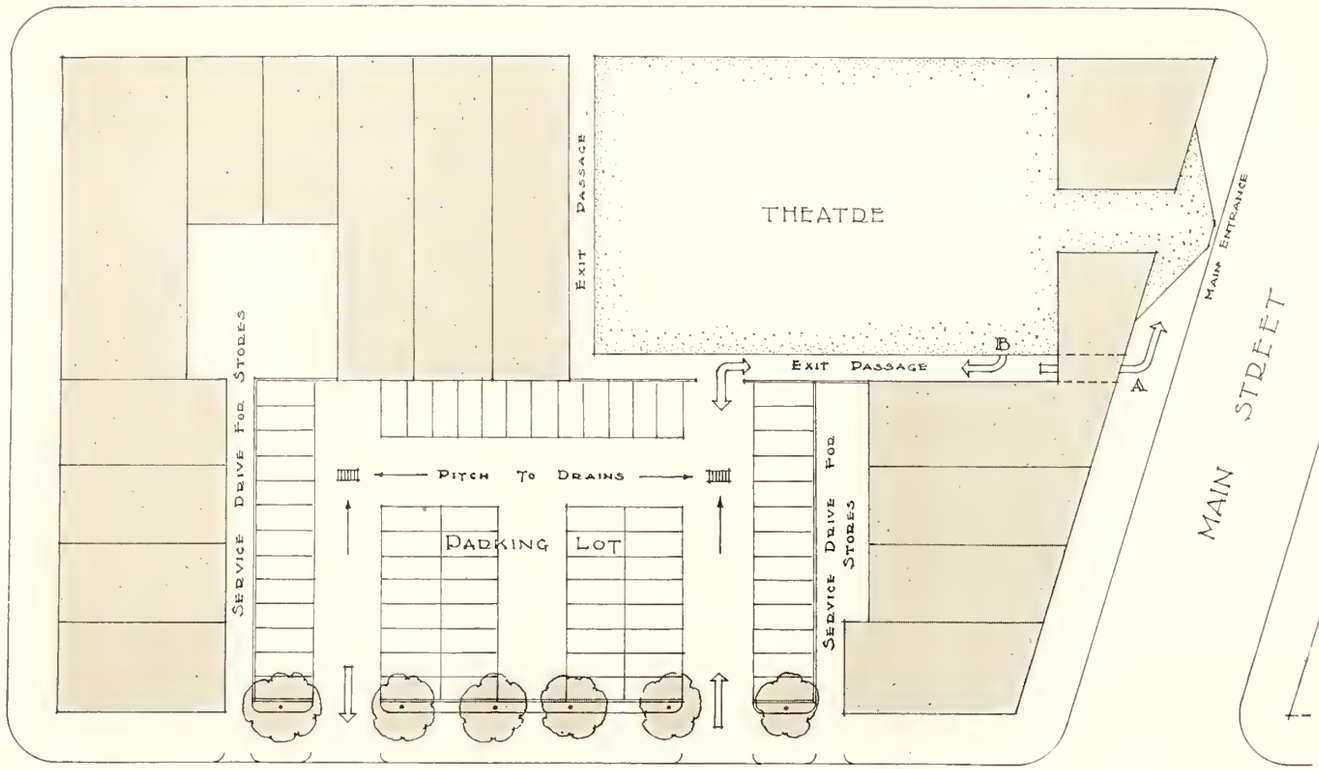
Where existing lots have been in service for several years and have stable cinder, stone or slag foundations, the above scheme can be modified.



Elevation From Parking Lot



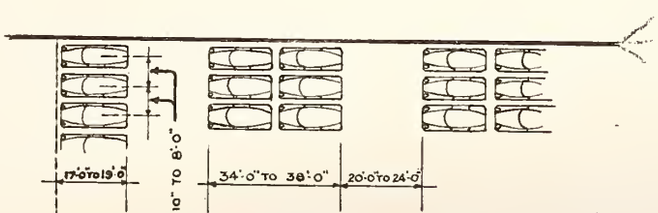
Parking Lot Approx. 200'x 200' For 107 Cars Equivalent To 374 Sq. Ft. Ped Cad. With Perpendicular Parking 136 Cars Could Be Parked. Separate Entrance "A" Is Desirable. Ticket Booth For Control At "A" or "B" Required.



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SHORT CUT TO THEATRE "A" IS DESIDABLE TO CUT WALKING DISTANCE FROM PARKING LOT.

EXIT "B" DIRECT FROM THEATRE.

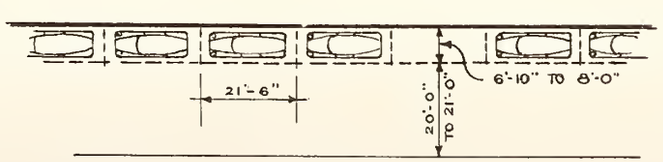


· MINIMUM · DIMENSIONS ·

◦ PERPENDICULAR ◦ PARKING ◦

· SCALE = 1/32" = 1'-0" ·

Parallel parking requires less length than 21 feet 6 inches. It is preferable to have 8-foot lanes in parallel parking.

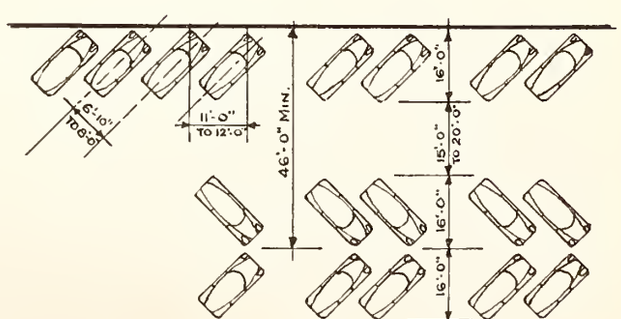


· MINIMUM · DIMENSIONS ·

◦ PARALLEL ◦ PARKING ◦

· SCALE = 1/32" = 1'-0"

Perpendicular parking requires less length than diagonal parking, but requires slightly more width. Parking space as narrow as 6 feet 10 inches is not considered good practice unless there is an attendant to park the cars.



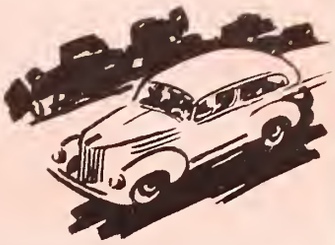
· MINIMUM · DIMENSIONS · FOR ·

◦ DIAGONAL ◦ PARKING ◦

SCALE = 1/32" = 1'-0"

Diagonal parking is much easier and safer where patrons park their own cars (no attendant). However, car space widths of 6 feet 10 inches to 8 feet are not advised unless the lot has an attendant.

Theatre Parking Simplified with Light



• The well-planned parking lot is a carefully and intelligently illuminated one — lighted both to be and to look safe and convenient. Explained here is how you can determine the lighting facilities your parking lot needs.

By H. J. CHANON
and R. T. DORSEY



A lighted directional sign and plenty of extra light on the ground and building make it easy for the motorist to find the entrance of the theatre parking lot shown above. . . . Below is a "shining" example of good parking lot coverage from 1,000-watt open-type floodlights on 30-foot poles.



THE AUTOMOBILE of today has greatly changed our mode of living. The alert theatre operator is recognizing its influence in the habits of his patrons and is providing parking facilities. This is just one more consideration in his planning for comfort and convenience which may well be the deciding factor in one's choice of a particular theatre for an evening's entertainment.



H. J. CHANON



R. T. DORSEY

In urban communities, inasmuch as the patronage is in the evening it is obvious that the well lighted parking lot has the maximum appeal. Further, it has much to do with forming a lasting impression in the mind of the regular theatregoer. Of even greater importance is its influence on those who do not regularly attend because of parking difficulties. The well lighted theatre parking lot has the following advantages:

1. *Provides easy and safe entrance and exit.*
2. *Minimizes accidents to the person and car.*
3. *Reveals available spaces.*
4. *Assures patrons' peace of mind while in theatre.*
5. *Permits ready identification.*

All of these advantages are readily obtainable through a simple organized approach. Modern practice indicates that an average illumination of one foot-candle *throughout* the parking area is sufficient. At the entrance and exit, however, several times this value will unmistakably mark these important locations and help direct vehicular traffic. Lighted signs at these points will eliminate confusion.

Still more light, of the order of 25 foot-candles, is desirable to indicate the walk leading to the box office. In addition, a lighted sign assists in directing the patron to the front or rear lobby entrance. This will be welcomed by those not familiar with the area.

ESTIMATING SOURCES

In general, parking lots can be classified into two groups. *Figure* 1 illustrates the condition where the theatre is flanked by other establishments and an area at the rear, common to the block, is used for parking. *Figure* 2 shows the other arrange-

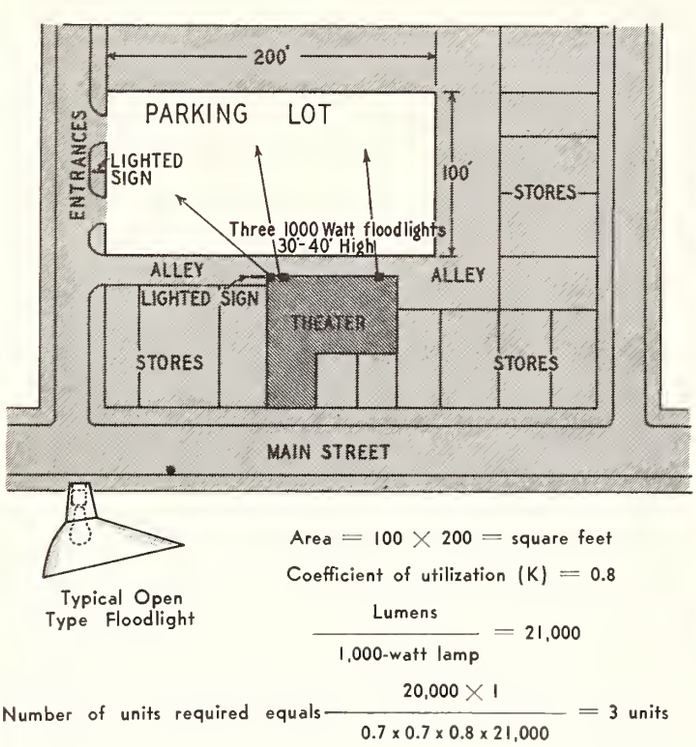


FIGURE 1.—Where the parking lot adjoins the theatre, the building itself often offers suitable locations for the floodlighting equipment.

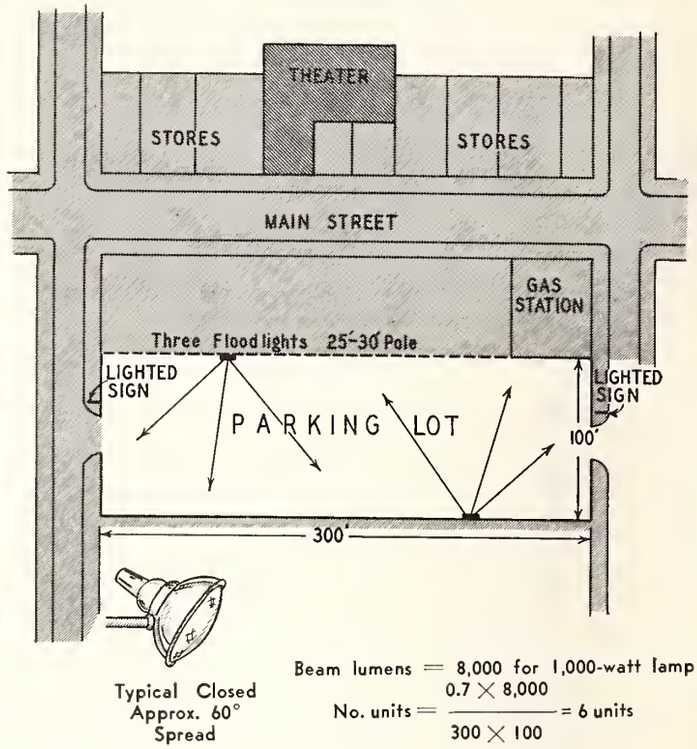


FIGURE 2.—To offer a complete service the theatre parking lot includes floodlighting as well as lighted directional signs.

ment where the parking lot is not adjacent to the theatre. Each of these illustrations include typical types of floodlights which can be employed for either case.

If the theatre adjoins the parking lot, an opportunity often presents itself for locating at least some of the floodlighting units on the theatre building itself. For wider areas, others may be mounted on poles, or possibly on adjoining buildings.

A convenient way to estimate the number of floodlights required is as follows:

First, find the total wattage, by multiplying the area to be lighted (in sq. ft.), by the illumination desired in (foot-candles), times a factor of 0.15.

Second, determine the number of units to be installed by dividing the *total* wattage desired, by the *wattage of each unit.* The units would normally be 500- to 1,000-watt types to produce the amount of light indicated by this calculation.

Third, determine the locations of the units: make a scale drawing of the lot and select positions for the estimated number of units. This is to determine whether the locations selected will result in adequate coverage with minimum shadows from parked cars. Open type floodlights, such as indicated in *Figure* 1, have beam spreads of 90° or higher. Enclosed type floodlights, such as shown in *Figure* 2, have more concentrated beams of the order of 60° or less and provide higher illumination in the area of beam.

The actual number of open-type flood-

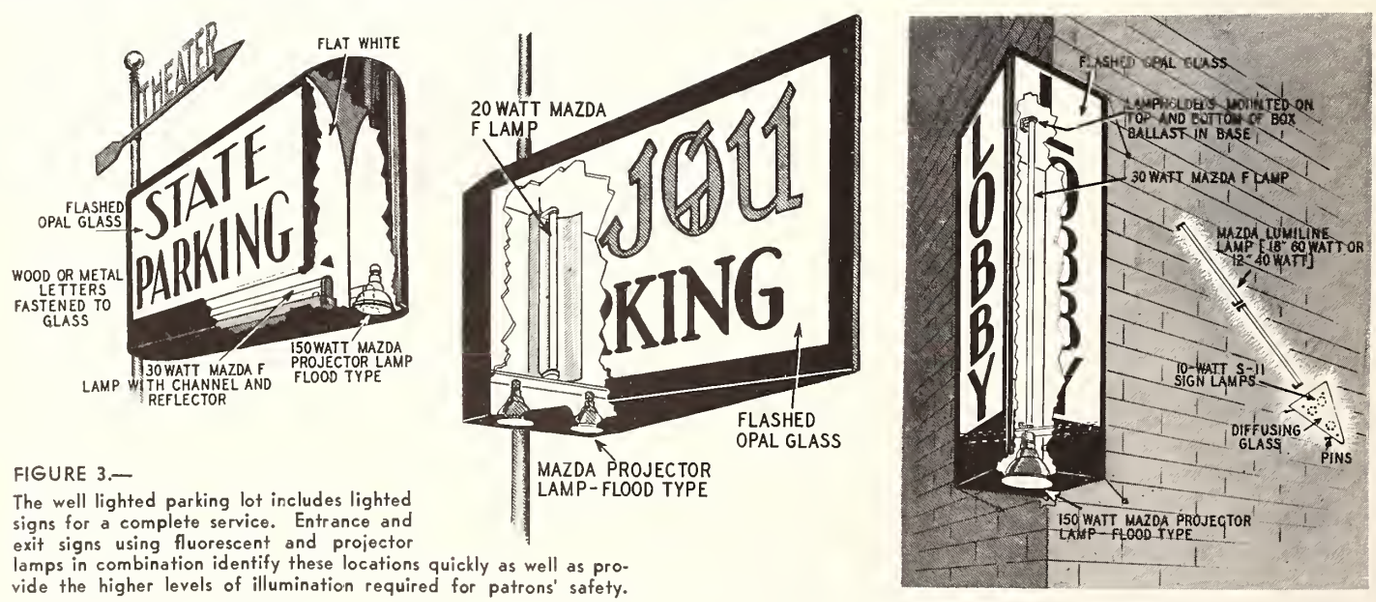


FIGURE 3.—
The well lighted parking lot includes lighted signs for a complete service. Entrance and exit signs using fluorescent and projector lamps in combination identify these locations quickly as well as provide the higher levels of illumination required for patrons' safety.

lights can be determined more accurately by applying the following formula:

$$\text{Number of units} = \frac{\text{Area to be lighted (sq. ft.)} \times \text{footcandles desired}}{0.5 \times K \times \text{light output of lamps in lumens}}$$

Here, K represents the portion of the light from the floodlight which actually falls on the lot. This value may range from 0.6 to 1.0. In the center of a large lot the higher value would apply, while on the edge of a small lot the lower value would be more applicable. In the example shown in *Figure* 1, a value of 0.8 was chosen as representative for the area to be lighted and the type of equipment illustrated.

In controlled beam type of floodlights (60° spread or under), such as the enclosed unit illustrated in *Figure* 2, the number of floodlights may readily be obtained by the following formula, which holds for all units of this type:

$$\text{Number of units} = \frac{\text{Area to be lighted (sq. ft.)} \times \text{footcandles desired}}{0.7 \times \text{beam lumens}}$$

The maintenance factor is 0.7, and the beam lumens represent the amount of light emitted in the beam of the projector. Beam lumens can quickly be obtained from the manufacturer's catalog for the particular unit under consideration.

Floodlights should be located so that glare is minimized. This can be accomplished by using mounting heights of the order of 25-35 feet, and by aiming the floodlights across the lot.

Where it is necessary to direct floodlights *toward the entrance,* they should be aimed downward sufficiently to keep the brightest part of the beam below the driver's eyes.

Several designs for lighted entrances and directional signs are suggested in *Figure* 3. Fluorescent lamps are particularly applicable because of their shape and high light output. Their availability in color makes possible pleasing signs that create an air of distinction and attract favorable attention to the name of the theatre. Projector lamps can be incorporated in the sign to supply the higher levels of ground illumination required at these points. In all of these suggestions the projector lamps are embodied as an integral part of the sign. This minimizes any reduction of light output of the fluorescent lamps during extremely cold weather conditions.

[*H. J. Chanon and R. T. Dorsey are illuminating engineers on the staff of the Nela Park Engineering Department of the General Electric Company.*]



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For Your Convenience — CATALOG BUREAU on Page 50

PARKING LOT PAVING MATERIALS

Describing various reliable methods of finishing the lot according to local conditions and budget

By SIDNEY MAYER
as told to
F. LANGDON MORGAN

FOR THOSE contemplating the construction of a parking lot, it is well to bear in mind that a good foundation carefully laid, though of low priced materials, can later be built up to a permanent investment.

PREPARED BASE

The first step in the construction of a parking lot is a base on bottom layer of cinders, local gravel or crushed stone spread about five inches thick and rolled with a power roller. The cost of this runs from 35c. to 50c. per square yard.

TOP TREATMENTS

Three methods of light top treatments can be used following the initial step—namely, road oil applied ½ to ¾ gallon per square yard, spread hot at 200° or more by a pressure distributor; a topping of cut back asphalt; or emulsified asphalt.

Cut back asphalt is mixed with naphtha, kerosene or fuel oil, which thins it out and makes it easier to apply, thereby cutting cost of labor. This is applied hot the same as the road oil.

Emulsified asphalt can be applied cold with ordinary pouring cans, the liquid spreading together smoothly on its own accord and covering the area automatically. It is available cold in barrels.

With the above three methods the area should be covered lightly with applications of coarse torpedo sand, pea gravel or stone chips, at the rate of 10 pounds per square yard. Costs of these top treatments will vary according to different sections of the country, but will run approximatly 5½c. per square yard (including labor, materials and cover coat) on the road oil; and the cut back asphalt; to 6½c. per square yard for the emulsified asphalt; these prices to be added to the original cost of the base.

PERMANENT DRESSING

The next step toward making a more permanent job of the previously described construction may be accomplished by one of two different methods.

The penetration method consists in laying 1½ inches of graded stone on top of any of the before mentioned completed jobs, bound and penetrated by the use of a bituminous cement, such as emulsified asphalt, paving asphalt or tarvia, made in two or three applications, keyed with stone chips, and finished with pea gravel or sand. Construction of the penetration method is as follows:

1. *Spread crushed stone or broken gravel 1½ inches thick and roll.*
2. *Apply bituminous cement at the rate of one gallon per square yard.*
3. *Spread keystone chips, ¾-¼ inch at rate of 20 pounds per square yard and roll.*
4. *Make second application of bituminous cement at rate of ½ gallon per square yard.*
5. *Apply cover aggregate (pea gravel or chips) and roll.*

This is a low priced method of penetration surfacing, applicable at an average cost of 40c to 65c. per square yard; according to local conditions.

A costlier but neater surface can be obtained by the application of a factory-mixed topping on the prepared base described in the beginning of this article. This consists of an aggregate prepared and coated in an asphalt plant, a mixture comparable to that used by various States and municipalities for highway and street paving. This material may be purchased by the ton from local asphalt plants or paving material distributors. Native rock asphalts may be obtained in certain sections, such as Kentucky rock asphalt, Alabama rock asphalt, and others. The construction method used consists in applying a 1½ inch loose mixture carefully raked to grade and rolled with a power roller. The cost of this method runs from 70c. up per square yard, including materials and labor. The advantage of this method is that it is easier to lay and can be done in sections, thereby not tying up the lot, and it is dustless, enabling the use of painted marking for lanes.

COMBINATION METHOD

Where the cost is too high to pave the entire lot, a combination method can be used, with applications of asphalt for the entrance surfaces and aisles, which bear the brunt of traffic; and with the car storage space done in treated cinders or crushed stone. Where a lot would ordinarily cost $3,000 to pave completely, this combination method can be accomplished for approximately one-third that amount.

[Mr. Mayer is the general manager of the Rock-Road Construction Company of Chicago, which concern has constructed parking lots in many sections of the United States, for theatres as well as other enterprises.]

Parking Lot Problems—

The material on parking lot planning and construction in this issue offers guidance adapted to most local situations; concerning special problems that may arise, Better Theatres will be glad to submit suggestions for their solution. Conditions should be fully described, and the questions be specific rather than general.

•

By CHARLES C. BURTON

IN ORDER to facilitate the handling of parking area construction, and to achieve standards that should hold substantially for any section of the country, I have developed a general method, the specifications of which are detailed in the paving contract. Elsewhere in this issue (Pages 16, 17 and 18), in connection with parling lot layouts, I have dealt with general provisions and considerations. Following are the major specifications I use for paving.

Initially, of course, the turf must be graded into a level, sound foundation, with all weak spots eliminated and any foreign materials removed, and also with provisions for thorough drainage.

BASE COURSE

For the base course, the aggregate consists of crushed limestone, or trap rock, granite, gravel, or blast furnace slag, free from elongated pieces and soft stone or clay. This course is 6 inches thick when rolled down so that it is compact.

The stone is spread on the foundation to a loose depth of 8 inches, with care taken to maintain uniform grading and prevent segregating similar sizes of fragments. The fine material used as filler is either slag or limestone screenings, graded from ¼-inch to dust. After the aggregate has been rolled, the fine dust filler is spread uniformly, not less than 130 pounds to the square yard, over the rolled aggregate, which is again rolled. During this latter rolling, spaces in the aggregate should be filled with the dust filler, and at the same time the whole course should be thoroughly wetted (about 50 gallons of water per ton of stone spread), with the water applied just in front of the roller.

While still wet, the aggregate is treated with asphaltic emulsion. About three-tenths of a gallon should be used per square yard, after which, before the binder has set, clean, coarse sand is spread, about 12 pounds of it to the square yard.

SURFACING

After the sand has been spread, another layer of aggregate is added and uniformly graded, being laid to a depth so that when rolled compact it will not be less than 2 inches thick. This, too, should be watered

while being rolled. While this base is still wet, asphaltic emulsion is again applied, this time using ¾-gallon per square yard, and before it has tme to set it is covered with stone or slag chips (1½ to ¾-inch), laid smoothly and filling all interstices. This layer is then rolled thoroughly, with cross-rolling beginning at the edges and finishing at the crown of the pavement.

It is preferable to open the lot now to traffic for three or four days; the traffic will further pack down the pavement as it exists at this stage, revealing any soft or weak spots that need filling in.

The final surfacing consists in applying asphalt emulsion, or its equivalent. Before this is done, however, the pavement should be swept clean. About six-tenths of a gallon of the emulsion is used per square yard in this application, and it is immediately covered, as before, but now with stone almost entirely of sizes no smaller than ⅝-inch. This layer is rolled compact and another application of asphalt emulsion is made, now using about four-tenths of a gallon to the square yard, and this layer is immediately covered with sand—about 7 pounds per square yard. This covering should then be broomed and rolled

The lot is now ready for traffic. After ten or fifteen days, however, the surface should again be broomed and all excess sand and other loose material be removed. If suitable watering facilities are available, it is a good idea to flush the pavement.

For surfacing I have preferably used "Colas," a prepared material which is mixed with water and applied cold. In using "Colas" there are some variations in the surfacing procedure described above. The 2-inch wearing surface is constructed of an intimate mixture of coarse aggregate, fine aggregate and emulsified asphalt mixed in a concrete mixer or similar device. This aggregate may be made of the same materials named for the base course, or it may be of gravel to which 30% of crushed limestone, trap rock or slag of proper size has been added.

Before the binder course is laid, pure "Colas" is applied as a tack coat, using from two-tenths to three-tenths of a gallon per square yard, and allowed to cure.

The binder mixture should be dumped outside areas on which it is to be spread, and shoveled on to these areas, unless approved mechanical boxes are used for spreading. The mixture is raked, leveled off and smoothed out, then rolled compact, after which it should be cross-rolled. When it is set, the lot can be opened to traffic. This binder course requires at least 150 pounds of the mix per square yard.

After traffic has effected further packing, a top mix of the "Colas" is laid to a depth of about 1 inch. This mix should be hand-raked and cross-rolled so that it is thoroughly compact. After it is cured (about 24 hours), this layer is scaled with pure "Colas," using ¼-gallon per square yard, and after this has set, the lot is opened to traffic.

A period of from six to eight days is sufficient for this surface to be used before it is broomed clean.





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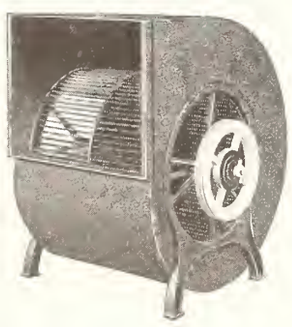
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Tuning Up the Refrigeration Plant for Last Half of Season

• Offering midseason suggestions for making sure that the air-conditioning system is in condition for trouble-free operation during remaining warm months

By CARL F. BOESTER



CARL F. BOESTER

NOW THAT many of the refrigeration plants in theatre air conditioning systems around the country have been operating for a while this season, there are undoubtedly some which have developed operating difficulties. The following suggestions are made with a thought of correcting them.

It must be remembered that the compressor of a refrigeration system gets more use and abuse in one season's operation than does the engine of an automobile in several years of use. It is only natural, then, that this equipment should be given maintenance consideration at least equal to that given an automobile. For example, it should have its valves cleaned and depending on the type, the valves should be replaced or relapped or reground, as the case may be; for with worn valves your compressor bypasses a certain amount of hot refrigerant gas, and in so doing seriously heats up the compressor, which in turn breaks down the lubricating oil and causes the formation of carbon, to say nothing of wear on the piston rings and piston walls as a result of poor lubrication from broken down lubricating oil. The result is that your compressor does not have the zip and capacity it had.

COMPRESSOR

We recommend that you have a service mechanic carefully check off the suction and discharge valves of your compressor. And while he has the compressor down it wouldn't hurt to have him examine the piston rings to see that refrigerant gas is not by-passed to the crankcase of the compressor during the upstroke of the pistons. Also, it would be a good time to examine the seal on the crankshaft of the compressor to make sure that it is perfectly smooth and well lapped, therefore in a tight position at all times, so that no refrigerant gas is lost from the system at this point.

With the development of the newer types of lubricating oils for compressors, it is quite safe now to operate compressors at a higher speed, and if you thoroughly wash out the compressor crankcase and all parts with carbon tetrachloride and replace it with the newer lubricating oil, you can speed up the compressor if the capacity of the system is not quite adequate. There are definite limitations, however, on the speed-up, and your service man should be consulted in this regard. The limiting factor is the capacity of the valves of your compressor to handle the volume of gas under the speeded-up conditions.

You will have to have your service man or electrician check to make sure that your motor isn't overloaded if you do speed up.

is the air in your theatre *sweet*?



You know this fact as well as your competitor:

You must create and maintain an atmosphere in your theatre that is *comfortable* and *healthful;* otherwise you are bound to lose patrons. Objectionable odors . . . drafts . . . improper humidity and temperature—these are the bugaboos of *any* man's box office.



WHAT TO DO ABOUT IT: Just do what the Walt Disney Studios and thousands of theatres throughout the country did. ONE: Call in a good local contractor or consulting engineer. TWO: Insist that the equipment you install is top-notch and dependable—like equipment by *General Electric!*

You can get the complete equipment—all the apparatus you need for a complete system—from G-E! There is a size and type of General Electric Air Conditioning equipment to meet *your* needs—to give your patrons the comfort they demand. G-E condensing units, for example, are available in varying loads. By using multiples of 20. 25. 30, 40, 50 or 60 hp.. economical operation is obtained for theatres of all seating capacities. General Electric equipment is reasonably priced—low in operating cost—dependable!

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*Name*_____

*Address*_____

*City*_____ *State*_____

GENERAL ELECTRIC

Or, for example, if you have a 10-horsepower motor you could trade it in for one of 15-horsepower capacity. A reconditioned used 15-horsepower motor should certainly work pretty well if you can't afford a new one.

SYSTEM MOISTURE

If you are having some difficulty with moisture in your system, we would suggest the installation of a dryer containing Silica Gel as the drying agent (particularly if Freon is the refrigerant) for the absorbtion of any moisture that may be in the refrigerant. If dryers are used in the liquid line, they should very definitely be left in the line *not more than two or three days,* for they offer considerable resistance to the flow of refrigerant and can cut down on the capacity of the system. Further than that, the small particles of the drying agent can clog your strainers or expansion valves if left in the line too long.

The best place to quickly get moisture out of a system that has acquired moisture between the expansion valve and the suction inlet of the compressor, is to put a very large dryer charged with Silica Gel in the suction line. These dryers can be used over and over again by simply removing the Silica Gel drying agent from the shell of the tube and heating it up to 350° or 400° on a stove and immediately replacing it into the dryer *while it is still hot,* which makes sure that it doesn't absorb additional moisture from the air while cooling down, something it can very easily do.

VALVE CONDITIONS

For the benefit of those who have been complaining about their compressors being overloaded in hot weather, or their safety controls shutting them down, there has been recently placed on the market several good control valves known as hold-back valves, which are nothing more than pressure regulating valves that prevent more refrigerant vapor from getting to the compresor than the compressor can handle at the speed at which it is operating and for the horsepower of the motor. These are a very worthwhile investment, for on a hot day air blowing over the cooling coil vaporizes the refrigerant faster than the compresor can pump it out of the coil, causing overloading of the compressor.

If you are experiencing any trouble with expansion valves, we think one of the best investments you could possibly make would be the use of the new multi-outlet type of valves, which should forever correct your difficulty. We discussed such valves in these columns recently [*"New in Equipment," May 31st issue*]. We would also particularly urge that regardless of what type of expansion valve is used, the insert type of remote bulb be employed and so ordered when getting a new expansion valve, for this gives you far closer control than you can otherwise obtain, therefore much higher efficiency in the performance of your system. It prevents the "starving" and also the overloading of your coil, by metering the refrigerant under the varying load conditions that are imposed on the cooling coil.

Don't overlook simple things like the amount of dirt that may be on the filters ahead of your cooling coil if you feel that you are not getting the capacity you require. If of the throw-away type, the filters should be replaced, if of the cleanable type, they should be cleaned.

When was the last time you oiled the motor that operates the blower discharging air to your theatre? This should be done once a month.

CONTROL EFFICIENCY

If you are experiencing any difficulties with controls, a service man experienced in taking care of such devices should be called on at once to remedy the trouble, for there is nothing that will save you a greater amount of money than the efficient operation of controls. They were put there for the one purpose of regulating the amount of refrigerating effect, and if you have them rendered inoperative, or incapable of operating according to requirements by blocking them open or closed with a piece of wood, you are certainly taking money rapidly out of your own pocket. By using manual operation you certainly cannot have low operating costs. Controls were put there *not* to make it easy on you (which, of course, they do), but primarily to save you money in operating costs.

PRESSURE RELIEF VALVE

One of the most important things to do every year is to make sure that your refrigeration service engineer or maintenance man checks your pressure relief valve to see that it is not corroded and that it releases at the pressure for which it is set to release. It may be removed from the system while the system is pumped down and checked for pressure release with air pressure or CO_2 gas. If you ever had a fire in your theatre and your pressure relief valve didn't function and some portion of your refrigeration system, piping or otherwise, gave way, a deadly gas would be released as a result of the Freon coming in contact with an open flame. All pressure relief valves, regardless of the refrigerant, should be vented to the outside of the building, and if yours isn't have it made so before the insurance inspector makes you do so.

Gauges are an important part of your refrigeration plant; they are there for the purpose of indicating whether or not your system is operating up to par. It is well to have your service man check these occasionally to make sure that they are not corroded and thereby not registering properly, or that they are not stopped up with dirt.

Some States require that leak alarms be a part of refrigeration systems; these operate when the refrigerant charge gets below a predetermined amount. Be sure that this equipment is in working order.

VALUE OF SIGHT GLASS

One of the handiest little gadgets to have in any refrigeration system is a sight glass. A lot of refrigeration service men and installation mechanics, and particularly refrigeration contractors, do not like to use them because, if *improperly* installed, they may be just another source of refrigerant gas loss; however, the newer types now available are more or less leakproof, and by installing them in your liquid refrigerant line (if the latter is too large, install them in the liquid line ahead of the expansion valve) you will be able to determine whether or not you have liquid at all times going to your expansion valves, because if you have a mixture of refrigerant *gas* as well as *liquid* refrigerant, you are definitely not getting all the capacity out of your equipment that you should.

If you see gas bubbles passing through the sight glass, it means that you have too small a refrigerant charge, or that there is some restriction in the liquid line, such as a dirty strainer. An obstruction causes a pressure drop, thereby an expansion of part of your liquid refrigerant into gas. And if a hand shut off valve is not wide open, expansion is caused. Sometimes too long or two small a refrigerant line will cause the same pressure drop with the resulting expansion of the gas, which materially cuts down on the capacity of your system. A sight glass will always indicate when and if there is a drop and give you the opportunity to correct it.

Any time there is any refrigerant gas passing through the expansion valve, it displaces the amount of liquid refrigerant being handled through this valve, which impairs the capacity of your system. Such refrigerant gas also passes through the expansion valve orifice at tremendously excessive velocities, which tend to erode and eat away the seat of the expansion valve, which renders this control inoperative.

VALVE PACKING; STRAINERS

Don't fail, in the usual course of maintenance, to check the packing of the various valves of your refrigeration system, because after they have been opened and closed a few times the packing becomes loose and regfrigerant gas leaks out at these points. Frequently tightening up the packing gland nut will save money in lost refrigerant.

It is kind of silly to have to mention that strainers in refrigerant lines should be cleaned at least twice a year, but some people think they are put there for ornaments rather than for utility, and we must mention that these devices are put in the system to catch dirt and must be clean!

Some times vibration can work pipe joints loose, so it is not a bad idea to occasionally go over the pipe joints of your refrigeration system with leak detectors. If you don't have a leak detector yourself, make up a good mixture of soap suds and

go over the various joints with these suds, brushing it on, and you will be able to detect any leaks. A thin film of heavy oil around such joints likewise will show up bubbles if there are any leaks. Be sure to wipe the oil or soap suds off after you get through.

ADDING UNIT COOLER

Some of the older equipment using water for condensing, is probably beginning to give high operating costs because of the fact that the lime in the water is cutting down on the efficiency of the shell and tube condenser, or the coil and shell condenser. If you do not have a cleanable type condenser, one way to offset this loss of capacity is to use one of the various types of unit coolers in series with your condenser. A unit cooler is nothing more than a fin coil with a fan blowing over it, and they are most always used for cooling purposes in stores, cafes and the like that do not have central air conditioning equipment. These unit coolers are obtainable with proper headering so that they can be used as condensers. As air cooling condensers they materially add to the capacity of your system and have practically no operating or maintenance cost. As a matter of fact, the installation of such a unit makes big saving in your water costs.

DEVELOPMENTS IN EQUIPMENT

Descriptive reports of air-conditioning, ventilating and heating products and comment on their application

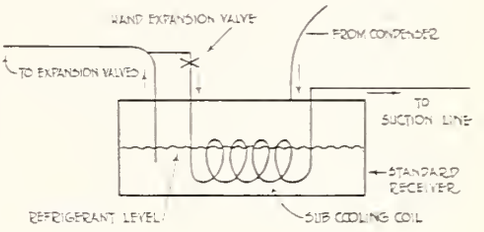
REFRIGERANT PUMPS

The Charles Lewis Pump Company of St. Louis, has recently announced the development of pumps for circulating various types of refrigerants. These materially increase the capacity of the shell and tube coolers, which in larger theatre installations are used for cooling the chilled water that is circulated to air washers. By circulating the refrigerant at high velocities through such shell and tube water coolers, greatly increased capacity can be secured at a nominal expense of power.

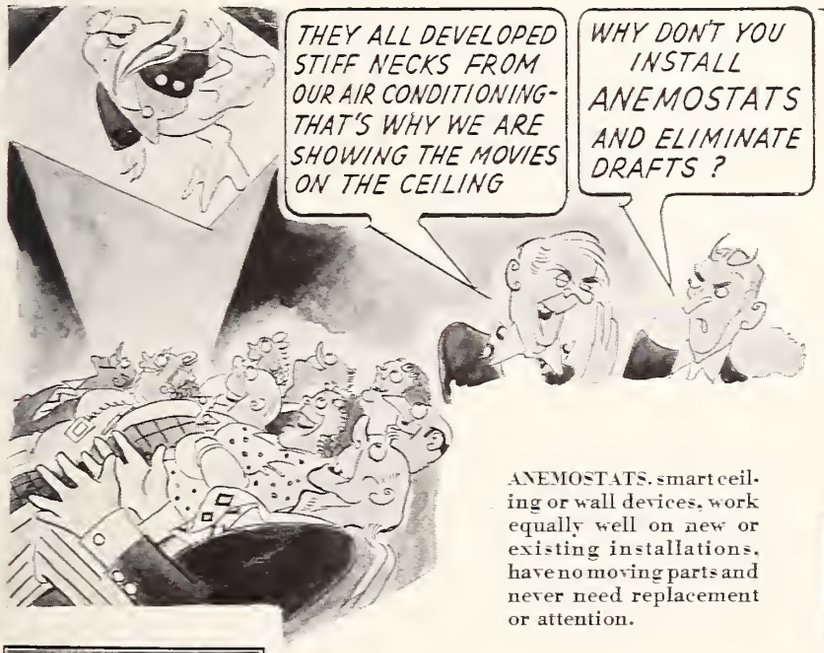
Another use for these pumps is in the case where the design engineer made a mistake and selected too small a liquid refrigerant line, which materially affects capacity. By installing these pumps and forcing the liquid refrigerant through the undersized lines, much of this difficulty can be overcome. As a matter of fact, in the early days of theatre installations there were no reliable data as to what size refrigerant lines should be, and many of the theatre systems have undersized lines.

REFRIGERANT SUB-COOLER

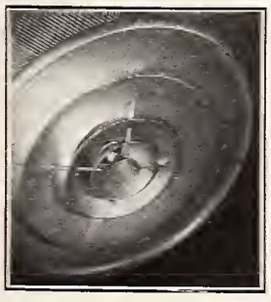
If you have an enterprising service man, he can make up a refrigerant sub-cooler according to the illustration here shown. This device is nothing more than a separate little receiver in which a reasonable



amount of copper coil is placed. By expanding a small portion of refrigerant gas through this coil, the remaining liquid refrigerant going to the cooling coil is cooled sufficiently to help materially in increasing the capacity of the liquid lines. As shown, a hand expansion valve is used to control the amount of sub-cooling. —*C. F. B.*



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ANEMOSTATS, offer you a definite means of insuring the comfort of your patrons against objectionable air distributian.



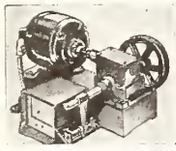
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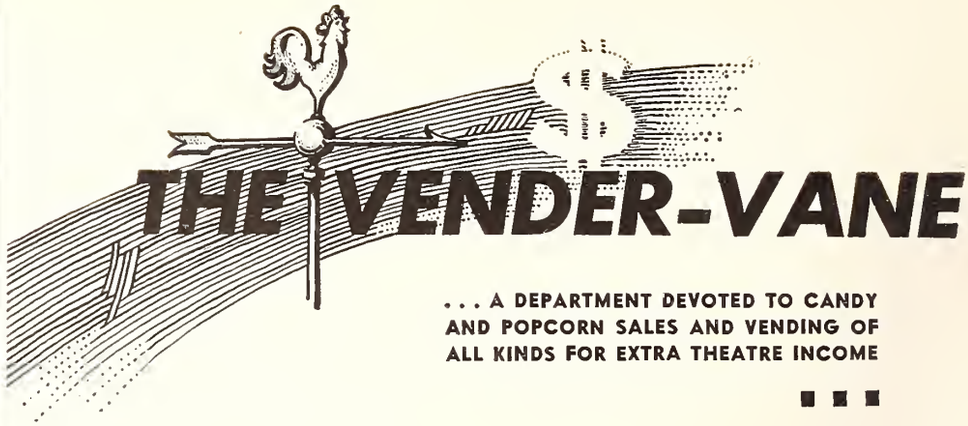
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. . . A DEPARTMENT DEVOTED TO CANDY AND POPCORN SALES AND VENDING OF ALL KINDS FOR EXTRA THEATRE INCOME

■ ■ ■

A Simplified Method of Keeping Vending Accounts

• Presenting a form covering sales and inventory of candy and miscellaneous merchandise, and popcorn, providing a convenient record for the bookkeeping needs of the average theatre

THE VENDING of candy, popcorn and other confections and refreshments in the theatre adds yet another operation to keep track enough in the exhibitor's bookkeeping system. While really a supplementary department of theatre operation, confectionary vending is a revenue-producing function; at the same time, it departs from regular functions sufficiently to introduce bookkeeping factors not covered in an accounting system normally set up. It is a separate classification in the theatre bookkeeping system, but of course should be ultimately integrated with it in order to have the books give a complete and accurate picture of operations.

In developing a bookkeeping method for vending operations, one is of course confronted with the wide divergence in the requirements of management, extending from a circuit of several hundred theatres to a single property. Circuits develop their own methods, each according to its own peculiar requirements. The method represented in the form on the opposite page is intended as a simplified system adapted to the needs of individual theatres. In some instances, however, it will serve groups of theatres, particularly small ones.

The main object in the development of the form presented has been to provide a means of keeping a complete record with the greatest convenience. The form is divided into two main classifications—one for candy, gum and similar packaged goods that may be dispensed by either an attendant or a machine; the other for popcorn, which is always dispensed by an attendant, may involve more than one price, and has an inventory covering a number of items. In either case, the function of each column is explained on the form, including transference of the figure (note asterisk) for total popcorn sales to the main body of the form to be added to the total sales of other kinds of merchandise.

PROVING OF TOTALS

At the bottom of the sheet is a section entitled "Reconciliation." This is very important. The *proof total* should exactly equal the *grand total* in Column G. At the end of some period (a number of weeks) it will be necessary to reconcile all *net cash collected* with the *total sales* because of the shortages or overages which will occasionally occur, and also to account for any slugs that may have been introduced into machines.

Incidentally, the *Machine Number* column provides for keeping track of the business done by an automatic vending machine, and in theatres having more than one machine, particularly to sell the same kind of merchandise, this identification on the books will show the good and the poor revenue-producers. If they are of different location in the theatre, one might change the location of a poor producer to see if this is not the cause of the deficiency; also, if the machines are of different designs, one may thus be advised to consider replacement, especially if the poor producer is an old model.

The form as printed on the opposite page is of a size comparable to that of similar forms used for reports and bookkeeping records—that is, it makes a sheet of convenient dimensions. It may be enlarged somewhat, however, particularly if space is desired for more items than have been provided for in the printed form. In reproducing the form a sufficient number of spaces could be added by cutting the form

(*Continued on page* 30)

WEEKLY CONFECTIONERY SALES REPORT

THEATRE _____

ADDRESS _____ DATE (week ending) _____

Description of Item	Machine Number	(A) Previous Inventory	(B) Received During Week	(C) TOTAL (A plus B)	(D) Present Inventory	(E) Pieces Sold (C minus D)	(F) Sales Price Per Item	(G) Total Sales (E times F)	COMMENT
							TOTAL		

TOTAL POPCORN SALES* _____

GRAND TOTAL

RECONCILIATION	
Net Cash Collected	
Shortages or Overages	
Slugs	
PROOF TOTAL	

POPCORN:	Corn	Boxes	Seasoning	Salt
PREVIOUS INVENTORY				
RECEIVED DURING WEEK				
INVENTORY END OF WEEK				
SALES 5c BOXES (net cash)				
SALES 10c BOXES (net cash)				
TOTAL SALES*				

Certified Correct _____

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just above the heavy line for the "Total" (not "Grand Total"), pasting the form on a piece of white cardboard and ruling in with a pen the number of additional lines wanted. Of course, it would be entirely feasible, in situations to which such a simplified system is applicable, to use more than one sheet for a single week's report, carrying the totals through, and recording the final total and effecting the reconciliation on the last sheet, and stapling the sheets together.

REPRODUCING FOR USE

Reproduction of the form has been referred to. This may be conveniently and inexpensively accomplished by either the photographic-offset method, or that of photo-engraving. The former is likely to be the cheaper; however, it is not available in every city, and probably not at all in small towns. If this method is used, one should make sure that the reproduction is on paper that will take ink without blurring.

The photo-engraving method is that which newspapers employ for reproducing line drawings. Weekly papers and printing job plants in the smallest towns do not always have facilities for making photo-engravings, but they usually have such a service situated in a nearby city and can readily supply engravings to their customers. To set the headings and designations in type, and to put it together with rules according to the form incurs a substantial charge, and the result is not likely to be as good as the form here printed. By having a photo-engraving made, it is necessary only to turn it over to a printer for the printing of as many sheets as desired, and the composition charge is eliminated. The photo-engraving remains the property of the exhibitor for reuse when an additional order of blanks is needed.

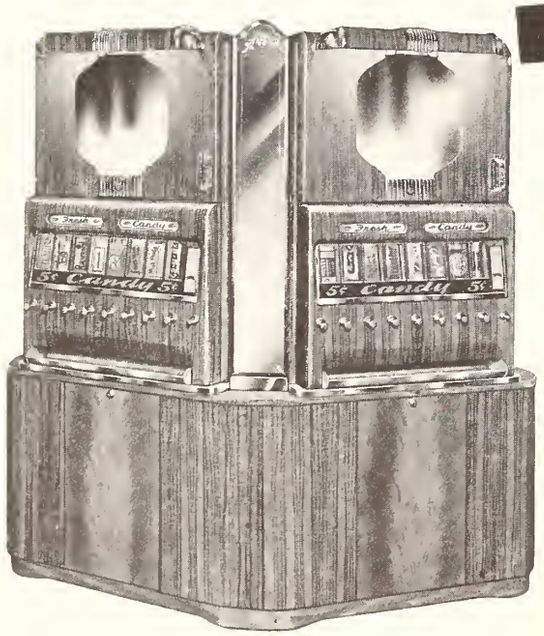
In keeping continuous and accurate track of vending operations, a carefully made inventory record must be maintained. For inventory of candy and other items except popcorn, *Column A* provides for recording of the last inventory (brought forward from the sheet covering the previous week); *Column B* is for entry of purchases made during the week; and *Column D* records the inventory at the end of the week covered by the current sheet. In *Column B* record only actual receipt of merchandise, *not* orders which have not yet been delivered.

For keeping track of popcorn stocks, space is provided at the bottom of the sheet, with columns accommodating inventory on boxes, salt and seasoning as well as corn (use of which is in accordance with the method of ordering). The popcorn sales record is separate from the inventory, the total sales figure going into *Column G*, as indicated in the form.





Two interesting "refreshment booth" arrangements, combining candy display with floor-model Manley popcorn machines. The scheme above is in the Princess theatre, Milwaukee; that below, in the Linden Circle, Malco house in Memphis, Tenn.



Univendor Deluxe Theatre Model

- ★ 16 selections
- ★ 320 bar capacity
- ★ Heatless, fluorescent lighting of top panels and display windows
- ★ Equipped with perfected slug detection
- ★ Tamperproof
- ★ Front opening storage compartment in base

Modernize your theatre

Please more patrons

Increase your revenue

with

UNIVENDOR

Univendor's rich, warm finishes and handsome lighting dress up your lobby . . . harmonize with the finest decorations.

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Here's what THEY SAY about MANLEY POPCORN MACHINES



A MANLEY MACHINE INCREASED THE NET OF OUR SMALLER THEATERS 25%—WHICH IS EQUIVALENT TO DOUBLING MY BOX OFFICE ATTENDANCE



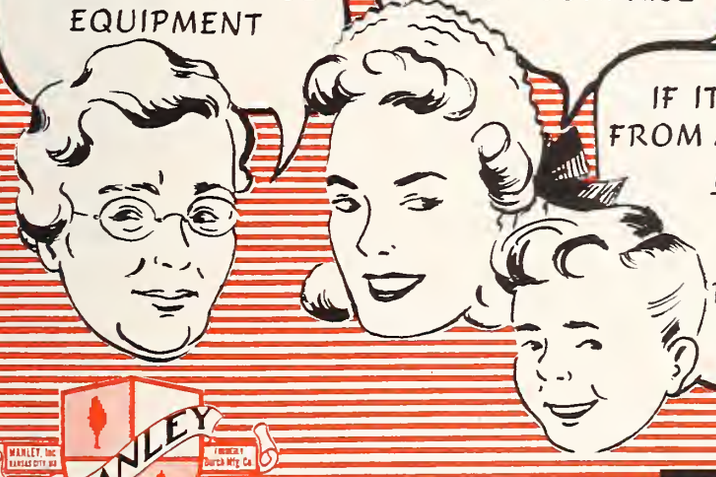
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New MANLEY *Lifetime Model* Super-Electric POPCORN Machine

MY FAMILY APPRECIATES DELICIOUS, HEALTHFUL POPCORN FROM SPARKLING CLEAN, BEAUTIFUL EQUIPMENT

ADDS LIFE, COLOR AND SHOWMANSHIP TO THE LOBBY, AND SERVES POPCORN SO DELICIOUS THAT EVERY KERNEL IS A FLAVOR SURPRISE



IF IT'S FROM A MANLEY MACHINE IT'S THE BEST POPCORN IN TOWN

THE MANLEY WAY IS INSURANCE OF SUCCESSFUL MONEY-MAKING OPERATION



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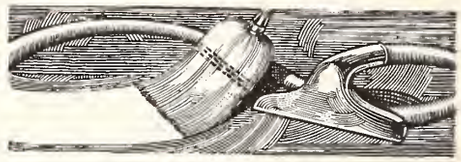
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CLEANING AIDS & METHODS

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Discover Dirty Conditions Before Your Patrons Do!

Some suggestions—on responsibility—and on methods

By SAMUEL BRAVERMAN

I EXPECT that many an exhibitor, as he reads these lines, will have the thought pop into his head, "But not my theatre!" Yet it's an odds-on bet that his theatre will be as culpable as any. I get around among theatres constantly, and in the course of any such tour, which covers houses small and large, circuit and independent, I will run into conditions which would warrant the question, "Do you keep horses in here?"



SAMUEL BRAVERMAN

I recall a sorry adventure in such a theatre during a recent hot spill. The feature on the screen happened to be one which I had wanted to see, so I sat down in the auditorium to watch it. I was in my shirtsleeves, but soon began to perspire. Then I noted a couple of men fanning themselves with a newspaper. I became too uncomfortable to sit there longer, so went out into the foyer to get on with my business. I asked for the manager. He was not around. Yet this was 8 o'clock Saturday night!

Now a theatre, even a small one, represents a sizeable investment—on an average, $50,000, anyway. Why do we jeopardize such properties with managerial indifference? The pictures we present mean much, but not absolutely everything. You know, people can get their pleasure in many other places than theatres these days. By and large, the exhibitor has relatively little choice in the pictures he shows. There are only so many to choose from; but he can determine for himself, without limitation, what condition he will keep his theatre in. And the newest and fanciest of theatres cannot keep its public, at least to the extent of its full potentialities, if it does not have ventilation and a state of cleanliness which prevents odors, and the neatness which demonstrates responsible management eager to be a good host.

The person in immediate charge of operations, be he the owner or a manager, cannot afford to leave direction to subordinates in the majority of cases. He has got to be on the job during the important operating hours, *seeing to it personally* that operating policy and the tasks laid down by that policy are carried out. And reports from the staff are just that—reports from somebody else. To *know* whether there are odors, and to learn where they come from, he must walk around in the theatre, put himself in the patron's place, observe by eye and nose what the patrons of his theatre encounter.

The staff is as neat as the management insists that it be. Serving the public, with many hundreds of people coming into it daily (we hope), a theatre does not remain clean and neat long after the daily maintenance routine has been completed, therefore the staff cannot be allowed to think that, once the routine job is over, there is nothing more to do about it until after the last performance. The staff should have a *sense* of neatness, and this is best imparted to it by a boss who has it himself, and who they know is keeping a wary eye out for presence of odors, for pieces of paper and matches on the carpet, for sand urns dirty-looking with a heap of cigarette stubs, for sloppy toilet rooms, etc., etc.

Neatness covers a lot of the effects of use and time; cleanliness is a fundamental rule of showmanship.

•

Care of Brooms

RECENTLY an inquiry came in to the effect that the writer was having trouble finding a broom that stood up (this difficulty has in fact been implied

in a number of inquiries on cleaning materials).

It should be borne in mind, when purchasing a corn broom, that there are cheap brooms more or less classified as being of corn, but actually are of other types, such as straw and rush. These latter types may be suitable for housework, but not for the heavy duty service of a theatre.

And even a genuine corn broom of good quality will not stand up if it is not taken care of. It should not be kept in a warm, dry atmosphere, which saps all the moisture out of it, making it brittle so that the tufts break off.

It is also advisable to put a band or stocking around the shoulder of the broom to keep it from spreading too much. The better brooms, of course, have five or six sews, or wire bands.

It is a good idea to dip the broom once or twice a week in water, for five minutes each time. After doing this, allow the broom to remain unused overnight to give it new life and flexibility.

•

Exterminating Mice

THE FOLLOWING is substantially the reply given in recent months to inquiries from exhibitors having trouble with either mice or rats. The last two came in within a few days of each other, so perhaps the suggestions given in our answers will prove of general interest.

There are a number of more or less effective methods of exterminating rats and mice, including traps and rat-pads; but we think a method best adapted to the situation is so-called rat- or mouse-seed (it is available under various trade names and consists in certain grains like canary seed treated with a poison.)

Sprinkle this seed along the walls throughout the theatre, including backstage, basement, storage rooms, etc. Two or three pounds should be enough in average cases. Both rats and mice are fond of this food; about a half-hour after eating, they get a burning sensation in the stomach and seek water, and of course the water places of rats and mice are usually around sewers, and experience shows that the pests die in such places rather than in or around the theatre. Keep this poisoned seed distributed in the theatre for a week or two, in which time, if the conditions are not too extraordinary, the nuisance should be well in hand.

It is of course important to determine what is bringing in the pests. They go where there is food; therefore, the theatre must be kept clean, with all candy, popcorn, crumbs from any workmen's lunches, etc., thoroughly removed every day. It also frequently happens that there is a grocery store, butcher shop or meat packer near by; if so, one must be vigilant, while it would be well to engage the co-operation of those who operate the food establishment.

Red squill is effective, but is relatively costly; moreover, it does not cause the rodents to seek air or water. Trapping can always be resorted to, but rats have been known to escape from traps, while for either mice or rats trapping in a building like a theatre makes quite a chore of the matter.

[Samuel Braverman, formerly a manager of theatres for both circuit and independent operators, now specializes in maintenance supplies for theatres and similar buildings.]

Due to unforeseen conditions calling Ben Schlanger away from his office for an extended period, the second article of his series on theatre layout and auditorium forms, scheduled for this issue, has had to be postponed because of inability to complete necessary drawings.

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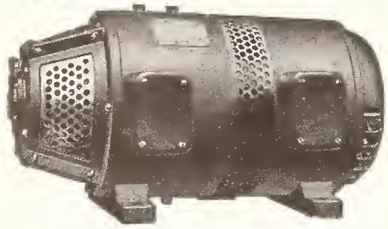
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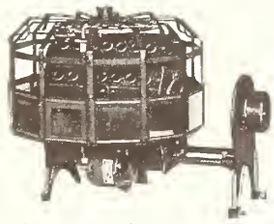
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A LINE O' LAW OR TWO



Basic Rules of Contract

By RUDOLPH ALLEN
Member New York Bar



HOW often in daily business contact does one hear the expression, "It's a deal." This, of course, means that two persons have arrived at a definite understanding in relation to some business matter. Legally, however, the significance of the words, "It's a deal," carries with it the definite implication that a valid and binding contract had been arrived at.

It is as simple as all that—and yet no field of law is more confused and difficult than the one pertaining to the obligations of contracts. As a matter of fact, many lawyers otherwise relatively unlearned in the law, have established for themselves successful reputations because of their ability to seek out loopholes in supposedly strong contracts in order to save their clients from inordinate losses.

There are two kinds of contracts, oral and written. Both are binding in every respect, except that so far as oral contracts are concerned, the law has placed certain restrictions against them. Thus, for example, an agreement to sell land must be in writing. There are many more deterrents to the efficacy of oral contracts too numerous to mention here. Suffice it to say that the most obvious objection to an oral agreement is that it is most difficult of proof, since it is one man's word against another, with no tangible evidence to substantiate the spoken word.

Experience has proved that the most difficult contracts to break are the simple ones, providing, of course, that all the necessary requisites of a valid and binding contract are present. In the first place, a workable agreement must indicate a genuine meeting of the minds of the parties. The subject matter must be clearly defined, and the details of the execution of the agreement must be set forth with clarity.

Where an agreement omits the element of time, the law always presumes that a reasonable time was intended. The parties, however, may make time the essence of a contract by making a specific provision in that direction.

An agreement to be accepted as a contract must conform to certain very simple and ordinary rules. There must be what the law calls (a) **an offer** and (b) **an acceptance.** This so-called offer and acceptance may be accomplished by correspondence, by the commission of an overt act, orally, through an advertising medium, a telephone conversation, and many other ways.

There must be embodied in the agreement some definite **consideration** for the execution of a promise by one person for a promise by another. Thus, if "A" agrees to do something for "B", but "B" does nothing for "A", there is no consideration, therefore no contract. Most contracts start out by stating, "In consideration of $1.00 and other valuable considerations." These words have the effect of establishing a consideration on its face.

There are many forms of consideration accepted in law other than money considerations. For example, forbearance to sue or to contest a Will, or to foreclose a mortgage are accepted as valuable considerations to sustain a contract.

There is, of course, the absolute and necessary requisite that a contract, to be binding, must be entered into without threats or force or undue influence, and without misrepresentation or fraud, and a contract cannot be against public policy. When agreements are made under circumstances which prevent a true meeting of the minds, the law will set them aside and treat them as a nullity.

Although contracts as above indicated are voidable, the injured party may ratify the agreement by acting under the contract after it has been made. In such cases, the contract will be considered valid even though in its inception it may have been treated as an illegal agreement.

In conclusion, let it be said that in the absence of fraud or mistake, a contract, however burdensome in execution, must govern. The law will not excuse a party because he did not foresee a hardship, or that the carrying out of an agreement will cause him to sustain severe losses. It is not the function of the courts to make new agreements for parties, but to enforce contracts according to their true intent and meaning.

While Better Theatres cannot perform the service of legal counsel, inquiries from readers are invited and will be answered as fully as permissible.



SELECTING LAMPS

ADVANCES MADE in recent years in lighting devices give us a large variety of lamps to choose from in the lighting of a motion picture theatre. As a matter of fact, there are so many different types of lamps available now that there is likely to be a certain amount of confusion in the minds of exhibitors as to which types to use for the various requirements. The proper selection of the type of lamp should be made based on:

1. *Efficiency of the lamp (power consumption in relation to lumen output).*
2. *The color characteristic of the light source.*
3. *The shape and design of the lamp in regard to fitting into the decorative scheme.*

The most efficient lamp is not necessarily the most desirable lamp in every case. For example, fluorescent lamps are highly efficient and exceptionally well adapted to use behind changeable letters and for concealed lighting where a high output is the major requirement. However, where general room lighting is required, and colored light is not wanted, this type creates a cold feeling.

Combining Lamp Types

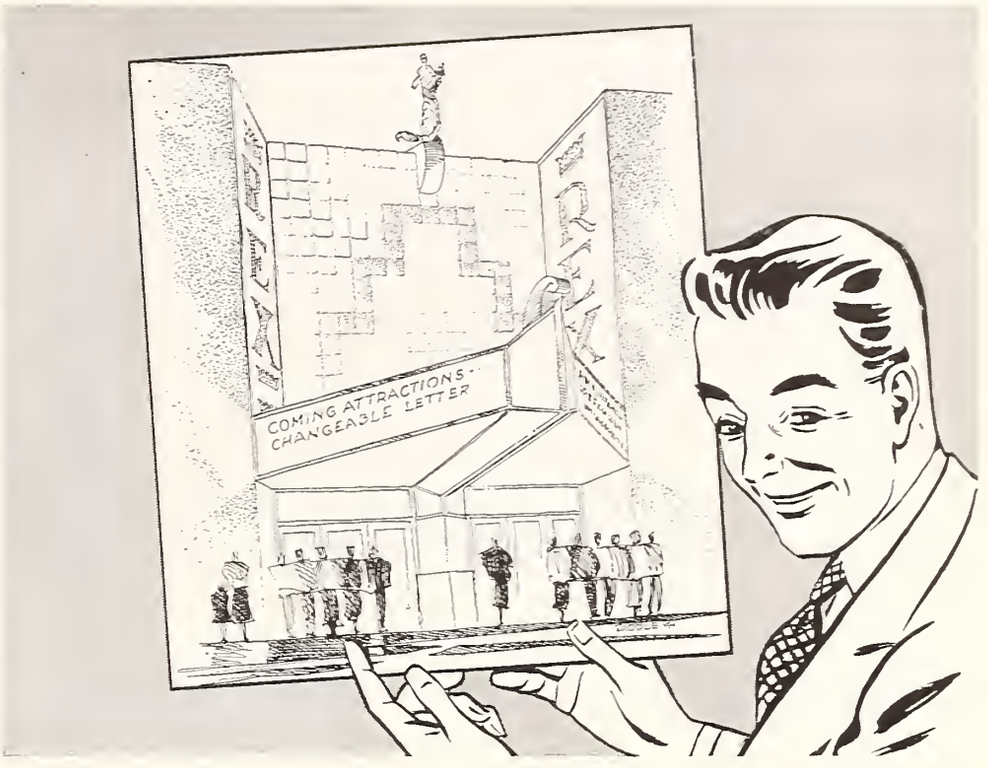
There have been successful installations, however, where the fluorescent lamps are used in combination with incandescent lamps to produce a certain color effect. Such combinations are desirable for the lighting of lobbies and foyers.

The filament tube lamp, an incandescent light source, shaped similarly to the fluorescent lamp, can be suitably adapted to a combination with fluorescent lighting due to the similarity of shape.

The lumiline lamp is an incandescent light source of narrow diameter and therefore is well adapted to limited space.

Color Illumination

All of the lamps which are specially coated for giving colored lights are highly inefficient due to the applied color coating. Where the effect of color *is* important, and the amount of actual light is *not* important, continuous neon tube lighting is efficient, but in this instance there is the disadvantage of not being able to put such lighting on a dimmer system. [This has been done; however, the method employed has not been generally approved.—ED.] Where colored light is desirable on a dimmer system, the most efficient type of lighting consists of incandescent lamps designed as flood or spotlights with the reflectors incorporated in the lamps.



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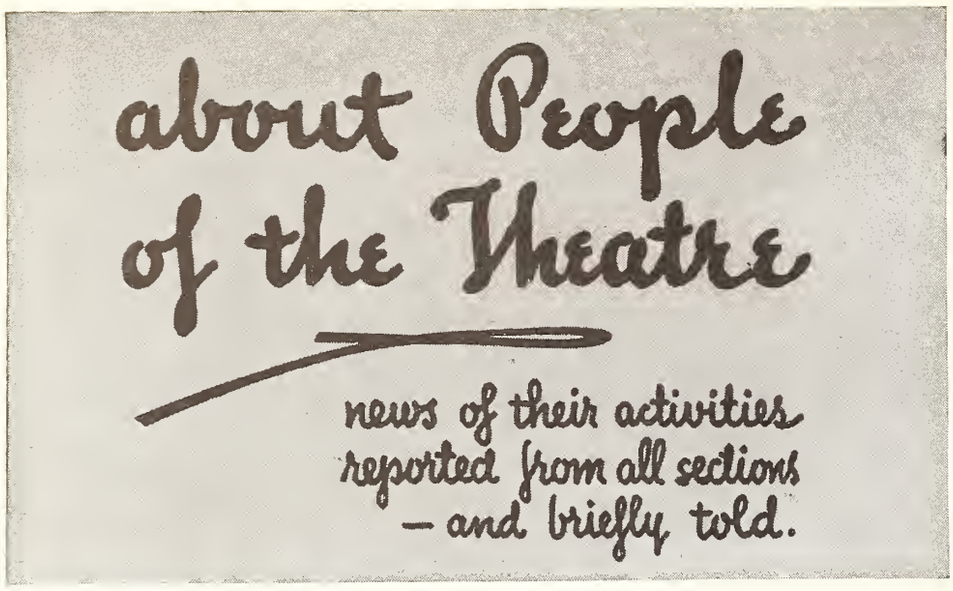
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The Blumenfeld Circuit, operating theatres in northern California, has called for bids for a theatre to be erected on K Street, in Sacramento.

GEORGE L. RAPP, who before his retirement was a member of the architectural firm of C. W. & George L. Rapp, Inc., Chicago, died July 17, on his estate near Mellen, Wis. Injuries received in a fall there were said to have been responsible for his death. The Rapp firm designed many well-known theatres throughout the country, among them the Chicago in Chicago, and the Paramount in New York.

PETER PERAKOS has completed installation of a cooling system in the State theatre, Jewett City, Conn.

Projectionists' Local 273, IATSE & MPMO, New Haven, Conn., has created a new educational department, with EDWARD W. BOPPERT, Loew-Poli operator, as chairman, to keep members up to date on new developments in sound and visual projection. Assisting Mr. Boppert will be Warner sound engineers, C. P. O'TOOLE and DONALD COLLINS, FRED J. PFEIFF of Altec, and MYRON WHEATON of the RCA sound service department.

The Dakota and Normandy, neighborhood houses in St. Louis owned by FRED WEHRENBERG and CLARENCE KAIMANN, have closed here for the summer.

Plans and specifications are being prepared by David Supowitz, architect of Philadelphia, for a new theatre at Camden, N. J. The work is being done for the Federal Theatre Company.

EARLE M. FAIN has had his Palace Theatre in Leesburg, Fla., air-conditioned.

MR. AND MRS. JOHNNY MENARD are on an extensive vacation trip. Their houses, the Downey and Norwalk, in Orange County, Calif., are being operated by JOHNNY MENARD, JR.

GEORGE HIGGINBOTHAM, projectionist of the Rio Theatre, Philadelphia, has taken over the operation of the house from JOSEPH G. OPPENHEIM.

The Margate and Ventnor Theatres, neighborhood houses in Atlantic City, have reopened. EDWARD WATSON is manager of the Margate, and his brother, WESLEY WATSON, that of the Ventnor.

The Harvey Circuit of northern California is building a new house in San Mateo, peninsula suburb of San Francisco.

Contract to prepare plans for a 1,500-seat theatre in suburban Philadelphia, was awarded by FRANK BLUM, owner, to Thalheimer & Weitz, architects.

Fourth theatre to be erected at Fort Benjamin Harrison, near Indianapolis, is nearing completion. Three of the theatres are temporary wooden structures, seating about 350, while the fourth is the permanent post theatre built many years ago.

CLINT DUNN of Mulberry, Ark., has remodeled his theatre there. The floor has been raised and the front modernized.

Three summer theatres were in operation by the end of June in New Haven, ALBERT SMITH reopened his Tower, Walnut Beach, after installing a cooling system. JOHN S. P. GLACKIN opened his Strand Theatre, Sound View, for four-changes-a-week; and ADOLPH G. JOHNSON and ALBERT POULTON opened the New Colony, Sound View, for a second season, with three changes a week.

GLEN LEKANDER has been transfrred as manager of the Naper theatre, Naperville, Ill., to the Miller in Woodstock, Ill., by the Anderson Circuit. He is succeeded at Naperville by WILLIAM THOMAS.

DAVID MOLIVER, prominnt Philadelphia exhibitor, has taken over the operation of the Regis theatre, Philadelphia, formerly owned by CHARLES STIEFEL, who operates several houses in that city.

Hunter Perry's Charlottesville, Va., theatres recently gave free admission one Saturday morning to all children who showed up at the theatre with a discarded piece of aluminum ware. This was done with the co-operation of the local authorities, who were taking part in the national aluminum drive.

MAURICE SHULMAN of the Webster and Rivoli Theatres in Hartford, Conn., and the Plaza at Windsor; and MISS RUTH GOLDBERG, formerly cashier at the RKO exchange in New Haven, were married recently in New Haven. They will live in Hartford.

NEWTON BRUNSON, manager of the Rialto in Phoenix, Ariz., accompanied by MRS. BRUNSON and their daughter, HARRIET, recently vacationed in Columbia, S. C. At the request of Governor Sidney Osborne of Arizona, Mr. Brunson called on Governor Maybank of South Carolina, and presented him a "ten-gallon" sombrero; and in return, for presentation to the Arizona chief executive, he received a Palmetto State flag.

■ ■ ■

HOWARD HUMMEL, salesman for the Mid-West Supply Company, Cincinnati, has taken over the closed 1,875-seat downtown Strand theatre there, which together with the Strand office building, was placed in receivership a few months ago. Mr. Hummel will install a new front, marquee, seating and sound equipment and expects to reopen the house around Labor Day.

The Blair Theatre, Belleville, Kan., has become a Commonwealth circuit operation. Commonwealth has purchased the equipment from SAM BLAIR, and leased the building for a long period. ELDON HARWOOD, who has been the manager of the Varsity theatre, Lawrence, Kan., will manage the Blair.

Barbour Amusement Company, Inc., has filed certificate of incorporation naming EDWARD DINAPOLI, FLORENCE RADO and PHILIP BARBOUR, all of Waterbury, Conn., as incorporators.

Business men of Manawa, Wis., have subscribed approximately $2,000 to purchase the equipment at the local theatre from ROBERT FOX, Marion, Wis. The theatre, which has been dark for the past two months, will be operated as a community project, with proceeds to be used for community purposes.

F. A. MILLS, Los Angles, distributor of Ideal auditorium seating, has moved its headquarters from 2202 South Vermont, to 1979 South Vermont, closer to the heart of Los Angeles Film Row. At the same time, the distributor announced the appointment of HARRY SARBER as head of the San Francisco office.

GLENN DEETER is the new manager of the Lee theatre, Clinton, Mo. He was transferred from the Dreamland, Herrington, Kan. TED IRWIN has been appointed manager of the Dreamland to succeed Mr. Deeter. Both are Commonwealth theatres.

MILDRED R. KARSCH of Rolla Mo., has opened a new building, a 750-seat house at Rolla, Mo. Equipment includes Western Electric sound and Ideal seating. Exhibitors Supply Company had contracts for all equipment. The theatre has been named the Ritz.

JOHN SIRICA, former manager for PETER PERAKOS, of the 1,000-seat Strand, Thompsonville, Conn., announces he is associated with certain unnamed interests in the purchase of a six-acre plot fronting 430 feet on Enfield Street, the main road to Hartford, for the erection of a theatre and stores, together with 1,000-car parking space. The theatre will seat 1,100, with balcony. Mr. Sirica started his theatre career as manager of the Lido in Waterbury, Conn., and later became district manager of the Michael Daly houses in Lowell, Mass., New Britain and Harford.

LESTER B. ISAAC, director of projection for Loew's, Inc., conducted a meeting of Loew's projectionists at Loew's Ziegfeld theatre, New York, recently for educational lectures, one given by J. E. MCAULEY of the J. E. McAuley Manufacturing Company on the new Peerless HyCandescent projector lamp; the other by JOHN KRULISH of the service department of the International Projector Corporation, on the Simplex E-7 projector. The present equipment in many Loew's Theatres is to be replaced by these types and the meeting was part of a general plan of Mr. Isaac to instruct Loew's projectionists throughout the country on the new apparatus.

Among invited guests were J. R. VOGEL, C. C. MOSKOWITZ and MARVIN SCHENCK of Loew's; and EARLE G. HINES, president of General Theatres Equipment Company, together with the Loew's Greater New York managers.

■ ■ ■

The newly-decorated and re-equipped Bagdad theatre, Portland, Ore., is now under the management of TED R. GAMBLE. New sound and projection equipment has been installed, the front remodeled, and new seating placed.

NICK DEL ROSSE, operator of the Cameo at Watertown, Conn., is father of a baby boy, Nicholas, Jr.

Certificate of organization has been filed in Connecticut for Windson Theatre, Inc., with L. ROSEN, president; SAM H. ROSEN, treasurer and agent, both of New Haven; and ARTHUR H. LOCKWOOD of Chestnut Hill, Mass., secretary. Directors are the officers and LOUIS M. GORDON of Waterville, Me. A simultaneous amendment filed changed the name of the corporation to The



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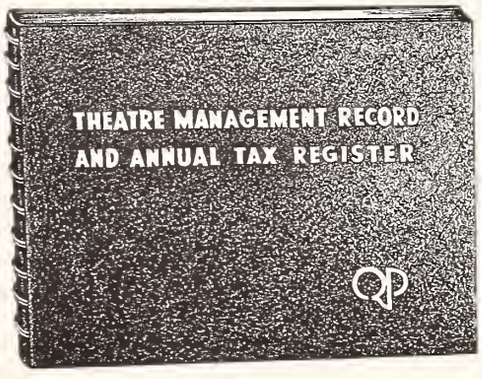
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PLANNING SERVICE

¶ Better Theatres is glad to answer the questions of exhibitors theatre planning.

¶ Better Theatres' Service Department annually deals with hundreds of inquiries from readers regarding planning problems, equipment and furnishings, operating methods and finance, maintenance, etc.

¶ This is strictly a service to readers for which there is no charge. Architects, however, sometimes make inquiry, or submit plans for criticism, without naming the client; and, when the architect is not a subscriber, it is requested that his client be named.

¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch, with dimensions plainly indicated, is of help.

¶ It is of course to be understood that this service is in no way intended to supplant that of a theatre architect. Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

BETTER THEATRES
Service Department
ROCKEFELLER CENTER
NEW YORK, N. Y.

Webb Amusement Company, and the location from Windsor to 39 Prout Street, New Haven. The corporation operates the Windsor theatre, Windsor, Conn. Mr. Lockwood, Mr. Gordon and Sam Rosen are reported to have leased a new 1,000-seat house to be constructed on North Main Street, Bridgeport. Mr. Lockwood is also reported to be planning a 600-seat house in Wethersfield, Conn.

American Enterprises, Inc., of Kansas City, Mo., with WILLIAM BENJAMIN as president, has been formed to organize a circuit of theatres. The first to be opened will be the Dunbar in Wichita, Kan., now under construction. It will be exclusively a colored house. Another under negotiation, construction not yet started, will be for white patrons. Any existing theatres taken over will be entirely reconditioned, announced Mr. Benjamin, who will continue his duties as vice president and manager of the Monogram exchange in Kansas City.

A novel method was used by JOHN H. HERSKER of the Hersker theatre, Hazleton, Pa., to advise his patrons that the house would be closed for several weeks for alterations. On what appeared to be a letterhead of the theatre, he addressed a letter to "Mr. and Mrs. Theatre Fan, Everywhere, U. S. A.," and told them of the closing and what was in store for them following modernization.

The Montrose theatre, formerly the Ideal, at Montrose, Pa., has been reopened following renovation, which included refinishing the interior and installation of new seats, screen and sound equipment and a new marquee. CLIFFORD FLYNN manages the theatre.

The Connecticut River Realty Corporation, headed by MORRIS and DANIEL POUZZNER, has purchased the 1,400-seat Middlesex theatre building in Middletown, Conn. The new owners will remodel.

Paris theatre, Greenville, S. C., has been remodeled. HOYLE WYNNE is manager.

W. B. DERICKSON has opened a second theatre, named the Avenue, at Rehoboth Beach, one of Delaware's popular summer resorts.

Palmora Theatres, Inc., Leesburg, Fla., has been granted a charter. Authorized capital stock is 500 shares, par value $1 each. Incorporators include G. B. FISHBACK, P. C. GORMAN and G. L. SINGLETARY.

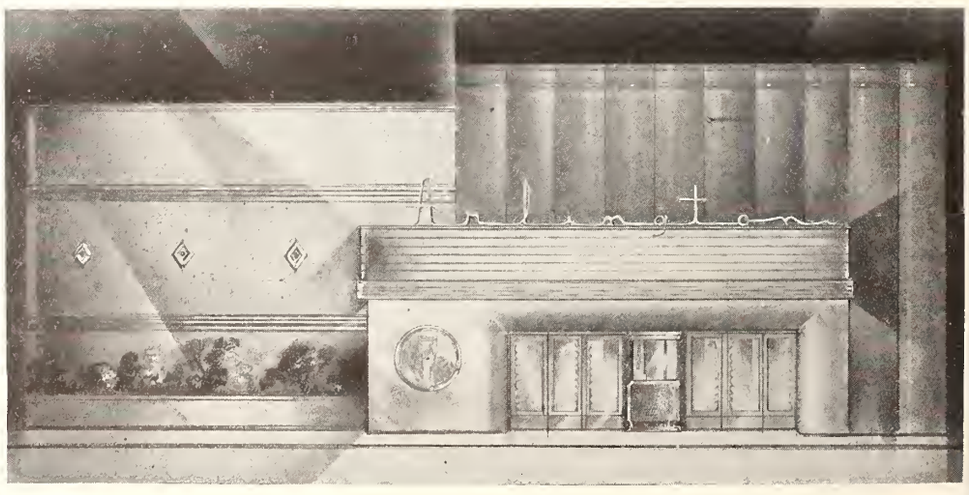
HAL D. NEIDES, formerly manager of the Orpheum theatre in San Francisco, has been appointed San Francisco division manager of the Golden State Theatre Circuit, and of San Francisco Theatres, Inc., operating 21 neighborhood houses. Mr. Neides' experience in the motion picture industry has been varied. He joined the Triangle Film Company shortly after it was launched, and went with Goldwyn when this concern was organized, later going on the road for Metro with "The Four Horsemen." He was associated with the Warfield Theatre at San Francisco as a representative of Loew's, Inc., for a time, spent nine years with Fox West Coast at Los Angeles, then took over management of the Orpheum in San Francisco for Fanchon and Marco.

DAN KELLIHER has installed seating in his Sprague theatre at Elkhorn, Wis., with a stagger plan employing double-width chairs in alternate rows in the middle bank of seating.

JOHN HANUS has installed new projection equipment and a new screen in his Home theatre in Antigo, Wis.

JACK YEO has installed a new marquee and attraction boards on his Plaza theatre at Burlington, Wis.

MRS. HENRIETTA ECKARDT has named HERBERT GRAEFE, formerly manager of the Chilton at Chilton, manager of his Wisconsin, Palace and Rapids theatres in Wisconsin Rapids, Wis., succeeding FRED REETHS.



Rendering of the front elevation of the new theatre which the Lucas Theatre Corporation, headed by B. A. Lucas, has under construction in Arlington Heights, Chicago suburb. To be called the Arlington, it will seat 800 on a single floor. The facade will be finished in maroon cast stone.



John J. Sefing's

WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Making Sure of Smooth Stage Curtain Operation

WHEN ELECTRICAL control equipment and tracks for the stage or screen platform curtain are arranged for, the architect or exhibitor does not always give this apparatus the needed attention. Innumerable times the curtain control is either too big or too small for the job it is to do, or it is of the wrong type, or is installed improperly, with the result that assured smooth operation is impossible, for which the equipment itself is likely to be blamed.

The first thing to do is to check the kind of electric service available at or near the stage—that is, if it is 220-volt single- or three-phase, 60-cycle a. c.; 110-volt single-phase 60-cycle a. c.; or 120-volt d. c.

It is surprising how many times a control is ordered for a certain voltage, and when it is delivered to the job, there are no electrical facilities for proper hook-up, which means running a new feeder from perhaps the front of the building to take care of that particular type of control.

CONTROL SIZE AND SPEED

The height of the proscenium opening, and especially the width and fulness of the curtain, will determine the size of the control. The exact width of the proscenium opening should be given with the order, together with other pertinent facts to make sure of curtain operation speed on the stage; if special speed is desired, the control can be adjusted at the factory before shipment. *It should never be adjusted on the job.* The operating curtain speeds of standard controls can be had in 90, 115, 226 and 230 feet per minute. The horsepower ratings of these controls are ¼, ⅓ and ¾, which can be successfully hooked-up to 1 h. p., or 110-volt single-phase lines.

A factor to consider in the selection of a curtain control mechanism is whether or not it is capable of stopping the curtain prior to complete closing and reversing its direction from that point. This feature should be considered in the light of the theatre's policy and stage facilities; if stage performances are regularly or rather frequently presented, the ability to reverse the curtain without having it travel to complete closing might prove preferable in presenting certain kinds of acts, particularly when only a certain section of the stage is used. Some types provide for such flexibility, others do not.

TRACK INSTALLATION

When installing the curtain control, care should be taken that the tracks are rigidly fastened or hung from the ceiling to prevent end or side sway, otherwise there will be a strain on the lines and the tracks will be knocked out of alignment with the control sheave. When the operating line runs down at an angle to the pitch in the groove on the sheave there will be expensive wear on the wire strands, and in a short time they will wear through, necessitating a new wire cable.

The curtain track overhead should also be at least 10 inches away from the inside of the finished proscenium opening and extend at least 48 inches on each side of the opening for proper "bunching" of the curtain when it is opened.

CONTROL PLACEMENT

When determining the permanent location of the control, make sure it is away from any exit passage so as to eliminate the chance of accidental injury to inquisitive patrons, especially youngsters. The control should always be installed in a place least used by anyone, but it should have sufficient space around it for inspection or servicing. In any case, a substantial removable metal guard should be placed around the control, not only to prevent accidental contact, but also to prevent failure of the control mechanism should some object fall or be thrown carelessly upon it.

Before the control is permanently fastened to the floor, it should be perfectly lined up in relation to the track overhead—that is, the operating line should fit the pitch of the groove exactly. A little more time spent on assuring correct alignment will

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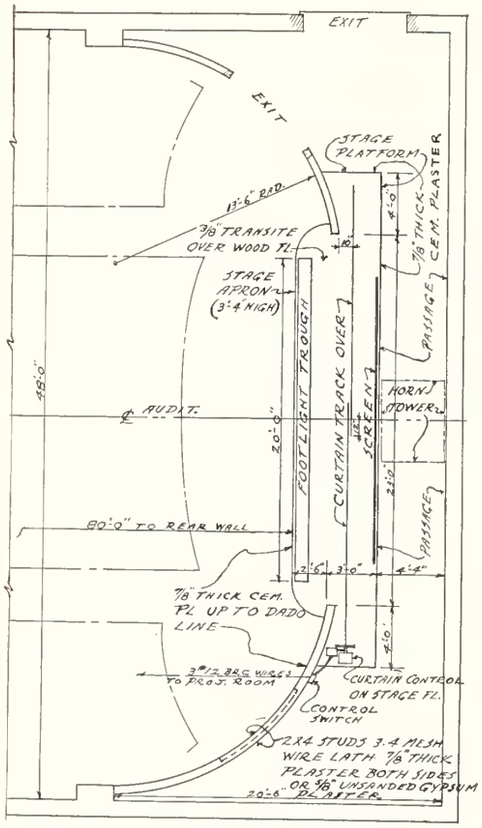
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save trouble and headaches later on when the control is in operation. It is true that there are control installations where the operating lines run at different angles, through several pulleys to the main drive sheave, but they are the exception rather than the rule. In most cases these "tricky" hook-ups could be avoided by planning the curtain control scheme beforehand, for at best they are not as trouble-free and smooth in action as a straight up-and-down operating line installation.

FASTENING THE CONTROL

After the curtain control is lined up with the track, it should be securely fastened to the stage floor. With a wood floor care should be taken that a bolt is not driven in



STAGE AND CURTAIN CONTROL LAYOUT FOR AVERAGE THEATRE

a joint or a loose or rotted board; with a concrete floor tightly fitted lead expansion shield should be used. Where the wood floor is in bad condition, through-bolts with wide washers should be used, with nuts to make the control immovable. In many cases where the curtain had a jerky motion in operation, and the operating lines needed taking up quite frequently, it was found that the entire control had worked loose from the floor due to faulty fastening. A good thing to do, (not that it is absolutely necessary, however) before fastening the control permanently in place is to slip a piece of ½-inch thick Celotex, about the size of the base of the control, between the floor and the iron base to dampen any vibration if some should develop.

One reason for installing the control on the stage floor with sufficient clear working space around it is that it can be quickly converted to hand-operation by slipping the operating line off the control sheave. In some installations, like small preview rooms, the curtain control is fastened directly to the track at one end, but an installation of this sort must be done by very competent men, otherwise complications are likely to arise. When the control is fastened directly to the track, extreme care must be taken that the tie lines are strong enough to carry the "dead" and "live" loads of the control and tracks. The weight alone of a curtain control for an average theatre installation is approximately from 175 to 220 pounds, depending on the type. With the control in this location, servicing and inspection problems arise, as well as possible emergency breakdowns and noise isolation. However, in extreme cases where, due to space limitations, the control must be installed directly into the tracks, it *can* be made to operate all right, but the exhibitor should be sure that the installation is in good hands.

Special problems are also encountered where a new curtain control is installed with old operating lines. The pitch in the groove of the main drive sheave is machined precisely to fit a particular type of line, and if the old line does not fit properly excessive wear will result, accompanied by slippage. All new curtain controls *should* have, and the latest types *do* have, positive limit switches and overload protection on them which give long life and dependability.

The curtain control should be checked at least twice a month, the electrical contacts cleaned carefully if dirty, and any loose parts tightened. Should any major repairs be required, however, they should be done by the factory that manufactured the control, rather than to trust the complicated machinery to inexperienced hands.

WIRING AND SWITCHES

One should be sure that the electric control wires are at least No. 12 braided rubber-covered wires so as to prevent voltage drop, since the control mechanism is very sensitive to voltage fluctuations. Many times the electrician will attempt to run No. 14 wires, not knowing (or *caring* to know!) the particular needs of the control.

It's the little things that add up to make an otherwise good installation a bad one. For example, on the electric feed line to the control, proper fusing should be employed, if not a separate switch, in order to give protection to the circuit feeding the control. It is a very bad policy to just plug in the feed to the control to any convenient electric outlet. In any case a cut-out switch should be installed near the control for making the electric circuit "dead" when working on the control, also for convenient operation of the control at the stage, instead of making it necessary to go to the projection room, which may be locked at the moment.

To enable the projectionist to put on a smooth show, a curtain control switch should be installed at each projector. The cost of an extra curtain control switch is very little, and nothing makes a performance or a theatre more crude and "amateurish" than tardy closing of the curtain.

¶ Flexible and Efficient Wiring of Rectifiers

THERE STILL seems to be quite a bit of confusion and difficulty in methods of wiring for the installation of rectifiers for supplying d. c. to suprex carbon arcs in motion picture projection. Actually, the wiring system and hookup is quite simple when one thoroughly appreciates the purpose of the rectifier and the particular needs of the motion picture projector and spotlight arcs.

In most cases these rectifiers are installed by a local electrician who is not familiar with the exacting requirements of this type of arc for projection service. Many times after the installation is completed it is found that the projector arcs are so connected that there are no provisions for switching in case an emergency should arise.

One main difficulty that comes up is trying to tiein a d. c. arc spotlight for use on the rectifier output in conjunction with the motion picture projector arcs. The copper-oxide or magnesium copper sulphide rectifiers are so designed that they can very easily supply direct current of the proper type to modern projector arcs, and 70-80 volts d. c. to spotlight arcs. The proper method of "hookup" is very important, however. No attempt is made here to discuss the performance or operating efficiency of these types of rectifiers—just the best methods of wiring the installation. As a point of information, the output ratings and sizes of these types of rectifiers are: A 50 ampere unit suitable for use with either the 6-7 mm., or the 6.5-8mm. suprex trim, and also a 100 ampere unit. The above units can be had in either the single or twin type, except the 100 ampere, which comes only in a single unit.

In the copper-oxide type, a 20-30 ampere unit, 50-55 volt d. c., can also be had for low-intensity lamphouses. Standard models of these rectifiers are designed for operation on 210-240 volt, 60 cycle, 3 phase a. c. supply; however, other a. c. voltage and frequencies in 2 or 3 phase can be supplied on special order. The two-phase rectifiers are made with a special transformer which changes the 2 phase to 3 phase. In this discussion only the most popular and widely used types will be covered; that is the single

50-ampere unit, and the twin 50-50 ampere unit. For the other types and sizes the wiring methods will be the same except that the wire, switch and fuse sizes will have to be increased according to how much the equipment is over the 50 ampere unit requirements outlined.

LOCATION OF RECTIFIERS

The rectifiers and spotlight ballast rheostat should be installed in a room adjacent to the projection room, rather than in the projection room proper, for better ventilation and more working space for the projectionist. It is essential, however, to install an efficient forced draft exhaust duct system directly over the rectifiers, using a fan for this purpose of at least 1,000 cubic feet per minute rating.

These rectifiers should never be installed in a poorly ventilated room as their efficiency will be considerably reduced and the useful life of the rectifying elements greatly affected. The rectifiers should be kept clear at all times, both on the bottom and top for intake and exhaust of air, and also as far as possible from the enclosing walk of the room. The front cover of the rectifier should never be removed while it is in operation, as the moving air will by-pass the elements and cause overheating.

The exhaust fan in the rectifier is factory-lubricated and should not be oiled, since drippings from the bearings can cause a short circuit in the elements.

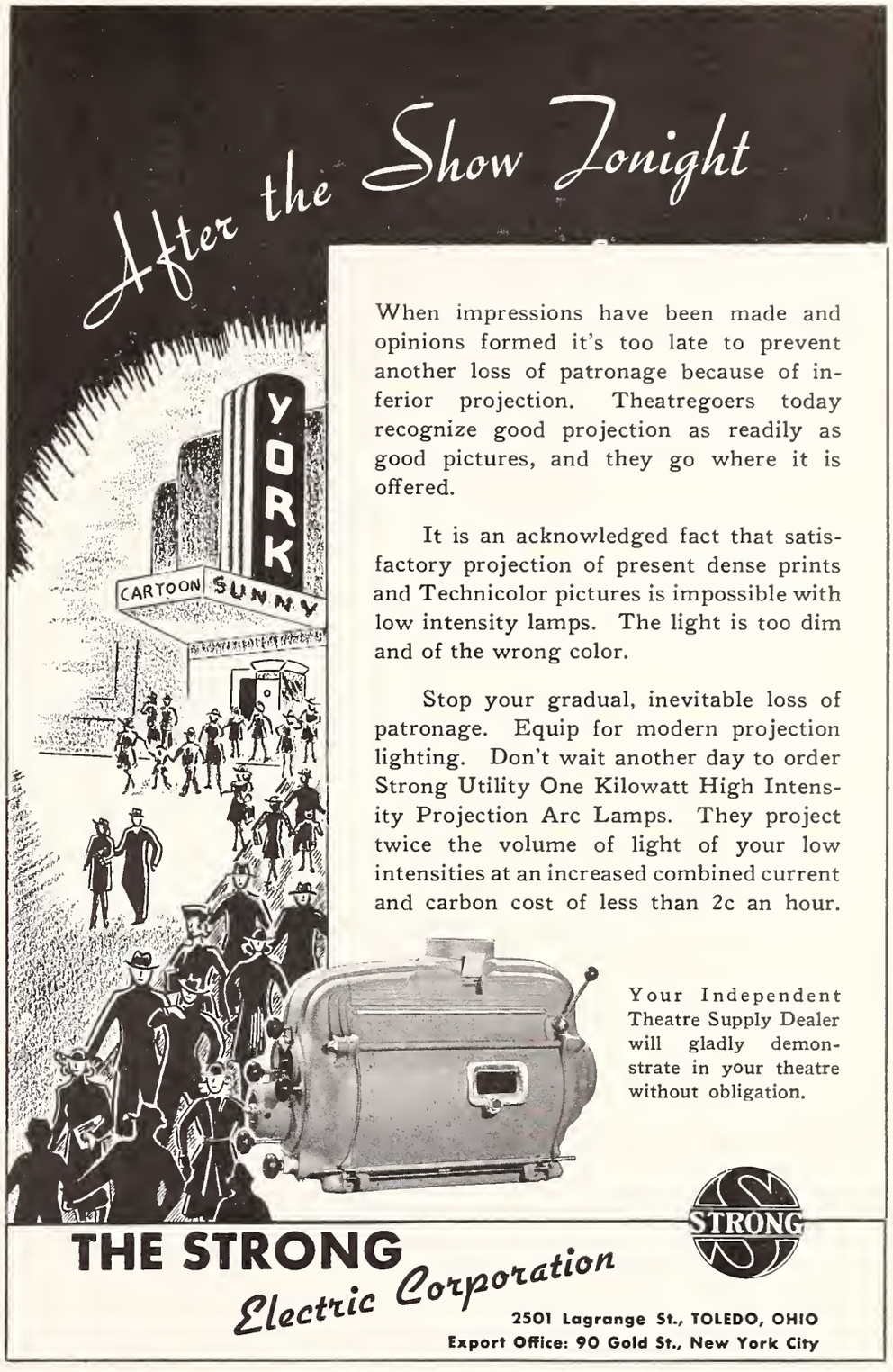
CONTROL SWITCHES

A suitable 3 phase service, as well as a single phase line, should be run to the rectifiers, with assurance that the wires are heavy enough for the load of the rectifiers and an allowance made for the voltage drop in the service run. The 3 *phase* safety disconnect switch should be 3 pole, single throw, 60 ampere knife blade type, fused for 30 amperes only; if a larger fuse is used, a burn-out in the rectifier may result.

The *single phase* safety disconnect switch should be a 2 pole, single throw, 20 ampere knife blade type, fused for 10 amperes. This single phase line controls the rectifier by merely closing the safety switch, and opening or closing the single pole toggle switch at the projector. This in turn starts or stops the exhaust fan motor in the rectifier, and closes or opens the relays, automatically connecting or disconnecting the 3 phase line to the transformer. In case a rectifier is used so that the 3 phase circuit supplies current for the rectifying elements, the exhaust fan in the rectifier, and the remote control relay, care should be taken to observe if the fan is taking air into the rectifier and not exhausting air through the bottom. In other words, if air is drawn in at the top of the rectifier, the fan is running backwards and any pair of leads in the 3 phase circuit should be reversed. This condition happens quite frequently in a straight 3 phase supply circuit when the electrician is careless and reverses the phases.

GENERAL WIRING PLAN

The general scheme of wiring for a single rectifier unit should be to run from the 3



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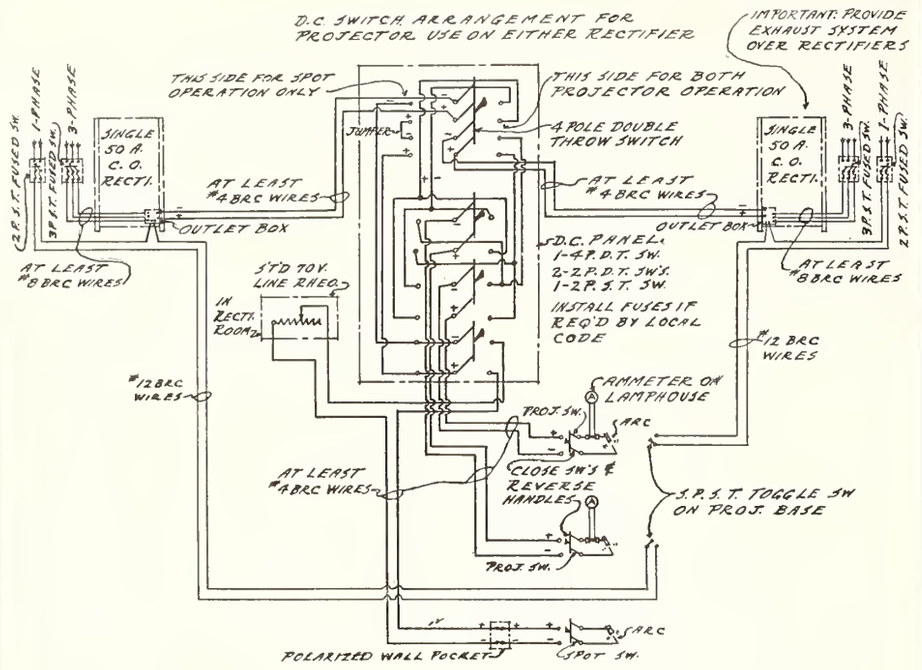
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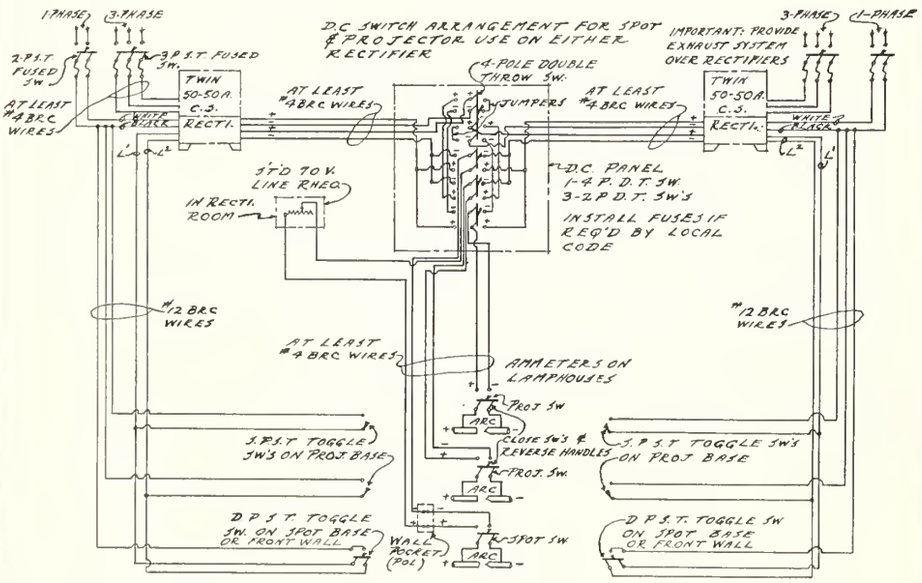


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WIRING FOR TWO COPPER OXIDE SINGLE 50-AMPERE RECTIFIERS SUPPLYING D. C. CURRENT TO TWO PROJECTORS AND ONE SPOTLIGHT



WIRING FOR TWO COPPER OXIDE TWIN 50-50 RECTIFIERS SUPPLYING D. C. CURRENT TO TWO PROJECTORS AND ONE SPOTLIGHT

pole switch at least three No. 8 braided rubber covered wires, in rigid conduit, to an outlet box near the rectifier, and from this box, in flexible greenfield conduit, to the rectifier. In most rectifiers duplicate terminals will be found on both left and right sides of the terminal board so that connection for this 3 phase a. c. line may be made from whichever side the conduit is attached.

For the single phase line, two No. 12 braided rubber covered wires should be run in rigid conduit from the 2-pole cutout switch to an outlet box near the rectifier, and then in greenfield conduit to the connection in the rectifier.

However, one No. 12 BRC wire should be split at the rectifier, and the other run through in rigid conduit to a single pole, single throw toggle switch installed on the projector base. This toggle switch carries a load of about 95 watts. The knife switch that comes with the projector base should be closed and the handle reversed, so that the operation of the rectifier is entirely by the toggle switch. This insures that the rectifier is shut down when the lamp is not running, giving a saving in power.

From the d. c. side of the rectifier at least No. 4 BRC wires should be run in rigid conduit to the d. c. panel in the projection room, making sure that each wire is identified as to polarity—that is, plus or minus. The d. c. panel should be made up of one 4-pole double throw knife switch, 100 amperes; and two 2-pole double throw knife switches, 100 amperes; and one 2-pole single throw knife switch, 100 ampere, on the side of the 4-pole double throw switch, the two center jaws to have a jumper inserted for circuiting the output of the two rectifiers in series. This arrangement will give the necessary voltage for operating a spotlight, since the spot arc operates on about 55 volts after the 70 volt output of the two rectifiers in series is dropped through the ballast rheostat. *In this d. c. panel proper fuse blocks and fuses should be installed if required by local ordinances.*

To the lugs on the 4-pole knife blades, the two wires from one rectifier should be connected to the two upper blades, and the two wires from the other rectifier to the two lower blades of this switch. From the other side of the jaws—having no jumper—two wires should be run to the *left* of the projector arc cutout switches, and two wires to the *right,* interconnected so that by throwing the switches to the right or left either rectifier can feed the projector arcs. *However,* the 4-pole switch must be thrown to the proper side before current can flow to the projector arcs—that is, if thrown to the side *without* the jumper, the projector arcs will be fed; and if thrown to the side *with* the jumper, the spotlight arc only will be fed. With the above "hookup" the projector arcs will always have an arrangement for emergency feed from either rectifier, and the spotlight arc will have a proper and safe switching for trouble-free operation.

It must be remembered that whenever the spotlight only is operated, the two-toggle switches on the projector base must be thrown on so that the two rectifiers are in operation.

TWIN ARRANGEMENT

In the general wiring scheme for installing the two twin 50 ampere rectifiers, the hookup is about the same as for the two single 50-ampere rectifiers, except that from each twin rectifier four wires must be run to the d. c. panel. Also, the 4-pole switches have jumpers on both sides of the jaws—that is, a jumper on the two lower left jaws. With this twin rectifier hookup, the spot switch in the d. c. panel will be a 2-pole double throw, and the rectifier control toggle switches for spotlight operation will be a 2-pole single throw, which can be installed on or near the spotlight.

By using these wiring schemes, with perhaps slight modification, any rectifier installation should be simple and practical, and be a finished job that will pass strict electrical inspection.

Modern projection

PROJECTION SOUND REPRODUCTION THE SCREEN

Planning for Projection Standards

Examining an actual projection system in the light of modern practice

EFFORTS to develop standards for the guidance of theatre operators and designers in the planning of the more critical provisions of the motion picture theatre find justification in the efforts made to apply them practically, for the greater satisfaction of the motion picture public. An interesting case of this is the theatre recently constructed in Mexico City by Manuel Angel Fernandez. Mr. Fernandez is an associate member of the Society of Motion Picture Engineers. A letter from him follows:

"I am enclosing photographs of the new Estrella theatre which I have built in Mexico City. Several houses here have seating capacities of over 5,000, with screen size up to 32 feet wide, illuminated with suprex arcs at 65 amperes and using projection lenses from 2¾ to 3¼ inches. All these large houses have the projection rooms placed under the front balcony to be near as possible to the screen. They all try to give a show with screen illumination of only 4 to 5 foot-candles, measured with the projector without film and the shutter running. The maximum viewing distance in these theatres is from 170 to 195 feet.

"The Estrella's viewing distance is 117 feet. The screen is 22½ feet wide, and we use 4¼-inch Super-Cinephor coated lenses. The light source is high-intensity operated at 135 amperes, 55 volts at the arc. We have a special condenser and mirror relay system with an optical aperture of f/1.9, fully covering the projection lens and giving the Estrella 15 to 18 foot-candles on the screen.

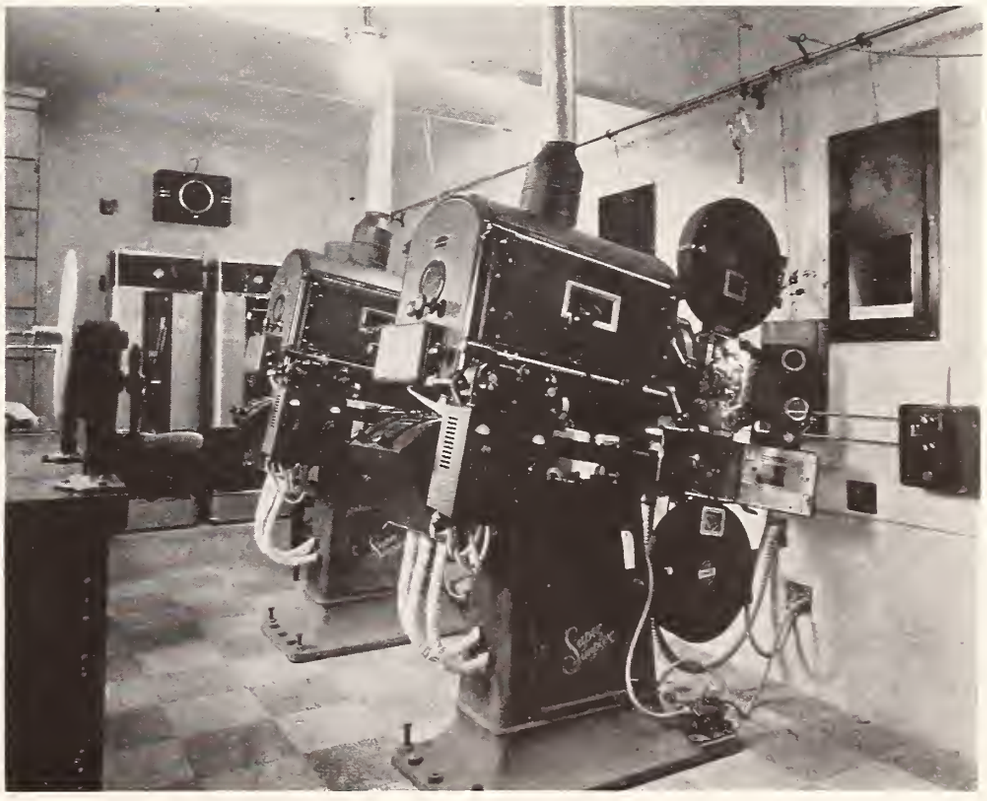
"The screen border is gray. Projectors are Simplex E-7's with double shutters. All walls and ceiling of the auditorium are acoustically corrected with Sabinite plaster and U. S. Gypsum Quietile and Blendtex tile. The sound system is an RCA Photophone, Type PG-41.

"An inspector from a distributing company told me that he found the projection of the houses having screens 32 feet wide to be perfect, that all auditoriums should be completely dark, that the screen illumination in my theatre was entirely too bright. I feel I am following the studies and recommendations of the Projection Practice Committee in design, construction and equipment. If I am wrong I will very much appreciate your comment."

The presentation of motion pictures in Mexico City is essentially no different in its requirements for quality performance from that elsewhere, and Mr. Fernandez' request for comment has suggested a symposium to which those familiar with good practice in theatre design generally, and with SMPE projection recommendations in particular, might contribute with benefit to many besides the owner of the Estrella. Ben Schlanger, New York theatre architect, comments:

"I find that the picture size and amount of light projected for the picture for the Estrella theatre is according to good practice and that such conditions offer more visual comfort to the viewer than if a

The projection room of the Estrella theatre.



FLEXIBLE AND EFFICIENT WIRING OF RECTIFIERS

beginning on page 40

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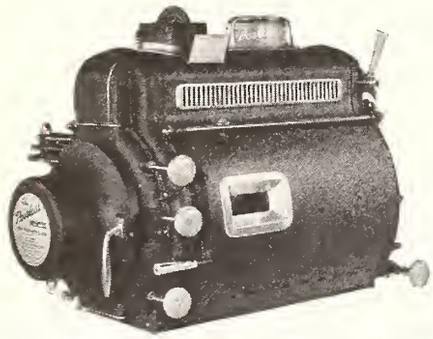
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larger picture of less illumination were to be used. However, the walls in the Estrella auditorium appear, from the photographs, to be rather light in color, therefore they probably reflect back to the eyes of the patrons an amount of light which may prove disturbing. It would be advisable to paint a darker color on the surfaces immediately adjoining the screen opening—that is, the area from the curtain to the beginning of the balcony facia against the side wall.

"Any need for darker paint here could have been avoided if these surfaces had been designed in such angularities, or corrugations, as would control or redirect screen light reflections.

"Dark auditoriums are not only unnecessary, but *undesirable* where sufficient light is given to the screen image. It is understandable that dark auditoriums would be resorted to where screen illumination is as low as 4 or 5 foot-candles. A dark auditorium does not create a comfortable condition. It merely avoids *further* washing out of a screen image which is too dim to begin with!"

John J. Sefing, who has been specifying projection provisions for many years, contributes:

"In determining the proper size of the screen for a theatre there are many things that should be carefully considered, and prominent among these are the sightlines and viewing distances. One theatre may have just as many seats as another, yet will require a different size of screen. The length of the throw has very little effect on screen brightness—it is really the area to be covered that matters.

"From experience and study we have found that the width of the screen should be equal to approximately one-sixth the distance from the screen to the rear row of seats, and that the screen should not be less than 0.87-foot for each foot of screen width.

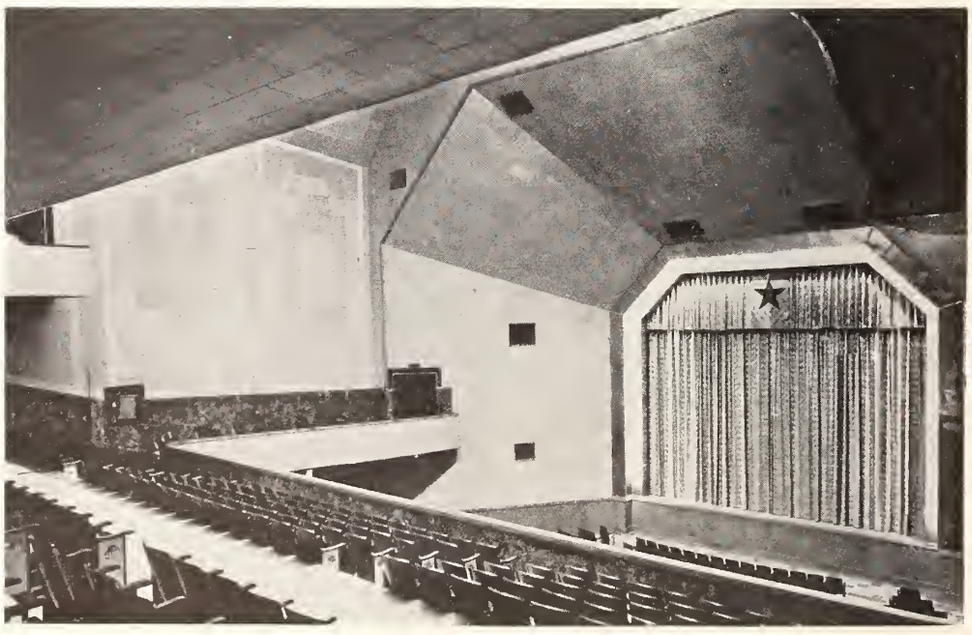
"One may assume that the meter readings of foot-candle illumination at the screen that are referred to in Mr. Fernandez' letter are correct, although such readings are commonly inaccurate because of improper handling of the meter. We may be certain that a theatre having only from 4 to 5 foot-candles of screen illumination is falling far short of a satisfactory presentation of the picture. At least 12 foot-candles are required, especially for color pictures.

"A suprex arc operating at 65 amperes will produce approximately 7,200 lumens of light at the screen, whereas a high-intensity lamp at about 120 amperes, with 55 volts at the arc, will produce approximately 5,750 lumens.

"Finally, there cannot be too much light on the screen with any equipment yet available. Projection standards today, which have been largely brought about by the characteristics of present-day film product and the demands of a more discerning public, require all the light we can reasonably get for proper definition of the image."

And finally, the conditions that Mr. Fernandez cites, both in his own theatre and in the larger houses with 32-foot screens and 4 to 5 foot-candles screen illumination, were referred to Sylvan Harris, editor of the SMPE *Journal,* who agreeing in principle with Mr. Schlanger and Mr. Seting, points out, "The standard screen brightness that has been established by Society of Motion Picture Engineers ranges from 9 to 14 foot-lamberts, and if we assume that the screen has a reflection factor of 0.8, the illumination should not be less than 11 foot-candles. Calculating on the basis of the information given, it appears that the screen illumination in the Estrella is higher than recommended, being in the neighborhood of 19 to 22 foot-lamberts. However, we must remember that screens deteriorate rather rapidly, and that of the Estrella, at the time the measurements were made, was new."

It may also be added that the Estrella's available light provides a good margin to allow for screen deterioration without crowding the projection light equipment.



General view of the auditorium of the Estrella in Mexico City.

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F. H. Richardson's COMMENT

The Other Side of the Film Mutilation Story

I AM DOING something now that is very seldom done in this department—namely, laying before you a rather long letter, exactly as it was received, without any change whatever. I am not telling you who wrote it, or where it is from, for obvious reasons. Here it is:



F. H. R.

"Dear Mr. Richardson: It is with great regret that I learned of your recent illness, and you have my sincere wish that your recovery will be complete. I operate in a small theatre. There are no doubt thousands of other theatres like this one, but when I get 'down in the dumps' I become obsessed with the idea that no other projectionist has to contend with the penny-pinching that happens here.

"My equipment has an excellent rating with the State Insurance Department, although to my own personal knowledge it has not been overhauled in over two years. Owing to the condition of the prints that come in, I absolutely *have* to re-cue. This is a statement that I am more than a little ashamed of, but it is true [And I have good reason to believe you.—F. H. R.].

"Upon first taking this job I used standard cues—or the vast number of suspicious looking marks that go with them, or are substituted for them. This was more or less uncertain of results. My boss was surprised to find I didn't take a grease pencil and practically write the history of the British Navy on seven or eight frames. I tried the grease pencil and I either was too modest to really use it, or too weak. When these marks showed up, they were messy in appearance even though I used a template for putting the 'cues' in place, and the last show at night was a smeary example of sloppy motion picture projection if there ever was one.

"I received a pamphlet describing a cue-marker. I felt this was not to be recommended for the very best projection practice; however, it had the advantage that it admits white light to the screen, making it unnecessary to cue more than one frame, even on the lightest scenes, where the diffusion of the slightly roughened celluloid will cause a darkened image.

"I do not in the least believe in any type of film mutilation, but for a while I am observing the matter from the standpoint that we buy prints which are supposedly in good condition, and when the cues are scattered for the last 100 feet of every reel and the show has to go on about five hours after we begin to inspect it, it is rather late to bawl out the exchange, either politely or in the way I really feel about it.

"You may ask why I have to cue every reel of my shows. Here are my excuses, which I sincerely consider to be answers. My equipment is Simplex with rear shutter attachments, Syncrofilm soundheads with tandem cloth fabric belt drives that seem to be larger than are usually used, though they fit the pulley and flywheel groove perfectly. This assortment is driven by a ¼-h.p. motor about twice the size of any others I have ever seen. The mechanisms are very free turning—so much so I can turn them by pulling down the take-up belt with no great effort. In fact, this is the means I use of setting the shutter for framing.

"This equipment does not pick up speed. It simply starts, and if I slacken the motor belts any, the machines won't get up to speed; so I have quick pick-up, and when I use standard cues it is necessary for me to thread on "start" and run in to exactly halfway between '10' and '9'. That gives me a perfect changeover. In fact, if I am three frames nearer '10' I run a back flash, so I must have approximately four frames leeway when I change over.

"Our prints do not have leaders that are complete, and very often I haven't quite enough leader to reach the take-up, consequently I decided to change my system. I now thread two frames before '3' and turn the film in by hand and stop on '3'. This seems to be enough to take up all gear and chain back lash as well to put tension between the last sprocket and the take-up. I cue my start correspondingly, allowing 3 feet, 6 inches from the very end of the reel and make as nearly a perfect changeover as I think I really will ever be able to make.

"Yes, it's mutilation, but—"

"Yes, this is film mutilation, and I consider it about the worst kind. I do not try to excuse myself by saying that I cue only one frame, because I fully realize that if this one frame is not what some other projectionist is accustomed to, who might have the same system (and there are such fellows), this is an open invitation to add anywhere from three to a dozen similar cues. But I do not see any other way unless exchanges *do what they are paid for* and keep the leaders, cues and splices in some kind of usable condition. It seems reasonable that if the exchanges do this much of *their* part, *then* bill the theatre or the responsible projectionist for every damaged or missing frame of film, perhaps no one will have to recue—and if one does, one is likely to be far less apt to repeat the process.

"In the meantime I am doing wrong, but under the circumstances I see no way to do differently, although if there is a way and

I am told of it, you can bet that I will change my 'system' in a hurry."

This letter should speak volumes to the manager of this and other theatres. It should also make the exchanges realize their part of the responsibility for print conditions. Obviously, this man wants to do what is right, but since it is a case of getting *some* sort of pictures on the screen, or losing his job, he chooses the lesser of two evils.

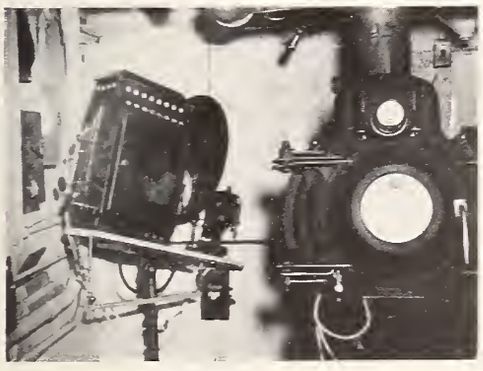
I'd like to hear from some of you other fellows regarding the procedure above set forth. We are trying to improve projection, and only when such conditions are placed before us by the men who are actually confronted with them in his work, can we best work toward improvement.

Presenting a "Workshop" and Pertinent Ideas

IT IS ALWAYS fine to meet new friends in this interesting field of ours, and many are the ones I have made in the past when someone has written in, making himself and his problems known. It is especially nice to keep these friends through the years, therefore any letter which arrives has interesting possibilities. For example, from Portland, Ind., comes a letter by one of the "boys" who is a friend of long standing, both of mine and of some of the rest of you who read this column regularly—R. W. Flanding of the Hines theatre in Portland, who closes his letter, "Yours for Better Projection and Projectionists." Says Brother Flanding:

"It has been a long, long time since I wrote you last, but never yet have I missed your articles in BETTER THEATRES—and I never will.

"So the boys are calling for pictures of 'work shops'? Here is one which I hope you can use. It is a snapshot of the

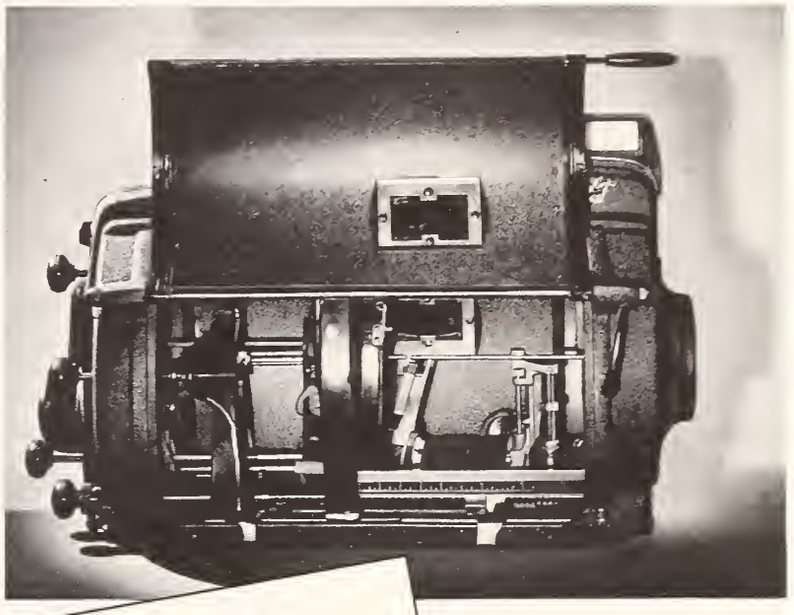


Hines projection room, which is 11 feet square with a 7½-foot ceiling. Lamps are Peerless Magnarc, fed by Hertner 50-ampere generator. Sound is RCA, projectors Simplex E-7's. Our amplifiers, and a Golde automatic rewind and workbench are out of the picture (at the rear wall).

"The 'spotlight'? Well, you know the saying, "They laughed when I sat down to play"! Many laugh at me, but I get a kick out of trying to make something out of what I got. The lamp is an ordi-

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QUIGLEY BOOKSHOP

ROCKEFELLER CENTER, NEW YORK

nary old arc which I worked over so the mechanism may be slid back and forth. I have an iris mounted in front of the condensers. Two lenses are mounted on a single rod, one lens for spot and medium flood, the other for an exceptionally wide flood or strip. We use suprex 8x8 carbons. Opening of the iris controls the size of the spot which, I may say, is as sweet a spot as I have ever seen. Incidentally, either lens can be quickly put in operating position by a quarter turn of a handle.

"For an effect machine we took a 1,000-watt stereopticon and mounted an iris on it. A piece of figured glass was used for the design, a +½-inch condenser lens being used instead of the regular slide lens. An oscillating fan is made to turn a color wheel and by the use of this the entire front of the theatre may be covered with an interesting design (the oscillating shaft of the fan was used for this, not the motor armature shaft).

"I got a kick out of the article which appeared in BETTER THEATRES a while ago about a chap who forced himself to go to work on an old Powers. It made me wonder just what some machines, if they could talk, would say about the care they receive from some projectionists!

"Another article told of some fellows in Illinois who were ribbed for wearing moccasins on their feet. I say, more power to these men! If only all the men in our field took care of their equipment as they do, everyone in the whole industry, from actors on down, would benefit by it [or is it from actors on up?—F. H. R.].

"We have a fine company to work with here at the Hines. We are denied nothing in the projection room. When a replacement is needed, it is ordered immediately, and no argument about it. As a result, we take more care and pride in our work and we see that all equipment is kept in top-notch condition. I can hear you say, 'Then why such a looking spot and such an effect machine?' I assure you it is simply because I like to see what I can produce out of parts of old machines. Call it a hobby, if you like. We don't run stage shows, but I just like to experiment.

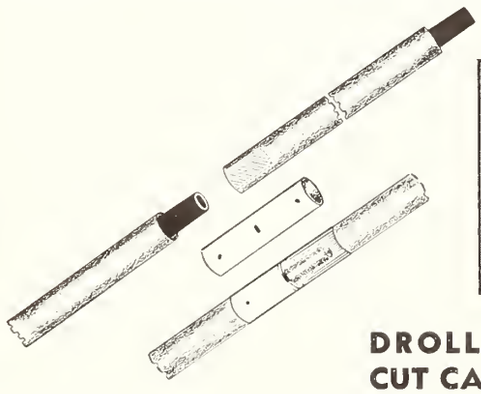
"The film we receive out here is usually in good shape, but some prints are badly marked for S.M. and C.O. cues. I believe if the exchanges would clamp down hard on the practice of punches, crosses, etc., much could be eliminated. True, some cues are mean to see, but some care could be used in marking them instead of using a punch mark half as big as the picture.

"As to trailers, someone mentioned having a fade-in at the start, and a fade-out at the end. That would be well and good if frame lines were discernible, and a short piece of blank leader—say, 18 to 24 inches long—were attached ahead and behind the fade-in and fade-out, such a short piece of leader being replaced from time to time by the exchanges as the lengths were reduced by repeated splicing, and if standard cues were used for C.O., possibly trailer mutilation would decrease somewhat. Again, the exchanges would have to clamp down if the leaders were damaged. We use this method on the title 'previews of coming attractions' and it works out fine for us."

I cannot recommend making gadgets out of old parts for a serious purpose, but I certainly can sympathize with you, brother, for many a time in the past I have spent happy days doing what you like to do. By golly, some of my "inventions" were not so bad, either. I even went so far as to build a super-swell boat once. The only trouble was that when it was done I would have had to tear out the whole side of the basement to get it outdoors—and the nearest water was some 50 miles away!



Well, it was like this: I was upstairs messing around among some old papers in my den when Friend Daughter came up and said, "There's somebody here to see you, you'd better come down right away." Of course, I thought it was a beautiful gal who had found it impossible to resist my charms, so I dropped everything and hurried down the stairs. And who do you suppose the "somebody" was? You guessed it—the guys you see in the picture above. More than one somebody, come all the way from New York to my home in Scarsdale to look me over, to see if reports of my recent illness were not a publicity stunt! Grinning broadly on the extreme left is pictured Lester Isaac, supervisor of projection for Loew's, Inc. Next is P. A. McGuire, advertising manager of the International Projector Corporation; then Mr. Isaac's assistant, M. D. O'Brien; then Will C. Smith of the National Theatre Supply Company (who, incidentally, got into projection even before there was an intermittent movement); and perched on my left is Charles Horstman, supervisor of projection for RKO Theatres; while on my right is Harry Rubin, supervisor of projection for Paramount Theatres and chairman of the SMPE Projection Practice Committee. Somebody's, indeed, in the affairs of the motion picture—and for all that, great fellows whose friendship and high regard bestows pleasure as surely as honor.—F. H. R.



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Suggestions for Making Cue Marks More Visible

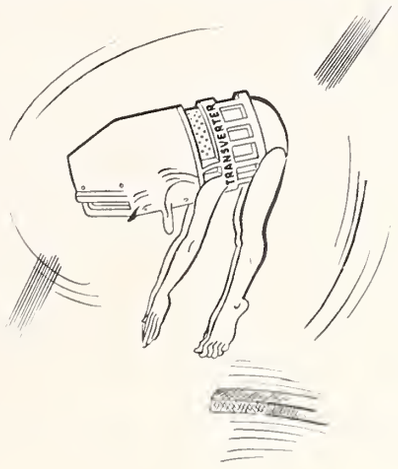
JACK PRATER of Palouse, Wash., comes forth with some interesting comment on a suggestion made in a recent issue. He writes:

"I particularly enjoyed the letter in the May 31st issue of BETTER THEATRES from the projectionist in Brevard, N. C. I think his idea of having standard cue marks printed on alternate frames is splendid, because cues are now visible for only one-sixth of a second. It is entirely possible to miss a cue by just the normal batting of one's eyes. Equally good results could be accomplished by having the cue marks in every one of eight or ten consecutive frames. When made in the negative by accurate punches, the cue marks remain motionless on the screen, and even if they *were* visible for half a second, they would be less noticeable to the audience than one or two ragged scratch marks.

"Our friend from Brevard also suggests more easily visible white circles around the cue dots, which is something else we need badly. This could be done by stamping a dark circle around the punch hole in the negative with an opaque ink or lacquer such as is used for blooping positive splices. Another, and perhaps better, method would be to use a tool such as Clint Phare's Signo-Marker to cut circles through the emulsion surrounding the cue marks on *master positives,* so that easily visible marks would be transferred photographically to the duplicate negatives and thence to release prints.

"I might also offer a suggestion for our friend from South Carolina on the one-reel Technicolor shorts he says have no name on the leader. It is strange that Technicolor labs do not use the standard make-up for shorts, but unless the name of the subject has been cut or broken off, it will be found on these prints very near the end of the leader, written lengthwise of the film in only one or two frames. Sometimes the title is written by hand in very fine letters which are hard to read in projection room illumination.

"It seems that a general revising of Standard Release Print makeup would be well worth while right now, and the necessary pressure should be applied where needed to bring every producer strictly in line with the new and improved setup. Some of the original specifications are getting pretty obsolete—for instance, prints are still being made with half the frame set aside for the title of the subject and part number, cluttered up with *sound print, film-disc* in letters more than twice the size of those in the subject title, in spite of the fact that silent films and disc sound have been dead for years! . . Come to think of it, that should be a good undertaking for the Projection Practice Committee of the SMPE at our next convention. In the meantime it would be very helpful if we could have suggestions from as many projectionists as possible, perhaps through your *Comment* in BETTER THEATRES."



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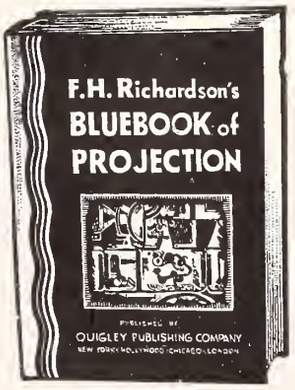
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110—Signs, theatre name
111—Neon transformers

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217—Ozone generators
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306—Glass murals
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309—Mirrors
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607—Luminaires
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902—Acoustic service
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904—Amplifier tubes
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932—Safety devices, projector
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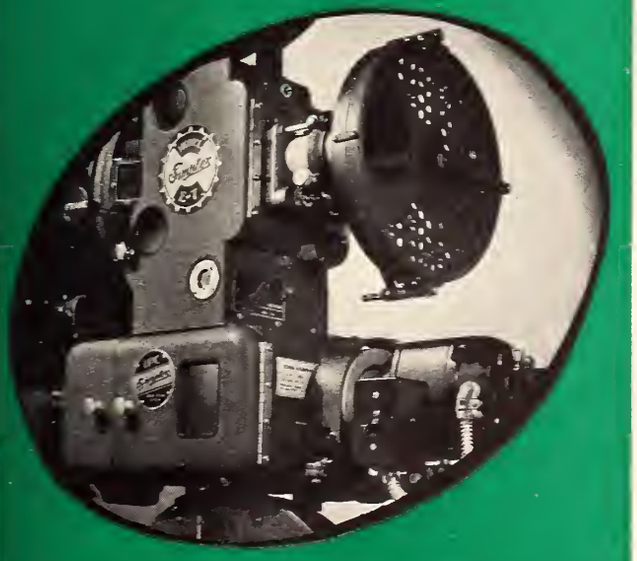
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MOTION PICTURE HERALD

REVIEWS:

Hold That Ghost
Sun Valley Serenade
Nothing But the Truth
Buy Me That Town
Hold Back the Dawn
Henry Aldrich for President
Whistling in the Dark
New Wine
Down in San Diego
New York Town
Thunder Over the Prairie
Wide Open Town
Bad Men of Missouri
Father Steps Out
Bowery Blitzkreig
Kisses for Breakfast
Mystery Ship
Sunset in Wyoming

THIS WEEK—
Release Chart

NEXT WEEK—
Product Digest

FILMS GET PREVIEW OF WHAT DEFENSE WILL COST IN NEW TAXATION

NO APPEASEMENT FOR REDS IN PENNSYLVANIA; SOVIET FILMS BANNED

125 'STRAWHAT' SHOWS BRING 40 NEW PLAYS, WITH $1,500,000 GROSS

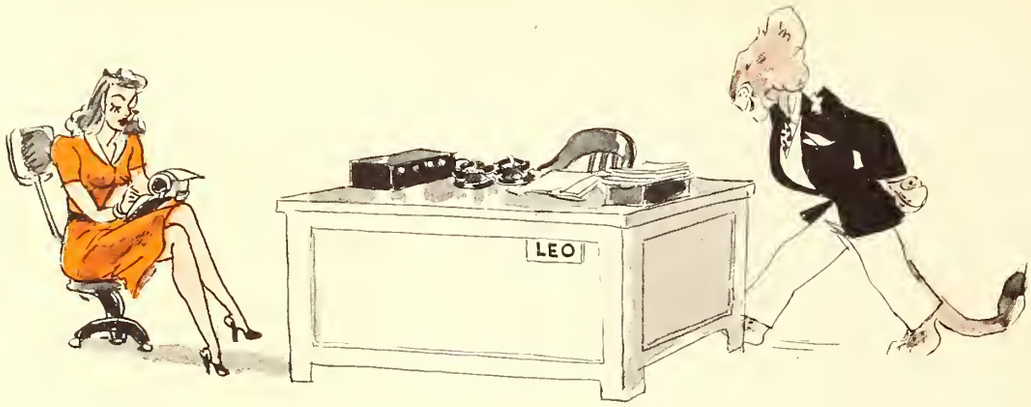
CANADIAN TRADE SEES U. S. DECREE SHOWINGS PASSING IN FEW MONTHS

ALTEC WILL SERVICE THEATRES WITH SYSTEM OF WIRED SPOT NEWS

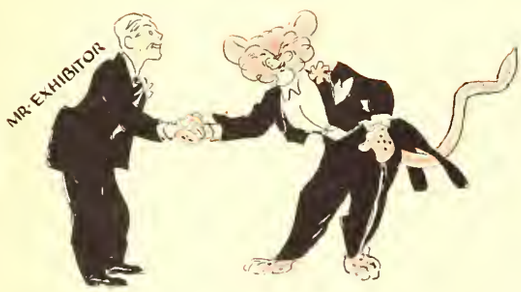
VOL. 144, NO. 5

AUGUST 2, 1941

Entered as second class matter, January [illegible] at the Postoffice at [illegible] New York, N. Y., under the act of March 3, [illegible]. Published weekly by Quigley Publishing [illegible] at 1790 Broadway, New York. [illegible] for New York Subscriptions [illegible] the Americas, $3.00 a year. Foreign, $4.00. Single copy, 25 cents. Contents [illegible] 1941 by Quigley Publishing [illegible]



A MESSAGE TO M-G-M SALESMEN!



"There's one thing that never changes"

You will shortly be selling pictures under the Consent Decree.

There are years of friendly dealing with your customers behind you as you set forth.

It is significant that, just as a new era begins, there is continued evidence of your company's good faith with exhibitors—M-G-M's insistence that theatres must be served right now with important pictures, no holding back, a summer line-up of multi-million dollar proportions on the screen.

It was natural that M-G-M should do this. We pride ourselves on the fact that exhibitors looked to us above all others to answer their summer needs.

(Continued Above)



MICKEY WOOS!
JUDY SINGS!
"LIFE BEGINS
for
ANDY HARDY"



"My next Big Summer Show"

ontinued)

Under the happiest of circumstances you be-
in now to tell your customers what you have
or them to commence the 1941-42 season.

The first three pictures trade-shown were:

LADY BE GOOD" *(Eleanor Powell, Ann Sothern, obert Young).*

DR. JEKYLL AND MR. HYDE"
Spencer Tracy, Ingrid Bergman, Lana Turner).

DOWN IN SAN DIEGO" *(Action drama of Uncle Sam's great defense base and fighting ships at sea. th Bonita Granville; Ray McDonald; Dan Dailey, Jr.; Leo Gorcey.)*

our customers have now had the opportunity
o see these pictures at trade-showings which
e arranged for their convenience in 65 cities.
lo fuss. No frills. Just showings.

he trade echoes the praises that have followed
ie screenings of these great entertainments.

ut this is just a beginning. Your studio is
orking day and night on other equally great
ttractions, some of which are listed to the
ght.

is said that pictures talk, that nothing else
atters, but something else *does* matter.

onfidence, faith, mutual understanding, se-
urity. Your customers have learned to expect
iese from M-G-M.

hey will get them in full measure in 1941-42.

OTHER PICTURES IN THE MAKING AT M-G-M STUDIOS

"THE CHOCOLATE SOLDIER"—*Nelson Eddy and Rise Stevens;* "FEMALE OF THE SPECIES"—*Rosalind Russell, Don Ameche, Kay Francis;* "HONKY TONK"—*Clark Gable, Lana Turner, Claire Trevor;* "MARRIED BACHELOR"—*Robert Young, Ruth Hussey, Felix Bressart;* "THE NEW YORK STORY"—*Edward G. Robinson, Laraine Day, Edward Arnold;* "SMILIN' THROUGH"—*Jeanette MacDonald, Brian Aherne, Gene Raymond;* "BABES ON BROADWAY"—*Mickey Rooney, Judy Garland;* "TARZAN'S SECRET TREASURE"—*Johnny Weissmuller, Maureen O'Sullivan, Philip Dorn;* "THE TWINS"—*Greta Garbo, Melvyn Douglas, Constance Bennett;* "WOMAN OF THE YEAR"—*Katharine Hepburn, Spencer Tracy;* "KATHLEEN"—*Shirley Temple;* "I'LL TAKE MANILA"—*Eleanor Powell;* "JOHNNY EAGER"—*Robert Taylor, Lana Turner;* "PANAMA HATTIE"—*Ann Sothern;* "SHADOW OF THE THIN MAN"—*William Powell, Myrna Loy.*







On the opposite page, you will find a listing of Warners' trade shows for the immediate future.

Thus far, exhibitor attendance at other companies' trade showings has admittedly been disappointing. The reasons for this are open to argument.

It appears evident, however, that with five major companies regularly tradeshowing their product, the average exhibitor will have to forego either the screenings or his business..

We don't want either to happen.

So Warners – the unusual company – will make it as easy as possible for you. We must, by law, hold trade screenings. We know you can't possibly get to them all. And since we want you to see all our pictures we say . . . .

Get to our screenings if you can. If you can't, call or write any of our branch managers and arrange a private showing at your convenience.

That's what we mean by trade shows!

Warner Bros. wants you to see before you buy. Which means – don't buy before you see

Warner Bros.

MARK OF SHOWMANSHIP

Legal Notice of
TRADE SHOWINGS
For the Benefit of Exhibitors Generally

"THE FLIGHT PATROL"
(Warner Bros.)

ALBANY . . . . . AUG. 12
10:00 A. M., Warner Thea. Sc. Rm., 79 No. Pearl St.

ATLANTA . . . . AUG. 12
9:30 A. M., RKO Sc. Rm., 191 Walton St.

BOSTON . . . . . AUG. 12
10:00 A. M., 20th Cent.-Fox Sc. Rm., 115 Broadway

BUFFALO . . . . . AUG. 12
10:30 A. M., 20th Cent.-Fox Sc. Rm., 290 Franklin St.

CHARLOTTE . . . AUG. 12
9:30 A. M., Para. Exch. Sc. Rm., 307 S. Church St.

CHICAGO . . . . AUG. 12
10:00 A. M., Warner Sc. Rm., 1307 S. Wabash

CINCINNATI . . . AUG. 12
10:30 A. M., RKO Sc. Rm., Palace Thea. Bldg.

CLEVELAND . . . AUG. 12
10:00 A. M., Warner Sc. Rm., 2300 Payne Ave.

DALLAS . . . . . AUG. 12
9:30 A. M., 20th Cent.-Fox Sc. Rm., 1803 Wood St.

DENVER . . . . . AUG. 11
8:00 P. M., Para. Sc. Rm., 21st & Stout

DES MOINES . . . AUG. 12
10:30 A. M., 20th Cent.-Fox Sc. Rm., 1300 High St.

DETROIT . . . . . AUG. 12
10:00 A. M., Sc. Rm., Film Exch. Bldg., 2310 Cass Ave.

INDIANAPOLIS . . AUG. 12
10:00 A. M., Para. Sc. Rm., 116 W. Michigan

KANSAS CITY . . AUG. 12
9:30 A. M., 20th Cent.-Fox Sc. Rm., 1720 Wyandotte

LOS ANGELES . . AUG. 12
10:00 A. M., Para. Sc. Rm., 1613 W. 20th St.

MEMPHIS . . . . AUG. 12
9:30 A. M., 20th Cent.-Fox Sc. Rm., 151 Vance Ave.

MILWAUKEE . . . AUG. 12
10:00 A. M., 20th Cent.-Fox Sc. Rm., 1324 W. Wisconsin

MINNEAPOLIS . . AUG. 12
10:00 A. M., Warner Sc. Rm., 1104 Currie Ave.

NEW HAVEN . . . AUG. 12
9:30 A. M., Warner Sc. Rm., 70 College St.

NEW ORLEANS . . AUG. 12
9:30 A. M., 20th Cent.-Fox Sc. Rm., 200 S. Liberty St.

NEW YORK . . . . AUG. 12
10:30 A. M., H.O. Sc. Rm., 321 W. 44th

OKLAHOMA . . . AUG. 12
9:30 A. M., 20th Cent.-Fox Sc. Rm., 10 North Lee

OMAHA . . . . . AUG. 12
10:00 A. M., 20th Cent.-Fox Sc. Rm., 1502 Davenport St.

PHILADELPHIA . . AUG 12
10:30 A. M., Vine St. Sc. Rm., 1220 Vine St.

PITTSBURGH . . . AUG. 12
9:30 A. M., Warner Sc. Rm., Clark Bldg.

PORTLAND . . . . AUG. 12
10:30 A. M., Star Film Exch., 925 N. W. 19th Ave.

SALT LAKE CITY . AUG. 12
11:30 A. M., 20th Cent.-Fax Sc. Rm., 218 E. First So.

SAN FRANCISCO . AUG. 12
9:30 A. M., Rep. Sc. Rm., 221 Golden Gate Ave.

SEATTLE . . . . . AUG. 12
11:00 A. M., Jewel Box Sc. Rm., 2318—2nd Ave.

ST. LOUIS . . . . AUG. 12
10:00 A. M., S'Renco Sc. Rm., 3143 Olive St.

WASHINGTON . . AUG. 12
10:30 A. M., Earle Thea. Bldg., 13th & E. St., N. W.

"THE SMILING GHOST"
(Warner Bros.)

ALBANY . . . . . AUG. 12
11:30 A. M., Warner Th. Sc. Rm., 79 No. Pearl St.

ATLANTA . . . . AUG. 12
11:00 A. M., RKO Sc. Rm., 191 Walton St.

BOSTON . . . . . AUG. 12
11:30 A. M., 20th Cent.-Fox Sc. Rm., 115 Braadway

BUFFALO . . . . AUG. 12
12:00 Noon, 20th Cent.-Fox Sc. Rm., 290 Franklin St.

CHARLOTTE . . . AUG. 12
11:15 A. M., Para. Exch. Sc. Rm., 307 S. Church St.

CHICAGO . . . . AUG. 12
11:30 A. M., Warner Sc. Rm., 1307 S. Wabash

CINCINNATI . . . AUG. 12
12:30 A. M., RKO Sc. Rm., Palace Th. Bldg.

CLEVELAND . . . AUG. 12
11:30 A. M., Warner Sc. Rm., 2300 Payne Ave.

DALLAS . . . . . AUG. 12
11:15 A. M., 20th Cent.-Fox Sc. Rm., 1803 Wood St.

DENVER . . . . . AUG. 11
9:30 P. M., Para. Sc. Rm., 21st & Stout

DES MOINES . . . AUG. 12
12:00 Noon, 20th Cent.-Fox Sc. Rm., 1300 High St.

DETROIT . . . . . AUG. 12
11:30 A. M., Sc. Rm., Film Exch. Bldg., 2310 Cass Ave.

INDIANAPOLIS . . AUG. 12
11:30 A. M., Para. Sc. Rm., 116 W. Michigan

KANSAS CITY . . AUG. 12
11:00 A. M., 20th Cent.-Fox, 1720 Wyandotte

LOS ANGELES . . AUG. 12
11:30 A. M., Para. Sc. Rm., 1613 W. 20th St.

MEMPHIS . . . . AUG. 12
11:00 A. M., 20th Cent.-Fox Sc. Rm., 151 Vance Ave.

MILWAUKEE . . . AUG. 12
11:30 A. M., 20th Cent.-Fox Sc. Rm., 1324 W. Wisconsin

MINNEAPOLIS . . AUG. 12
11:30 A. M., Warner Sc. Rm., 1104 Currie Ave.

NEW HAVEN . . . AUG. 12
11:00 A. M., Warner Sc. Rm., 70 College St.

NEW ORLEANS . . AUG. 12
11:30 A. M., 20th Cent.-Fax Sc. Rm., 200 S. Liberty St.

NEW YORK . . . . AUG. 12
12:00 Noon, H. O. Sc. Rm., 321 W. 44th

OKLAHOMA . . . AUG. 12
11:00 A. M., 20th Cent.-Fox Sc. Rm., 10 North Lee

OMAHA . . . . . AUG. 12
11:30 A. M., 20th Cent.-Fox, 1502 Davenport St.

PHILADELPHIA . . AUG 12
12:00 Noon, Vine St., Sc. Rm., 1220 Vine St.

PITTSBURGH . . . AUG. 12
11:00 A. M., Warner Sc. Rm., Clark Bldg.

PORTLAND . . . . AUG. 12
12:00 Noon, Star Film Exch., 925 N. W. 19th Ave.

SALT LAKE CITY . AUG. 12
10:00 A. M., 20th Cent.-Fax. Sc. Rm., 218 E. First So.

SAN FRANCISCO . AUG. 12
11:00 A. M., Rep. Sc. Rm., 221 Golden Gate Ave.

SEATTLE . . . . . AUG. 12
2:30 P. M., Jewel Box Sc. Rm., 2318—2nd Ave.

ST. LOUIS . . . . AUG. 12
11:30 A. M., S'Renca Sc. Rm., 3143 Olive St.

WASHINGTON . . AUG. 12
12:30 P. M., Earle Thea. Bldg., 13th & E. St., N. W.

"NAVY BLUES"
(Warner Bros.)

ALBANY . . . . . AUG. 12
2:30 P. M., Warner Thea. Sc. Rm., 79 No. Pearl St.

ATLANTA . . . . AUG. 12
2:30 P. M., RKO Sc. Rm., 191 Walton St.

BOSTON . . . . . AUG. 12
2:00 P. M., 20th Cent.-Fax Sc. Rm., 115 Braadway

BUFFALO . . . . AUG. 12
3:00 P. M., 20th Cent.-Fox Sc. Rm., 290 Franklin St.

CHARLOTTE . . . AUG. 12
2:30 P. M., Para. Exch. Sc. Rm., 307 S. Church St.

CHICAGO . . . . AUG. 12
2:00 P. M., Warner Sc. Rm., 1307 So. Wabash Ave.

CINCINNATI . . . AUG. 12
2:30 P. M., RKO Sc. Rm., Palace Thea. Bldg.

CLEVELAND . . . AUG. 12
2:00 P. M., Warner Sc. Rm., 2300 Payne Ave.

DALLAS . . . . . AUG. 12
2:30 P. M., 20th Cent.-Fox Sc. Rm., 1803 Wood St.

DENVER . . . . . AUG. 12
8:00 P. M., Paramount Sc. Rm., 21st & Stout

DES MOINES . . . AUG. 12
2:15 P. M., 20th Cent.-Fox Sc. Rm., 1300 High St.

DETROIT . . . . . AUG. 12
2:30 P. M., Sc. Rm., Film Exch. Bldg., 2310 Cass Ave.

INDIANAPOLIS . . AUG. 12
2:30 P. M., Paramount Sc. Rm., 116 W. Michigan St.

KANSAS CITY . . AUG. 12
2:30 P. M., 20th Cent.-Fox Sc. Rm., 1720 Wyandotte St.

LOS ANGELES . . AUG. 12
2:00 P. M., Paramount Sc. Rm., 1613 W. 20th St.

MEMPHIS . . . . AUG. 12
2:30 P. M., 20th Cent.-Fox Sc. Rm., 151 Vance Ave.

MILWAUKEE . . . AUG. 12
2:30 P. M., 20th Cent.-Fox Sc. Rm., 1324 W. Wiscansin

MINNEAPOLIS . . AUG. 12
2:00 P. M., Warner Sc. Rm., 1104 Currie Ave.

NEW HAVEN . . . AUG. 12
2:30 P. M., Warner Sc. Rm., 70 College St.

NEW ORLEANS . . AUG. 12
2:30 P. M., 20th Cent.-Fox Sc. Rm., 200 So. Liberty St.

NEW YORK . . . . AUG. 12
3:00 P. M., H. O. Sc. Rm., 321 W. 44th Street

OKLAHOMA . . . AUG. 12
2:30 P. M., 20th Cent.-Fox Sc. Rm., 10 North Lee

OMAHA . . . . . AUG. 12
2:00 P. M., 20th Cent.-Fox Sc. Rm., 1502 Davenport St.

PHILADELPHIA . . AUG 12
2:30 P. M., Vine Street Sc. Rm., 1220 Vine Street

PITTSBURGH . . . AUG. 12
2:30 P. M., Warner Sc. Rm., Clark Bldg.

PORTLAND . . . . AUG. 12
2:30 P. M., Star Film Exch. Sc. Rm., 925 N. W. 19th Ave.

SALT LAKE CITY . AUG. 12
2:00 P. M., 20th Cent.-Fox Sc. Rm., 218 E. First So.

SAN FRANCISCO . AUG. 12
2:00 P. M., Republic Sc. Rm., 221 Golden Gate Ave.

SEATTLE . . . . . AUG. 12
4:00 P. M., Jewel Box Sc. Rm., 2318—Second Ave.

ST. LOUIS . . . . AUG. 12
2:00 P. M., S'Renco Sc. Rm., 3143 Olive St.

WASHINGTON . . AUG. 12
2:30 P. M., Earle Thea. Bldg., 13th & E. St., N. W.

THE TOUGHEST AUDIENCE IN THE WORLD!

(a partial list of the exhibitors who saw "Charley's Aunt")

C. V. JONES
(Robb & Rawley Circuit)
"'Charley's Aunt' will be a riot in a theatre!"

FRED G. WILLIAMS
(Cansalidated Amusement Co.)
"I never enjoyed Jack Benny so much. 'Charley's Aunt' should establish records everywhere!"

A. M. BOWLES
(Fax West Coast Theatres)
"I predict 'Charley's Aunt' to be a smash hit!"

FRED J. DIXON
(T. & D. Jr. Enterprises)
"An hilarious comedy and a great audience picture!"

SAM MEYER
(Cammanwealth Amusement Company)
"There will be four times as many laughs in the theatre than there were in the screening room!"

JACK ROSE
(Indiana-Illinois Theatres)
"'Charley's Aunt' is a very good comedy!"

MRS. CLARA WACHTER
(Henry's Theatre, Hagerstown, Md.)
"Just what people need today!"

HARRY SHAW
(Loew's Pali-New England Theatres)
"I want you to know 'Charley's Aunt' is the funniest comedy I have ever seen!"

HAROLD KAPLAN
(Pianeer Theatre Circuit)
"'Charley's Aunt' will have them rolling in the aisles!"

MAURICE DAVIS
(Will Ragers Theatre, St. Lauis, Mo.)
"'Charley's Aunt' has enough laughs for two features—and then some!"

A. M. LYONS
(Panthean Theatres)
"Very entertaining! 'Charley's Aunt' is an audience picture!"

MARC J. WOLF
(Y & W Management Carp.)
"Congratulations on 'Charley's Aunt'! Belly-laughs! Slap-stick at its best!"

BILL GRIFFIN
(Radgers Theatres)
"Excellent picture!"

I. LIBSON
(R-K-O Midwest Theatres)
"Comedy knockout! Just what the public wants! 'Charley's Aunt' should establish new boxoffice records everywhere!"

"Charley's Aunt" has 'em yelling 'Uncle'!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 144, No. 5 — August 2, 1941

REVIEW SERVICE

THAT amiable and able dean of indigenous cinema critics of the West, Mr. Edwin Schallert of the Los Angeles *Times*, is far from pleased with all aspects of the new motion picture trade practice of withholding pictures from local critical attention until local release—and the while making them available for review by the trade press in behalf of the exhibitor, that he may be informed about the product before his customers come to buy seats.

Mr. Schallert, so long a friend of the art, thinks the industry is sacrificing advance publicity. He says, "Hollywood blames the whole thing on the New York office. . . . " And that New York he describes as "a far away metropolis, which knows very little about local problems. . . . " There speaks the true California patriot. Mr. Schallert, in his access of concern about the interests of the motion picture, forgets to explain the commercial interest of the newspaper which makes editorial merchandise out of the pictures and picture tidings.

As to the priority enjoyed by the trade press, Mr. Schallert has a keen notion. It is not necessary for newspaper critics to wait, for, says he, " . . . there is nothing to prevent that press [the lay press] from taking the necessary 'quotes' from that trade press to determine the values of the pictures. . . . "

There Mr. Schallert has something, indeed. So, one is not surprised to find him demonstrating the process in his column of July 26th, where he reports: "Return of Gloria Swanson to the screen is praised rather highly, considering the advance reports on this resumption in 'Father Takes a Wife'. The picture, with Adolphe Menjou as her opposite, is described as a well-paced comedy in Motion Picture Herald."

It is pleasant thus to render a service to the distinguished Mr. Schallert, so long our friend and the motion picture's friend. He will find eighteen features reviewed in this issue.

△ △ △

WHERE'S QUO VADIS?

AMID the concerns of a world so busy at war that it can scarcely attend to the business of living, so busy with barbarism that it tends to forget the concerns of civilization, it is pleasant to have attention interrupted by the challenge of such a poised consideration as "A Cycle of 300 Films", presented in a series of showings by the Museum of Modern Art Film Library, in New York. The cycle in its fashion, and rather more completely than might be expected by those who know the ephemeral nature of film, covers most of the milestones from 1895 to 1940. Iris Barry, curator of cinema, in a brochure, remarks upon two lacunae: first, a print of "Quo Vadis" of 1911 and, second, "the longer pictures of Charles Chaplin". In the considered opinion of one student of the art, Mr. Chaplin's longer pictures are of minor importance, save for the most dusty museum purposes. After he passed the two-reel achievements of "The Vagabond" and "One A. M.", his message had been delivered. Beginning with "The Kid", Mr. Chaplin became a business, and a very good one, on his own, while before he had been an art on stockholders' money. This observation is from a one-time production executive who promoted the art, cheerfully, because of the profits.

As to "Quo Vadis", it would be an important service if the showmen readers of Motion Picture Herald might be helpful in the finding of a print that could be made available to the Film Library. The picture, some of you will be remembering, was made under various promotional encouragements, and most important among them were some nine thousand dollars, total cost of production, advanced by the late George Kleine of Chicago and New York, who acquired for that advance the American rights, to his own great profit. "Quo Vadis" introduced spectacle to the screen in terms of drama. It was too big for the screen theatre of the day and had its career in the legitimate houses of Broadway and the hinterlands, in the days of Klaw & Erlanger. It was the picture which gave Adolph Zukor the impulse which made Famous Players and Paramount, with a notion for the screen of "a whole evening's entertainment", and it was the picture which set D. W. Griffith off, emulatively, on the course which began with "Judith of Bethulia", led to "The Birth of a Nation" and a world career for him and his art.

In somebody's film attic there is a print of "Quo Vadis" and it belongs in the Film Library of the Museum of Modern Art. Like the missing vertebra of a dynosaur, it is only a stone where it is, but a gem of motion picture paleontology where it belongs.

△ △ △

FREE! FREE!

THE amusement page of *The Star News* of Medford, Taylor County, up in Wisconsin, is dominated by advertisements of "Free! Free! Talkie Movies", every Friday night at Meier's Corner, Tuesdays at Schlais Hall, Sunday night at Sternberg's and at Louie's Tavern Tuesday nights.

If we are to lift eyebrows at Distribution methods which permit two and three pictures for one price of admission, what are we to think about the extension of that policy to enable tavern, crossroads and wayside amusement emporia to give the product away with hot dogs, fried chicken and dance music?

That contributes to the state of public opinion which leads Exhibition to charge for the dishes and give away the pictures. Hollywood has a deprecatory word in "Quickies". Maybe now the vocabulary will have to take in "Giveaway production".

△ △ △

YOUR toilworn editor, arriving home all a-drip with the weather, paused at the garden gate to commiserate with Giovanni, artisan from Calabria, who came up from the soil mopping his brow. "Tough day?" The answer was a big grin and: "No verra bad—you see God got to make red the tomato." Giovanni is a philosopher, and the biggest success we know.

—Terry Ramsaye

This Week in the News

Skin Game

OFFSTAGE, offscreen, and at minimum a shade offcolor, the skin game introduced by Russell Birdwell in the publicity interest of "So Ends Our Night" continues to fascinate Hollywood press agents. Samuel Goldwyn's "Ball of Fire" is current beneficiary, if that's the word.

The Birdwell technique, it may be remembered, consisted in stationing a young woman outside the portals of the Loew-Lewin studio instructed to picket the plant, discarding a garment per day, until assured that she would appear on the screen in the completed version of the picture pertained to.

Birdwell got space next to pure, plus pictures.

Next to invade the field of epidermal exploitation was Earl Carroll's Theatre Restaurant, on the occasion of the burst of news about Joseph I. Breen's pronouncement in re sweaters for screen wear. A bevy of the Carroll chorines in sweaters snug paraded briefly in front of the Hollywood office building housing the Production Code Administration, pretending indignant protest.

Carroll's effort didn't spark.

A slight haze surrounds the source of the latest inspiration, implemented last week by strip-teasers and chorus girls from the Follies theatre, downtown Los Angeles burlesque grind, who picketed the Goldwyn studio in placarded protest against reported employment of screen talent from the Central Casting Bureau to portray the burlesque girls in "Ball of Fire," formerly "The Professor and the Burlesque Queen," which the producer has on his agenda for early production.

Mr. Goldwyn's publicity department, headed by William Hebert, attributes the incident to the fertile brain of Milton Stein, press agent of the Follies, who is said to have cooked it up after reading in a newspaper column conducted by Harrison Carroll that Central Casting talent was to be hired for the film.

Be all that as it may, a press release on the matter, under imprint of "William Hebert for Samuel Goldwyn," concludes an account of the happening with, "The executives hurriedly went into conference with Goldwyn and returned with the concession that representatives of the casting department will cover the show tonight and select a group to appear in 'Ball of Fire.'"

Art (see page 10) accompanied the release.

The Follies effort, if so, got itself reported, typographically, in the local newspaper.

Picture magazines are expected to attend to the photographic aspects of the matter shortly.

PREVIEW of what defense will cost in new tax measure Page 13

ARBITRATION decisions continue in favor of independent exhibitors Page 14

NO APPEASEMENT for Russia in Pennsylvania; film ban stands Pages 15, 16

36 FEATURES announced by Warners, with more to come Pages 17, 18

NEWS flashed on theatre screens as received by teletype Page 23

HOLLYWOOD splashing more color on the screen in 1941-42 Page 24

MINNESOTA anti-decree law resigns state powers, majors charge Page 25

SHORT SUBJECTS increased 20 per cent by MGM; 42 features listed by PRC Page 26

TREND toward screenings in exchanges followed by Warners in first announcement Page 29

MEXICAN workers threaten strike against U. S. distributors Page 42

BRITISH war on double features in move to conserve film stock; exhibitors, distributors dispute terms Page 43

STRAWHAT shows fertile field for film talent, material; 125 companies operating this year Page 46

SERVICE DEPARTMENTS

Hollywood Scene Page 44

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What the Picture Did for Me Page 50

Dollar Exploitation

AS an exploitation medium, as well as a medium of exchange, the lowest denomination of United States paper money—the dollar—was aggressively pursued in promotions put across by theatremen on behalf of Warner Bros.' "Million Dollar Baby." A "lucky buck" search in Fort Worth, Texas, and a public sale of dollars for fifty cents in Des Moines were some of the slants whipped together by theatremen on newspaper cooperations for the date. How the dollars travelled and what their journeyings accomplished is told about in Managers Round Table of this issue, starting on page 53.

MGM in Radio Business

MGM STUDIOS, Inc., whose parent, Loew's, owns and operates radio station WHN at New York, entered the airwaves field in Hollywood this week when it received a permit from the Federal Communications Commission to erect a frequency modulation station in the Santa Monica mountains.

The station will reach an estimated 2,500,000 persons in a 7,000 square mile service area embracing Los Angeles, Orange, Ventura and part of Riverside counties. Pending approval of the mountain top transmitter site Metro was alloted a frequency of 46.1 megacycles. At the same time the FCC granted Columbia Broadcasting System authority to erect an FM station atop Mt. Wilson, in Pasadena.

$130,000 for 'York'

WARNER BROTHERS' "Sergeant York," which must move from New York's first-run Astor Theatre August 11th to make room for MGM's "Dr. Jekyll and Mr. Hyde," will have played to approximately 80,000 persons and a gross of approximately $130,000 by that day, the company predicted Wednesday.

The house is one of the smallest big film theatres in the Broadway sector: it has 1,100 seats.

The company also issued some attendance oddments: those seats have been filled every day; one fan saw the film five times; another four; several three; women comprised 11 per cent of the opening matinee audience, this week, they comprised 47 per cent.

The Lasky-produced film opened at the Earle and Ambassador theatres, Washington, on Thursday evening, after much ballyhoo. The story of that is on page 48.

RKO's "Tom, Dick, and Harry" on Thursday began its third week at the Radio City Music Hall, having played to 236,748 persons in its first 11 days. Elsewhere it has had holdover time in every booking to date—23 second weeks and six three weeks. Walt Disney's RKO release, "The Reluctant Dragon," on Thursday, too, began a second week.

In Los Angeles, MGM's "Blossoms in the Dust" was held over at the Four Star Theatre. In Montreal, Charles Chaplin's United Artists' release, "The Great Dictator," was held for a seventh week at the Orpheum.

Peace, It's Wonderful!

AT long last, termination was in sight in mid-week of the bitter seven-month radio-music war, with reports that the American Society of Authors, Composers and Publishers and the National Broadcasting Company finally were reaching a settlement. NBC officials were closeted with ASCAP executives and the Society's attorneys, Schwartz and Frohlich and David Podell, ironing out the last remaining legal difficulties before signing a contract which would restore to the NBC and CBS airlanes ASCAP music banned since January 1st. Hitch to a final signing arose over legal angles including provisions covering relations in states with anti-ASCAP laws.

The costly and long-delayed peace pact will result in return to the two major networks of film music exploitation, affected since the break. An ASCAP executive unofficially estimated that about $20,000,000 was lost directly and indirectly by the music industry since January 1st, and that the networks plunged $4,000,000 in setting up their own music outlet.

It was indicated that as soon as NBC signed a contract, CBS would follow, probably later in the week. Basic provision of the settlement is payment of two and three-quarter per cent of net time sales to ASCAP for network programs which are cleared at the source, and two and one-half per cent for stations managed and operated by NBC.

The deal also provides for a two per cent payment on the telecast of ASCAP music.

This is a compromise settlement of the Mutual contract signed with ASCAP last May, which provides for payment of three per cent, later increasing to three and one-half per cent. A clause in the Mutual deal, however, calls for reduction of basic terms if other networks get a more favorable settlement.

Bid for Rodgers

THE man United Artists' partners want for president of their company is William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, it was understood in New York this week. An offer of the UA chieftainship, with full authority, was reported to have been made, unanimously, by the UA partner-stockholders, Mary Pickford, Charles Chaplin, and Alexander Korda. It is subject, however, to approval by Nicholas M. Schenck, president of Loew's, Inc., whom Mr. Rodgers would have to ask for a release from his present contract. It has three years to run.

Full administrative power at United Artists is reported to have been included in the offer. From Hollywood it was reported that the United Artists' partners also interceded with Mr. Schenck over the weekend, in an effort to induce him to grant Mr. Rodgers a release. The offer was said to have been preceded by consultation with David O. Selznick and Frank Capra who, reportedly, will soon become United Artists partners.

Murray Silverstone as chief of world-wide operations was top administrator until he resigned to enter production two months ago. Arthur W. Kelly, vice president, succeeded him as acting head of world-wide operations.

Mr. Rodgers has been with Metro since 1924. Previously he was with Triangle, Mutual and General film corporations. He is 53, and was born in Camden, N. J.

Box-office Appeal

MORE ANENT why Dr. Gallup thinks three pictures a year are the ideal quota for a top box-office star trickled from RKO this week, for whom the researcher is studying the habits and preferences of film audiences.

Stars who limit appearances to less than three pictures a year, in order to avoid high bracket income surtaxes (see MOTION PICTURE HERALD, July 26, page 41) are likely to kill the goose that laid the golden egg, Dr. Gallup finds. One-picture-a-year stars average a 17 per cent loss in marquee drawing power, he finds. Two-picture players lose 11 per cent. Stars who make three pictures a year, however, increase their drawing power by nine per cent a year. The gains for four and five-picture stars, however, drop to seven and eight per cent.

The Exhibitors' Reason

THE first formidable, officially propounded, explanation of why more exhibitors are not attending trade showings, came this week from the Allied Theatre Owners of New Jersey, which said: "Lack of interest on the part of exhibitors in reviewing trade showings is due more to the inconvenience caused with the present set-up of showings. This especially applies to independent exhibitors, where a big proportion have to manage their own theatres."

Meanwhile, distributors this week held more advance screenings, call others, and were considering moving showings from theatres to exchanges to cut costs—see page 29.

PICTURES ADVERTISED THIS WEEK

"Charley's Aunt", Twentieth Century-Fox, Page 6.

"The Parson of Panamint", Paramount, Pages 19 to 22.

"My Life with Caroline", RKO Radio, Pages 27, 28.

"Hurricane Smith", Republic, Page 31.

"Sun Valley Serenade," Twentieth Century-Fox, Pages 56, 57.

"Tillie the Toiler", Columbia, 4th Cover.

No Chiseling!

"THAT FINE has to come out of your own pocket," Federal Judge Frank A. Picard warned Mac Krim, 31 years old, Detroit theatre owner, Tuesday as he fined him $600 and gave him two years probation, and sent his brother Sol, 32, to prison for a year and a day, all for failure to pay more than $3,000 in federal admission taxes.

"Don't let me hear of your firing any employees or cutting any wages to raise the money or I'll send you to jail." Judge Picard warned. The brothers had pleaded guilty to indictments for withholding U. S. tax returns. The judge chided them for hiding from U. S. tax collectors while driving new cars and living high. Mac has been a substitute on the swanky Grosse Pointe Hunt Club polo team.

The Stramer Theatre Corporation, which the two brothers operated, was fined $1. The Krims operate the Harmony, Lasky, Krim and Park theatres. Since their indictment in February they have made restitution of $4,167, representing unpaid taxes, interest and penalties. This is their second tilt with the government on taxes, the first having resulted in a settlement.

Allied War Call

NORTHWEST Allied, proponent of the now fiercely protested anti-blocks-of-five film selling law, late Wednesday in Minneapolis issued a call for a "must convention" to muster support for that law (enacted but not enforced) which the big five are fighting in Ramsey County district court, St. Paul. (Story on page 25.)

The Northwest Allied convention will be held Tuesday at the Hotel Nicollet, Minneapolis. The convention call was issued by Fred Strom, the organization's secretary, who advised that matters for immediate attention also included booking of the blocks-of-five films, trade showings of those films, 16 mm competition, arbitration, ASCAP and admission taxes.

Undercover Uncovered?

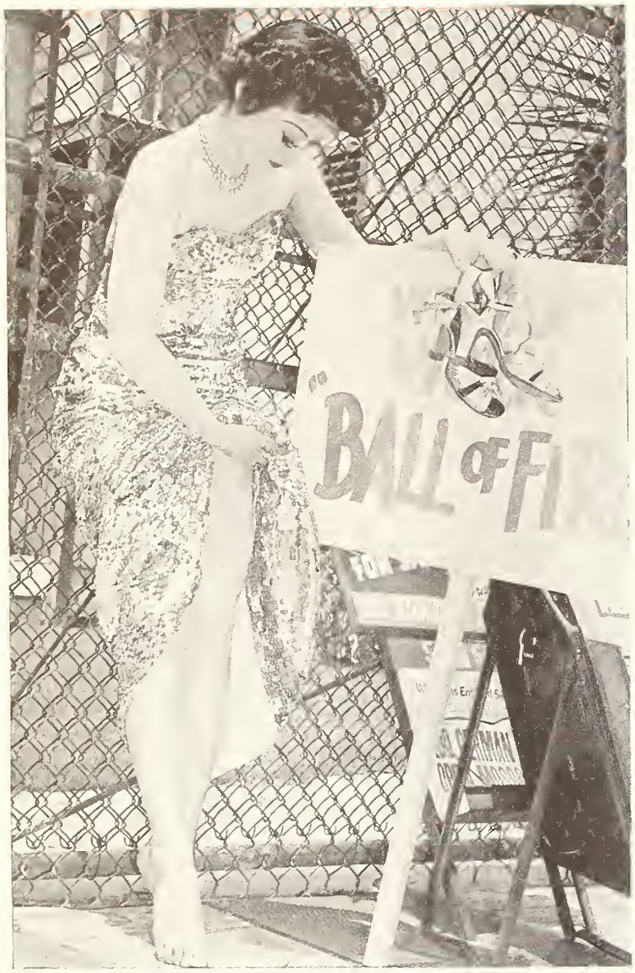
THE California General Assembly says it is out to uncover undercover Communists at Hollywood's studios. Monday, a special committee investigating subversion began probing Hollywood, by calling witnesses of small import and by intimating that witnesses of greater import would appear.

Heading the committee of three senators and four assemblymen is Jack Tenney, assemblyman, and former president of Studio Musicians' Local 47. One of the first witnesses told of Marxist infiltration in that union.

Another, Pearl Osman, typist, asserted a film director, name not disclosed, addressed the People's World Forum two years ago.

MOTION PICTURE HERALD, published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Watterson R. Rothacker, Vice-President; Terry Ramsaye, Editor; Ernest A. Ravelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Leon Friedman, manager, William R. Weaver, editor; Toronto Bureau, Ste. 811, 21 Dundas Sq., Toronto, Ontario, Canada, Alister Grosart, representative; Montreal Bureau, Press Bureau, 224 Canada Cement Building, Montreal, Canada, C. A. Haworth, representative; London Bureau, 4, Golden Square, London W 1, Hope Williams Burrup, manager; cable Quigpubco London; Paris Bureau, Pierre Autre, representative, c/o Monsieur Autre, chez Madame Erable, Les Mathes, Charante Inferieure, France; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17 Archbald Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, representative, Mexico City Bureau, Apartado 269, Mexico City, Luis Becerra Celis, representative; Buenos Aires Bureau, Corrientes 2470, Buenos Aires, Argentina, Natalio Bruski, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; India Bureau, Post Office Box 147, Bunder Road, Karachi, India, G. A. Thakur, representative; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Soda, representative, cable Argus Montevideo; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Holland, Philip de Schaap, representative. Member Audit Bureau of Circulations. All contents copyright 1941 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame

THIS WEEK IN PICTURES



PICKETS made news this week in Hollywood, above, and in New York, below and on opposite page. The little number repairing her working clothes above is of the cast of the Follies Burlesque Theatre in Los Angeles and, according to a publicity release signed "From William Hebert for Samuel Goldwyn," she is demanding a part in Mr. Goldwyn's "Ball of Fire." (See page 8.) The line below is the Screen Publicists Guild of New York aiding comrades of the Cartoonists Guild by picketing "The Reluctant Dragon" in New York. (See page 45.)



By Staff Photographer

GLORIA SWANSON is the guest, above, of John Abbott and Iris Barry of the Museum of Modern Art Film Library, at a cocktail party after a Museum showing of "Male and Female" and, incidentally, for RKO's "Father Takes a Wife."



By Staff Photographer

AL SUCHMAN, right, former manager of the Consolidated circuit, New York, went to Gloversville this week to take a post with the Schine circuit.



OFFICIAL participation of the Screen Publicists' Guild in the Cartoonists vs. Disney fight is proclaimed, above, on the sidewalk in front of the RKO Palace.



PROMINENT in the section of the line here is Jeff Livingston, of the short subject publicity department of MGM. Disney, of course, releases short subjects through RKO.

PRIVATE KENNETH WILKINSON, who has seen 312 features since October, is welcomed, for that reason, to Hollywood by Y. Frank Freeman and Will H. Hays, with Linda Darnell, Carol Bruce, Joan Leslie and Virginia O'Brien. Story on page 44.



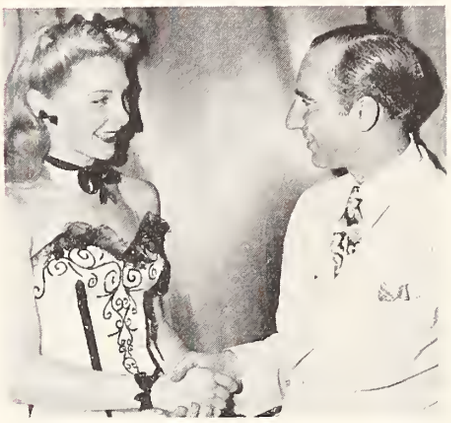


By Staff Photographer



By Metropolitan

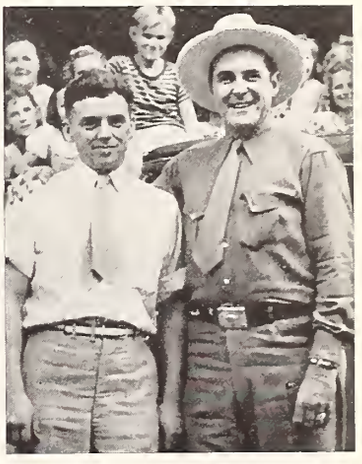
BOB WOLFF, manager of the RKO New York exchange, cuts a piece of cake at a birthday party given him by the exchange gang.



LOU HART, manager of the Schine circuit, New York, greets Belita, skating star of Republic's "Ice Capades of 1942," backstage at the New Yorker hotel, New York.

FRED PUTNAM, left, of the Pearce Theatre, Port Arthur, Texas, visits the Managers' Round Table headquarters.

TOM GAY, below, manager of the Lincoln, Plains, Pa., welcomes Ken Maynard arriving for a personal appearance at the theatre.





COLUMBIA'S publicity department was represented by Seymour Roman, shown here distributing boycott literature, which reports the Cartoonists' version of the strike, to passersby.





All pictures by Staff Photographer

ABOVE LEFT, Al Polan, lately of RKO and Columbia, and a Screen Readers' Guild member. Rear, Mort Frankel, U.A. Above right, Moe Leftoff of Metropolitan takes pictures for the Guild, PM, Disney, RKO.



By Cosmo-Sileo



By Staff Photographer

FIRST COMMERCIAL banner ever allowed by the Blackstone hotel, Chicago, is unfurled, right, for the Warner convention there. On the way to the meeting, above, is Gradwell Sears, sales manager, with his daughter Patricia. Story on page 17.

M. H. HOFFMAN, left, long a theatre owner, exhibitor leader and producer, has announced formation of Liberty National Pictures Corporation, planning 26 features for the coming season.

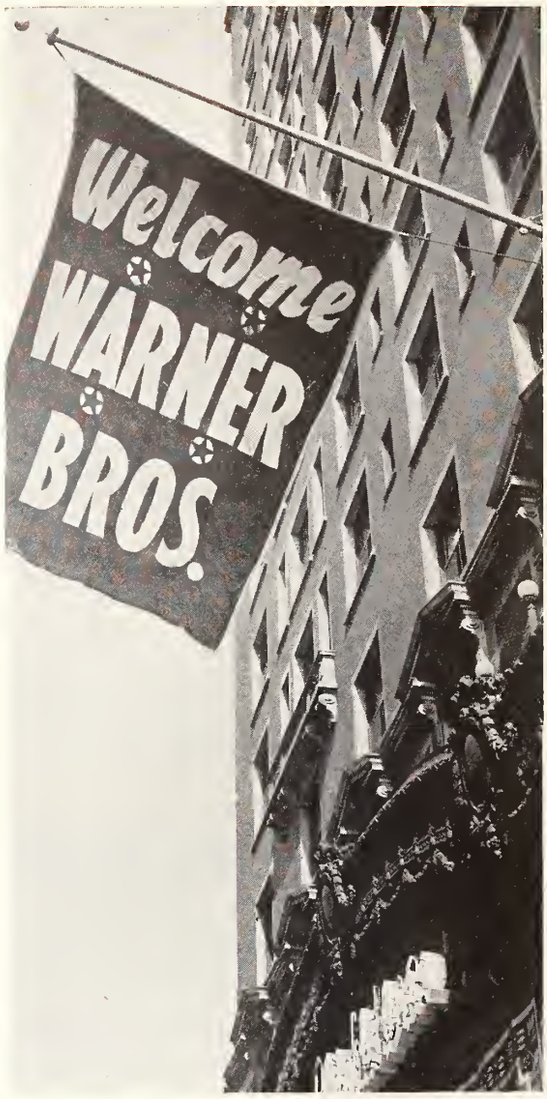




By Staff Photographer

EXHIBITORS at the Paramount trade showings of the first block of five at the Normandie theatre in New York this week: Above, Al Daly and Frank Lynch, Skouras Theatres, and Bernie Brooks, Rosenblatt & Welt. Above right, Irving Renner, Henry Randel, exchange manager, and Leon Rosenblatt. Below right, Sid Denneau, Milt Kusell, district manager, and Al Reid.

LAWRENCE DE PRIDA, left, Universal manager in the Philippines, in New York for a visit, reports business normal in the Islands in spite of war threats.



By Cosmo-Sileo





FILMS GET PREVIEW IN NEW TAX BILL OF WHAT DEFENSE WILL COST

Lowering of Admission Exemption Expected to Increase Revenue by $60,000,000; Radio Will Fight Tax on Net Sales

From WASHINGTON BUREAU

The motion picture and broadcasting industries this week were given a "preview" of the tax burdens which the national defense emergency will impose upon them, in the $3,529,000,000 revenue bill before the House of Representatives for consideration —the second of a series of progessively expanding tax measures which President Roosevelt has warned will come annually.

Of major interest to the film industry was the admissions tax section, reducing the exemption from 20 to 9 cents, eliminating the exceptions from tax given rival amusements, such as church and lodge shows, but providing that men in uniform admitted to theatres at reduced admissions shall pay tax only on the amount charged them and not on the established price. If admitted free, uniformed men (the term includes men in the military and naval services and the Civilian Conservation Corps) will pay no tax.

A separate bill to exempt service men was deferred by the Ways and Means committee which decided that it was better policy to include the exemption in the general revenue bill rather than set a precedent of special legislation.

In dealing with the admission levies, the committee made permanent the 10 per cent defense super-tax adopted last year on a number of items, including box seats and sales of tickets outside box offices.

Discussing this section of the measure, the Ways and Means Committee, in its report commenting on the current exemptions from taxes for shows for the benefit of religious, educational or charitable organizations, said "Your committee regards these exemptions as of little or no benefit to such institutions or organizations and, at the same time, as a source of serious administrative difficulties and loss of revenue."

Climaxing efforts which have been made sporadically for a number of years to have broadcasting contribute toward the cost of its regulation, the bill provides for a tax on net time sales ranging from 5 per cent on sales in excess of $100,000 to 15 per cent on sales above $1,000,000, but with "notch" provisions for the relief of stations whose sales are but slightly in excess of lower-bracket limits.

This tax, which would be applicable for all calendar years beginning after December 31, 1941, would be 5 per cent on net times sales between $100,000 and $500,000, or an amount equal to the net sales in excess of $100,000, whichever is lesser; 10 per cent on sales between $500,000 and $1,000,000, or $25,000 plus the amount of the net sales in excess of $500,000, whichever is lesser, and 15 per cent on sales in excess of $1,000,000 or $100,000 plus the amount of sales in excess of $1,000,000, whichever is the lesser.

The levy is to apply to both networks and individual stations and "net time sales" are defined as the time sales minus the amounts paid or incurred for broadcast time to other persons operating radio stations or engaged in network broadcasting. Agency commissions not in excess of 15 per cent may be deducted in arriving at net time sales.

"The desirability of a special tax on radio broadcasting (distinct from a tax on advertising, one medium for which is radio) is indicated by several considerations," the committee said in its report.

"1. Radio broadcasters are the possessors of a valuable privilege awarded to them free of charge, on the condition that they operate in the public interest. Because of the technical limitations of the broadcasting band, the number of commercial broadcasters at any one time is for all practical purposes limited. In consequence, the right to operate a broadcasting station in particular areas carries with it a measure of monopolistic privilege and the opportunity for an extremely profitable investment. Through the exercise of that privilege and the exploitation of that opportunity, many broadcasters make substantial profits and virtually all broadcasters derive less tangible benefits in the form of publicity and goodwill.

"2. The principal operators in commercial broadcasting earn high rates of return on relatively small investments. They possess unusual taxpaying ability which, in view of the Government's present revenue requirements, can properly be subjected to special taxation.

"3. Radio broadcasting requires public regulation. Such regulation is provided at public expense, with great benefit to the industry but without any special costs to that industry."

The new admission tax provision is estimated to return an increased revenue of $60,000,000 a year, while the broadcasting tax is figured to bring in $12,500,000.

New Levies on Equipment

In addition, however, new taxes of 10 per cent are to be imposed on photographic apparatus, including that for the taking, developing and printing of motion pictures, to raise $12,400,000; on neon-tube signs, electric signs and electric advertising devices, raising $2,700,000, and on business machines of all types, including ticket issuing and ticket counting machines, to raise $21,000,000. A tax on outdoor billboards ranging from $5 to $11 will raise $7,000,000, and a levy of $5 on each automobile in the country and taxes on boats will raise another $160,200,000.

The schedule of billboard excises starts at $1 on signs up to 100 square feet; $2 on signs to 200 square feet; $3 up to 300 square feet: $5 to 400 square feet; $8 up to 600 square feet; and $11 on boards over 600 square feet.

Aside from the taxes on their business activities, members of the film and broadcasting industries will be subject, of course, to the new individual, corporation and capital stock taxes.

Under the new schedule for individuals, surtaxes begin with the first dollar of taxable income at a rate of 5 per cent, reaching 50 per cent at $44,000 and 75 per cent at $5,000,000. The present normal tax rate of four per cent will continue to apply, exemptions will be the same as at present—but where both husband and wife have incomes joint returns must be filed—and the total, once figured up, will be topped off by the defense levy of 10 per cent of the amount of the tax.

The corporation and excess profits taxes have been revised broadly, the surtax on corporations being 5 per cent on surtax net income up to $25,000 and 6 per cent on higher incomes. The capital stock tax rate is increased from $1.10 to $1.25.

The new individual income taxes are expected to return an additional $1,152,000 and the new corporation levies $1,322,900,000. The new capital stock rate will increase the revenue by $22,300,000.

Broadcasters To Fight

The National Association of Broadcasters will vigorously oppose the proposed taxes on radio advertising and has retained E. C. Alvord, prominent tax lawyer, to handle the matter, it was disclosed this week by Neville C. Miller, president of the association.

ALLIED LOOKS AT NEW TAX BILL

Allied States Association, from Washington, Tuesday, noted mixed gains on its original proposals for exhibitors in new Federal war-and-defense taxation, which this week reached the floor of the House.

Defeat of the U. S. Treasury's proposal to tax film rentals five per cent was noted. Allied feared a passage of this tax by distributors on exhibitors.

Ground was lost on Allied's suggestion that ticket taxes apply to all admissions, and not to a lowering of the exemption to nine cents, as now provided. The reason for no exemption was to preclude any lowering of admissions by exhibitors from ten cents to nine to avoid the tax.

Exemptions on tickets of rival amusements, such as those staged by churches and rivals was abolished, as the exhibitors requested.

There was no provision made for exempting children's 10-cent tickets from taxes.

The House Committee, however, did agree to impose a tax on certain competing theatrical enterprises.

ARBITRATION DECISIONS CONTINUE TO GO TO INDEPENDENT EXHIBITORS

Owners Win Two Awards; Get Favorable Settlements in Three Other Cases; Efforts at Conciliation Cut Complaints

Exhibition continued to appear on the winning side of the arbitration balance this week as independent theatres won two cases against distributors, and settlements, reportedly favorable to the theatre operators, were reported in three cities. Despite the apparent success recently of exhibitor complaints only two new actions have been filed in the past two weeks.

The slackening in the number of arbitration complaints is attributed by home office attorneys to efforts by the Big Five to conciliate disputes in advance of new order selling rather than risk the possible bitterness of an arbitrated award as new season selling is about to get under way. Other sources say that the independents are waiting until after September 1st when they will file a flood of complaints under section X of the decree, seeking to better their playing position with specific run awards.

Washington Exhibitor Wins

Interest in decisions centered at Washington where in the sixth case the Apex theatre won its clearance complaint against Loew's and the Warner circuit's Calvert and Uptown theatres. At the end of hearings on July 24, Louis M. Denit, arbitrator, announced in advance of a written decision that he would eliminate all clearance between the Apex and two Warner houses on the ground that they were not in the same competitive area.

The complaint, filed by James V. Hayes and Robert Sher, former Department of Justice attorneys who were active in drafting the consent decree, protested a seven day clearance held by the Calvert and the fact that the Apex was forced to follow the Uptown. Fred S. Kogod and Max Burka filed the action in early June. Mr. Denit ruled that the houses, in the residential Northwest section of Washington, were far enough apart, with a large enough potential patronage, not to be in direct competition.

During the hearings Mr. Denit refused to grant a motion by Stanley Thompson, MGM attorney, that the case against the Uptown be dismissed on the grounds that no clearance was involved in the immediately subsequent run which the Apex received following the Uptown. The arbitrator said the motion "split legal hairs contrary to the spirit of the decree."

Philadelphia

At Philadelphia in the board's fourth case Bryant Weist, operator of the Hollywood in Elizabethville, Pa., on July 25th received a reduction in the clearance held over his house by the Theatorium, in nearby Lykens, Pa. Roland J. Christy, arbitrator, ordered the defendant distributor, MGM, to reduce the seven day clearance of the Theatorium to five. In addition, the arbitrator ruled that the costs for the hearings be assessed equally between Metro and R. J. Budd, operator of the Theatorium, who filed as an intervening party on May 22d. The complaint was originally filed on April 22d and the hearing was held on May 26th. The Hollywood based its complaint on the argument that it was not in competition with the Theatorium and asked the arbitrator to set a just clearance for the house.

ARBITRATION CASES FILED TO DATE

Following is a summary of the arbitration cases filed to date:

Filed This Week:

Chicago—One on Clearance
St. Louis—One on Some Run

Previously Reported:

Clearance	66
Some Run	24
Withholding Prints	1
Total to July 30th	93

Settled This Week:

Washington—Case No. 6
Philadelphia—Case No. 4
Kansas City—Case No. 1
San Francisco—Case No. 1

Kansas City

Kansas City's first and only arbitration complaint was withdrawn on Thursday, July 24th, less than three weeks after it had been filed by W. A. Weaver, operator of the Pic theatre in Iola, Kan. Mr. Weaver, who had sought some run from all five of the consenting distributors, withdrew his action after notifying the tribunal that he had been assured of sufficient product of the type which he had sought. No arbitrator had been selected at the time of the withdrawal.

San Francisco

At San Francisco Case No. 1 was also withdrawn, on Monday, when William Symfy, operator of the Rita theatre in Solano, near Vallejo, Calif., and RKO, Paramount and Warners reached an agreement over the clearance which the Senator, Marval, Strand and Valmar theatres in Vallejo are to hold over the newly-opened Rita. Donovan O. Peters, attorney, was arbitrator.

Chicago

A new Chicago case, the fifth, was filed Tuesday by Steve Bennis, operating the Lincoln and Grand theatres in Lincoln, Ill. A clearance complaint, it names all five consenting majors and asks that the present system of setting clearance be adjudged unreasonable. At present distributors give product to Mr. Bennis 21 days after Chicago and sometimes Bloomington first runs. He asks that a reasonable clearance be allowed after Springfield, Ill., first run houses. Eleven Springfield, four Bloomington and one other Lincoln theatres are involved in the controversy which observers say may disrupt the whole structure of downstate Illinois clearance.

St. Louis

Louis M. Sosna, Mexico, Mo., exhibitor, has filed his second complaint in the St. Louis office of the arbitration association, naming Loew's, Inc. He asks for some run, claiming that unless product is furnished him he will be forced to close. The Frisina Circuit, operators of two opposition houses, the Rex and Liberty, is named as interested party.

Mr. Sosna's is the third complaint in the St. Louis area. His first, several months ago, naming the five major distributing companies, and charging them with encouraging him to build a theatre in Mexico, and later refusing. to sell him, was dropped. The other complaint was filed by the Shirley Theatre Corp., of Cape Girardeau, Mo., but this was settled before a hearing was held. Mr. Sosna's current complaint says Loew's has refused to sell him product and there is insufficient film available today.

New York

George H. Spiegelberg, arbitrator of the second New York case, a clearance action by the Squire theatre, Great Neck, L. I., which was in process of hearing for three and a half months this week visited the two theatres involved. He announced that he would be ready to deliver a decision after he had seen the respective facilities of the Squire and the competing Great Neck playhouse. The final hearing was on July 23d.

Chicago

Richard F. Kuhns, arbitrator of the clearance complaint of the Lawn theatre, Chicago, has postponed the city's third case from July 29th to August 12th at the request of intervenors.

In the fourth Chicago case, clearance action by the GCS Circuit's Portage theatre, intervenors have been entered by the Avaloe Amusement Corporation and the Irving Theatre Company, a subsidiary of the Essaness Circuit.

Paramount Quarter Net $1,800,000

Paramount's earnings for this year's second quarter will approximate between $1,800,000 and $2,100,000, Broadway heard from Wall Street Tuesday. On Thursday, the company was expected to announce the specific sum.

If the $2,100,000 figure is reached, the earnings for one-half year should total approximately $4,500,000. Wall Street reports, extremely optimistic on Paramount, are that the company's year's earnings may reach a total of $9,500,000. That would be the highest sum in several years.

The disclosure of the specific second quarter earnings was to be made Thursday at the Paramount board meeting.

Charlie Murray Comedian Dies

Charlie Murray, old-time comedian, died in Hollywood Tuesday, July 29th, of pneumonia. Born in Laurel, Ind., the actor appeared in numerous comedies dating from his early start in motion pictures with the Biograph Company in 1912. His most famous comedy part was as Kelly, teamed with George Sidney as Cohen, in Universal's series "Cohens and Kellys." His last two Hollywood films were "Breaking the Ice" in 1938, for RKO, and in Republic's "Circus Girl" in 1937.

Sanford Closes with Loew's

Servicing of the sound reproduction equipment of the 75 theatres of Loew's Metropolitan Circuit was turned over to Altec Service on Friday, under a deal closed by Bert Sanford, Altec's eastern district sales manager.

NO 'APPEASEMENT' FOR THE REDS IN PENNSYLVANIA; FILM BAN STANDS

Mrs. Carroll Bars Even Private Showing of Soviet Pictures, on "Public Morals" Charge; Artkino To File Test Suit

There'll be no appeasement for Russia in Pennsylvania. A ban on Soviet pictures "in the name of Democracy" stood this week, regardless of any change of attitude by the United States Government toward the U. S. S. R. following the Reds' shift to the position of ally of Great Britain in its war against Hitlerism, and which brought expressions of support for the Reds from President Roosevelt and Secretary of State Hull.

Following that pledge of support, there came this week new attempts to secure license for circulation in Pennsylvania of some Red Russian motion pictures which previously had been banned by the State's Censor Board.

Showing Cancelled

An empty screen, however, greeted some 50 Philadelphians, several of them prominent, who gathered for a private showing of two films dealing with the Red Army, at the Vine Street Motion Picture Projection Service, last Wednesday, July 23rd. The showing had been canceled by order of Mrs. Edna R. Carroll, chairman of the State Censors, calling attention to a recent censor board ruling requiring a seal of approval for all foreign films shown either in public or in private.

The films, which again centered the spotlight of censorship on the Pennsylvania board, were "Soviet Border," a documentary account of the occupation of Bessarabia, and an ordinary newsreel clip, "The Red Army."

The private screening was arranged for a group of specially invited guests, including newspapermen, to see the pictures for themselves and to record their own judgment as to their propriety as a prelude to suing the State for removal of the ban.

The private screening was arranged by a committee headed by Josephine Truslow Adams, instructor at Swarthmore College; Anna M. W. Pennypacker, daughter of a former Pennsylvania Governor and co-owner of the *Daily Worker;* and Frances Serber, widow of a former assistant City Solicitor.

Mrs. Serber, spokesman for the group, declared that the private showing had been arranged to "force the films out from the ban of State censors." She said that an official ban had been issued on the formal charge that the films were "not proper" and had a "tendency to corrupt public morals."

Jack Jaslov, Philadelphia representative of Artkino Pictures, Soviet agency and of the films, substantiated Mrs. Serber's charges. However, Mrs. Carroll offered an entirely different version as to the status of the pictures.

She denied that a formal ban had been issued and explained her action in canceling the private showing by saying, "We don't want the films shown while we were deciding what to do about them."

Characterizing the private screening as "irregular and improper," Mrs. Carroll said the censor board had viewed the films in question twice "and are agreed that the pictures are controversial."

She added, "They are still in the process of censorship and our decision may not be reached for a while."

PHILADELPHIA GETS SEX PICTURES

The Philadelphia film industry has again expressed alarm over the introduction again of the so-called sex pictures into the territory. Such bookings have been frowned upon by the local exhibitors for many years, after the movies became targets for attack from the pulpit for showing such films.

Presented as an expose of the marihuana or reefer racket, the Elm Theatre in adjoining Camden, N. J., last week offered "The Burning Question." It is also reported that University Film Corp. has booked into the city proper a feature on the syphilis problem, "No Greater Sin."

Mrs. Carroll said further that she was surprised that the private showing had been scheduled and said it was irregular for a producer to preview films not yet approved by her board, except to the producer's own staff. "That does not include outside guests and especially members of the press," she said emphatically.

Special Deputy Attorney General Abraham J. Levy, in advising William Friedman, one of the owners of the projection room, not to run off the reels, made it clear that the interpretation was in line with State regulations that forbids exhibition of a film, even a free, private showing, unless the film carries the seal of approval of the board of censors.

MPTO Consulted

Mr. Friedman sought legal advice from George P. Aarons, general counsel of United M. P. T. O., but anxious to avoid any trouble called off the screening in spite of the fact that Mr. Aarons advised him that the censor board was "definitely over-stepping its bounds."

Mrs. Carroll said later the attitude of the censor board in respect to all propaganda films, was that if "they tend to corrupt public morals," it is reason enough to be rejected by the board.

At the same time, Mrs. Carroll disclosed for the first time that the censor board had rejected early last month the German propaganda film, "Sieg im Westen" (Victory in the West") on the ground that it had a "tendency to corrupt public morals."

"The word 'morals' is to be understood in its most comprehensive sense," Mrs. Carroll explained. "Like most documentary films, this one is propaganda."

Although the New York Supreme Court has taken under advisement a suit by an anti-Nazi group to have the film banned in New York on the ground that it is not a newsreel and therefore not exempt from licensing by the New York State Education Department, Mrs. Carroll said that that question did not arise here.

"It was admitted to Pennsylvania and reviewed here as a feature film. A newsreel," Mrs. Carroll explained, "is understood in the trade to be a single reel containing a series of unconnected sequences."

Mrs. Carroll further disclosed for the first time that the censor board's scissors were being applied to Howard Hughes' "The Outlaw." The picture was submitted late in July by Mr. Hughes, she said, but since the submission was not a formal one, she declined to elaborate on any deletions being applied to the film.

For over a year now, the Pennsylvania Censor Board has been in continual argument over foreign and propaganda films, first in banning "The Ramparts We Watch" and then "The World in Flames." The ban was removed aiter March of Time appealed the board's decision in "The Ramparts" to court and the ban was similarly removed from "The World" aiter Paramount threatened court action.

Defines "Public Screening"

Mrs. Carroll explained that in the opinion of the board, all pictures shown to outsiders are considered public screenings, even if there is no admission charge, pointing out that the State law makes no mention whatsoever of admission charges. She said even the industry's own trade screenings were considered public screenings, adding that the producers had always co-operated in first applying for the seal of approval before screening any picture for the trade. Technically, the law even bars trade paper reviewers when a film is screened for the producer's own employees at an exchange, but no issue has ever been made of that, the board being lenient where industry showings are concerned.

On Monday, July 28, the Censor Board again viewed the two Russian films and this time officially rejected them as propaganda pictures having a tendency "to corrupt public morals." Mrs. Carroll attacked Artkino Pictures, owners of the films, saying that they had no interest in "public morals" and were only trying to cash in on an international situation.

"The showing of these pictures," said Mrs. Carroll, "would serve no other purpose but to encourage subversive groups, and it is in the best interests of democracy that they be banned."

Immediately upon receiving official notice of the ban, Nicholas Napoli, Artkino president, retained Louis F. McCabe, local attorney, to appeal the board's ban in the courts. Mr. McCabe said he would file an appeal in the Philadelphia Court of Common Pleas later in the week. He also hit at the board's action in banning the films. "The board's act looks as though it might have been dictated in Rome or Berlin," he said.

Soviet Commission in U. S. Buying Film Equipment

Of the $1,700,000 worth of merchandise to be purchased in the United States by Amtorg Trading Corporation, the American buying and selling agency for the Soviet Union, considerable sums will be spent on camera, sound and other motion picture equipment, according to Amtorg officials interviewed early this week. Specific data were not divulged, but it was learned at the Soviet trading company that a special purchasing commission, headed by G. Irsky and consisting of eight other leading film technicians, arrived in America three months ago and is now on the West Coast arranging deals for purchase of much-needed equipment. The commission already has bought $250,000 worth of Mitchell cameras, Teague background projectors, Bell and Howell laboratory equipment and other supplies from RCA and Eastman-Kodak.

Hollywood studios are inviting the Russians in. Thus far the commission has visited RKO, Columbia and MGM.

It is understood that the commission is not authorized to buy American films for the reason that Artkino Pictures in New York virtu-

(Continued on following page)

SHIPMENTS TO FAR EAST CUT OFF

(Continued from preceding page)

ally has the exclusive grant for the purchase and sale of pictures to and from Russia. Reluctant to reveal any plans of the commission, M. Gusov, assistant to K. Lukashov, Amtorg's president, said announcement would be made in the future as to the chief purchases of the visiting Soviet film leaders.

Amtorg Busy

Amtorg, which was housed on lower Fifth Avenue until a year ago, is the sole tenant occupying nine floors in the building at 210 Madison Avenue, and is the scene of much activity since the U. S. Government issued export licenses to it for permission to ship more than $1,000,000 worth of machine tools, machine parts, oil field equipment and other related products from U. S. ports where they have been in storage awaiting such grants. Products ready for shipment will be carried by 11 Soviet vessels now in Atlantic and Pacific ports, to Vladivostok, and future shipments will depend greatly on the speed with which Washington officials and key manufacturers can work out plans with Amtorg for purchase of additional "capital goods," consisting of steel mill equipment, oil drilling and refinery machinery, and earth excavating and hauling machinery. Russia is prepared to pay in gold and cash for the merchandise she needs, but no requests have been made thru Amtorg for arms, ammunition or airplane products. It is quite likely that production on U. S. defense materials and machinery will prolong delivery to the Soviets of the equipment she will order, in addition to the merchandise for which Amtorg received export licenses last week.

Russia Interested in U. S. Films

Asked to comment on the announcement in the press last week of three Twentieth Century-Fox films, "Under Your Spell," "Three Musketeers" and "In Old Chicago," sold to Russia, Nicola Napoli, head of Artkino Pictures said that this sale was effected three months ago, before the war, but that it had received much press notice as a result of the statement released by Irving Maas, of the Fox foreign department, at the company's West Coast convention. Mr. Napoli also revealed that Russia was interested in a number of other American-made pictures, including some anti-Nazi films one of which is "The Great Dictator," but he said deals had not been completed for the sale of any other pictures.

According to Mr. Napoli, American newsreel companies are eagerly awaiting the first newsreel pictures of the Russo-German warfront which were edited and are now awaiting shipment to this country. Mr. Napoli does not know when they will arrive, but intimated that as soon as the films were on hand, all the five major newsreel companies would see screenings and then would make their selection for the scenes they wanted to use.

Soviet factual films, like "The Mannerheim Line," "The Red Army" and "Soviet Frontiers on the Danube" which already have been shown in America, are being prepared for U. S. distribution, Mr. Napoli said. Two other pictures, "Liberation" and "Dream," both of which deal with the sovietization of Byelo Russia and the Western Ukraine, also will be sent to this country.

Mr. Napoli, who also sends Soviet films to "practically all the territory in South America," believes that the Nazi invasion of Russia will result in increased business of Russian pictures here. "People will be interested to know more about the Soviet Union," he said, "and will want to know what the Russians are doing, especially after newsreels are shown in this country."

The Artkino official, when questioned about the "blacklist" prepared by the Rockefeller committee with the cooperation of the Department of Commerce in listing all Nazi-controlled Latin American firms, said his company had not been doing any business with alleged Nazi agents in South America, and that as far as he knew "that kind of people" would not be interested in Soviet film importation.

"Inside Russia" will shortly be distributed by Hoffberg Productions, of New York. Charles Stuart, an American directed the two cameramen who shot the film. Norman Brokenshire did the commentary. Mr. Stuart had permission from the Soviet Government. However, the distributors assert the film is not propaganda, but a factual document.

The Russian press this week emphasized applause given the Russians, and their leader, Joseph Stalin, in American theatres.

End of Japanese, Chinese Imports Seen

The freezing, by the U. S. of Japanese and Chinese assets here, may lead to complete cessation of film exports to those two countries, industry observers in New York feared this week.

The film companies now have $900,000 earmarked in the Yokohama Specie Bank, San Francisco, for payment later this year. The money represents their four years' receipts from Japan. What effect latest monetary action will have on the plan, is not known. There was conjecture money shortages in Japan may force abandonment of payment to the American companies.

The combined Japanese-Chinese market gave U. S. film companies approximately $3,000,000 annually, in normal times. Difficulties since those times have made business hazardous, and profits slim. The Japanese film import system has allowed but a trickle of American films. Their censorship was arbitrary.

Pending maturity of the financial agreement with the Specie Bank, Japan had authorized no remittances to the U. S., except those for print costs. These authorizations were frequently delayed; sometimes repudiated.

The Commerce Department last week disclosed trade with Japan had fallen to an eight year low. In May, exports to that country were $6,621,000, lowest for any month since 1933.

"Complete Ban" To Be Forced by Nazis

The ban on American films in certain sections of Europe, will be extended to all of that continent, if the Nazi have their way, according to a copyrighted London cable to the New York *Herald Tribune* Monday.

According to the story, there was an "international motion picture congress" in Berlin last week, which will campaign to "eliminate American and British films from European markets."

London film observers were said to regard the move as the most serious threat to Hollywood yet, and from a "ruthless competitor." It was further noted the "congress" was attended by representatives from Spain, Portugal, Sweden, and Switzerland, countries in which American firms still do business.

The story continued:

"Informed circles pointed out that the German plan was to make the elimination of American and British made films permanentby forcing distributors in every part of Europe, to sign long term contracts, and by offering them films so cheaply that American picture companies would be unable to compete even after the war."

According to a Berne, Switzerland radio broadcast to the New York *Post* and Chicago *Daily News,* a Frankfort Germany, newspaper disclosed recently, how stringently the German film industry is affected by the war; so stringently that film fans are complaining of the number of "revivals" and repeated programs. The newspaper, the Frankfurter *Zeitung,* editorialized that the number of revivals was because of the war, but that the film industry had not suffered as much as others.

Little Effect Seen From "Blacklisting"

President Roosevelt's recent blacklisting of Latin American business organizations with Axis affiliations is expected to have little effect on the activities of motion picture companies distributing in the southern markets, which reportedly have for some time been fully cognizant of the Administration's effort to cut the ties between United States exporters and such Nazi-controlled agents.

However, if the governments of the countries in which these agents have operated follow the lead of the United States, it is expected the field for our motion pictures may be broadened to fill the gap caused by the elimination of Italian and German films.

Small Exhibition Percentage

The score or so of South American companies which handled motion pictures, which were included in the blacklist, dealt primarily in European films, it is understood. Those pictures comprised only a small percentage of the total exhibited in Latin American theatres, but they were important out of all relation to their number of footage because of their propaganda content.

The blacklist of 1,833 concerns which investigation showed had tieups with Germany or Italy in 19 Latin American countries, however, will change relationships of many United States concerns which, in some cases for many years, have been distributing their products through such companies. It is quite possible that a number of United States photographic equipment companies will be in this category, but the list, as issued, gave no information regarding the activities in which any specified person or company was engaged.

German affiliated or dominated firms in Asia and Europe will be added to the American "blacklist" which recently noted the Latin-American firms with such connections, with the warning that dealings with such were perilous to this country's security.

Word that this would be done came last week from Washington, through official channels. It was asserted investigations to produce this new list, have been made in Japan, China, Thailand, Sweden, Switzerland, Spain, Portugal and Finland.

The lists include not merely firms acting under sponsorship of Axis interests; but also firms not of that sponsorship, but aiding its cause.

WARNERS PLANNING AD CONFERENCES

A series of regular advertising conferences, perhaps every three months, will be held by Warner Brothers, bringing together field and home office men for discussions of campaigns and general industry problems. This policy was decided upon following the success of a five-day parley last week at the home office.

WARNERS START 1941-42 WITH 36, IN A FLEXIBLE POLICY UP TO 48

Skouras Tells Distributors To Insist on Higher Admissions; Sears Sees End of Duals; Short Subjects To Be Shown

The 1941-42 national sales convention season officially ended this week, with Warner Brothers-Vitagraph-Vitaphone, the last of the 'Big Eight' to meet, assembling at the Blackstone Hotel, off Michigan Boulevard in Chicago, from Monday through Thursday.

The convention heard a theatre operator, Charles P. Skouras, of Fox West Coast, urge distributors to go out and demand that exhibitors charge higher admissions and that they also give longer playing time to distributors.

It heard Gradwell L. Sears, the Warner sales manager, predict that the consent decree spells the eventual doom of double bills and a brighter era for short subjects; it heard, too, a new policy of screening groups of short subjects for exhibitors in Warner exchanges, in advance, much as the decree compels the screening of features in advance. The decree does not, however, require the screening of shorts. But, with the decree forbidding the forcing of shorts with features, a new and special approach to shorts selling is deemed advisable.

The company announced 36 feature titles for 1941-42, but, under the elastic policy adopted by several companies for the new decree order starting September 1st, that figure will be extended, probably up to 48, before the new season's end. There will be 86 Warner shorts in 1941-42.

While the Warner officials in Chicago were disclosing new season's plans, policies and procedure, there was being released from the home office in New York, on Wednesday, the screening dates and places for the next three features to go out under the new small-block policy: "Navy Blues", "Smiling Ghost" and "Flight Patrol"; these are listed on page 29.

"Higher Plane for All": Sears

At the Tuesday session, Mr. Sears declared that "the new conditions starting September 1st mean that the film industry embarks on a higher plane where both the producer, distributor and exhibitor can benefit according to the extent of his efforts." Mr. Sears pointed out that producers no longer will be shackled by the necessity of turning out a specific number of films to meet release dates, but, instead, will be able to give each story the full treatment it deserves without budget restrictions, and in turn, will be able to sell every picture for its full worth.

In a telegram to Mr. Sears on the opening of the convention, Charles Skouras urged that "One of the keynotes of the convention be the advocacy of extended playing time and increased admission prices, as this is the only way your company can obtain the revenue on its pictures to which it is entitled."

Mr. Skouras predicted that the new selling system brought about by the consent decree would mean much closer cooperation between exhibitors and distributors through the more frequent contacts that would be necessary. He said he foresaw a new era for betterment of the industry, and pledged his support to that end.

LASKY 'TO STAY' WITH WARNERS

"Jesse L. Lasky has affiliated himself permanently and exclusively with the Warner Brothers organization," and his next production will be "The Adventures of Mark Twain," the producer announced late Tuesday to the Warner sales convention in Chicago.

He said that, following "Sergeant York," he had received offers by "almost every studio."

Mr. Lasky disclosed that he had had a Gallup Poll conducted "to ascertain public interest and acceptance value of a picture on Mark Twain," reporting a public receptivity for such a film.

"By exerting every effort toward longer engagements and better box office prices," Mr. Skouras said, "distributors could concentrate on the American market and make a profit here without worrying about the foreign field."

Mr. Sears also received a wire from Spryos Skouras, who said, "You now have the instrumentality and the right to merchandise your product on its merit, to foster and advocate among your accounts the policies and treatment that will sell the product to its best advantage before the public, and, above all, you have in your hands the power to revitalize and regenerate this business by the aggressive intelligent policies you display now at this revolutionary turning point.

"The distributor and the showman once bought this industry out of the nickelodeon days by the careful, individualized care of each picture they sold, but wholesale trading and routine treatment in time stifled the imagination and initiative of salesman and showman. That spark, however, still burns."

A New Day for Field Men

The greater need of executive ability to branch managers as a result of consent decree requirements was stressed to the sales delegates by Mr. Sears. He declared that Warners, through the recent elimination of outposts and other intermediary channels of contact between home office and field, had given new authority, importance and responsibility to branch heads and placed the company in a position for constant and quick contact with the field so as to make possible quick decisions and fast action in whatever situations arise under the decree.

Compared to the 11,000 large-block contracts customarily closed in a season, heretofore, Mr. Sears told the delegates to be prepared for handling as many as two hundred fifty thousand (250,000) contracts under the decree—in selling pictures by blocks-of-five, it will mean nine or ten times as many contracts, Mr. Sears said, and if a large number of pictures are sold singly, this amount becomes multiplied further. "Hence the need for the strongest possible men at the heads of branches," Mr. Sears declared.

Announcement by Carl Leserman of winners in the "Sears-Sales Drive," in which Ben Kalmenson's western and southern division again nosed out Roy Haines' eastern and Canadian division for first place, was the main item of the opening session. The winners were announced by Mr. Leserman as follows:

Division winner, prize $1,000, Ben Kalmenson; District winners, first prize, $2,500, Henry Herbel, west coast district; second prize, $1,500, Wolfe Cohen, Canadian district; third prize, $1,000, Ralph McCoy, southern district.

Branch winners: First prize, amount distributed, $3,500, Seattle, William Shartin, manager; second prize, $3,000, Winnipeg, Lou Geller, manager; third prize, $2,750, Los Angeles, W. E. Callaway, manager; fourth prize, $2,500, Atlanta, Tom Gilliam; fifth prize, $2,000, Calgary, Sam Pearlman, manager; sixth prize, $1,750, Salt Lake City, William Gordon; seventh prize, $1,500, Washington, D. C., Fred Beiersdorf; eighth prize, $1,250, Portland, Pete Stewart, manager; ninth prize, $1,000, St. John L. McKenzie, Manager; tenth prize, $750, San Francisco, Al Shmitkin, manager.

After the winners were made known, the delegates attended a screening of "Dive Bomber" in the Cinema Theater.

Sears Announces 1941-42 Product

"'Sergeant York' has set the pace for the coming year," said Mr. Sears, Wednesday, explaining that the new Lasky film now in its fifth week at the Astor, New York, and opening in two theatres Wednesday in Washington, is the first Warner production on the 1941-42 schedule.

Novel, plays and biographies are prominent in the list of forthcoming productions which as given by the Warner general sales manager to the convention. Some of the properties now in production or slated for early filming are as follows:

SERGEANT YORK, starring Gary Cooper. Following the engagements in New York and Washington, it will open on a road-show basis in key cities.

ARSENIC AND OLD LACE, adapted from the sensational Broadway comedy-thriller by Joseph Kisselring; to be directed by Frank Capra.

NAVY BLUES, musical, with Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley, Jack Carson and the "Navy Blues Sextette." Filmed in part on location at the San Diego Naval Base, under direction of Lloyd Bacon.

THEY DIED WITH THEIR BOOTS ON, with Errol Flynn, Olivia de Havilland, Alan Hale, Gene Lockhart, directed by Raoul Walsh. A Western, climaxed with Custer's last stand.

ONE FOOT IN HEAVEN, with Fredric March, Martha Scott, in Hartzell Spence's book story based on the life of his father, a Methodist minister. Irving Rapper is directing from a script by Casey Robinson.

KINGS ROW, with Ann Sheridan, Ronald Reagan, Ida Lupino, James Stephenson. Based on the novel by Henry Bellamann, this is now in production under direction of Sam Wood.

Canadian Air Force in Color

CAPTAINS OF THE CLOUDS, a color picture which has just gone into production in Canada, where it is being filmed with the co-operation of the Royal Canadian Air Force. James Cagney heads the cast, which also includes Dennis Morgan, Alan Hale, George Tobias, etc. The original was written by Arthur Horman and Roland Gillett. Michael Curtiz is directing.

THE MAN WHO CAME TO DINNER, from the Kaufman-Hart Broadway play. Cast: Bette Davis, Monty Woolley, Ann Sheridan, Jimmy Durante, Reginald Gardiner, Richard Travis, Laura Hope Crews. William Keighley is the director.

THE MALTESE FALCON, from the mystery novel by Dashiell Hammett, with Humphrey Bogart, Mary Astor, Gladys George, Sidney Greenstreet. Directed by John Huston.

FLIGHT PATROL, a story about the International Brigade of the R.A.F., with Ronald Reagan, Olympe Bradna, James Stephenson,

(Continued on following page)

WARNERS TO TRADE-SHOW SHORTS

(*Continued from preceding page*)

William Lundigan, Joan Perry. Directed by Lewis Seiler.

NEW ORLEANS BLUES, which brings Richard Whorf to the screen, with Priscilla Lane, Betty Fields, Elia Kazan, Jack Carson, Lloyd Nolan, Billy Halop. Based on a play by Edwin Gilbert.

THE PRIME MINISTER, starring John Gielgud, Diana Wynyard. Made at Warners' British studios at Teddington, London.

ALL THROUGH THE NIGHT, starring George Raft in the adaptation of an original by Leonard Q. Ross and Leonard Spigelglass.

THE MALE ANIMAL, from the play by James Thurber and Elliott Nugent; to be directed by Mr. Nugent, who also acted in the original Broadway play. Henry Fonda, Joan Leslie, Priscilla Lane, Jack Carson, Alan Hale and Hattie McDaniel will be in the cast.

Jack Benny Comedy

THE WIDOW WOULDN'T WEEP, a comedy by Dalton Trumbo which will star Jack Benny, supported by a brilliant cast.

THE GAY SISTERS, starring Bette Davis. Adapted from a novel by Stephen Longstreet. Supporting will be Geraldine Fitzgerald, Richard Whorf, George Brent, Donald Crisp. Edmund Goulding will direct.

YANKEE DOODLE DANDY, the life-story of George M. Cohan, with James Cagney in the title role. Screen play is now being written by Robert Buckner.

MONTANA, color production in which Errol Flynn will star.

Other properties acquired for 1941-42 production season include:

OLD ACQUAINTANCE, the Broadway play by John van Druten.

UP AT THE VILLA, the Somerset Maugham book.

THE DAMNED DON'T CRY, from Harry Hervey's novel. A Bette Davis vehicle.

GEORGE WASHINGTON SLEPT HERE, by George S. Kaufman and Moss Hart. Jack Benny will be starred.

A NIGHT AT TONY PASTOR'S, based on an original by Herb Mayes.

THE MAN THEY COULDN'T KILL, by Sidney Biddell and Frederick Frank, starring Edward G. Robinson.

IN THIS OUR LIFE, from the novel by Ellen Glasgow.

MISSISSIPPI BELLE, from a novel by Clements Ripley, soon to be published.

RHAPSODY IN BLUE, the life-story of George Gershwin.

THE CORN IS GREEN, from the current Broadway play success by Emlyn Williams in which Ethel Barrymore is appearing.

NIGHT FREIGHT, by A. I. Bezzerides, author of the recent film, "They Drive by Night." The same cast of principals that appeared in that picture, including George Raft, Ann Sheridan, Ida Lupino and Humphrey Bogart, will be seen in "Night Freight," and it will have the same director, Raoul Walsh.

SARATOGA TRUNK, from the novel by Edna Ferber.

QUIETLY MY CAPTAIN WAITS, from the novel by Evelyn Eaton.

HERE COME THE GIRLS, musical comedy.

CAPTAIN HORATIO HORNBLOWER, the C. S. Forester romance of the days of Nelson, in which Errol Flynn will star.

THE JOOK GIRL, from Theodore Pratt's forthcoming novel.

YOU'RE IN THE ARMY NOW, a comedy of America's citizen army of today.

THE LIFE OF JAMES J. CORBETT, which will star Errol Flynn as "Gentleman Jim."

"At least 20 other important properties are under consideration for the coming season," said Mr. Sears.

The 1941-42 line-up will be produced under the supervision of J. L. Warner, vice president in charge of production, and Hal B. Wallis, associate executive in charge of production.

The list of associate producers includes Bryan Foy, Henry Blanke, Jesse Lasky, Robert Lord, Robert Buckner, William Cagney, Robert Fellows, Edmund Grainger, Gordon Hollingshead, William Jacobs, David Lewis, Wolfgang Reinhardt, Jack Saper, Ben Stoloff and Jerry Wald.

In the list of stars under contract to Warner Brothers are Bette Davis, James Cagney, Errol Flynn, Edward G. Robinson, Humphrey Bogart, George Brent, Olivia de Havilland, Geraldine Fitzgerald, John Garfield, Priscilla Lane, Jeffrey Lynn, Ida Lupino, Brenda Marshall, Dennis Morgan, Wayne Morris, George Raft, Ronald Reagan, Ann Sheridan and James Stephenson.

The featured players include Joan Leslie, George Tobias, Jane Bryan, Donald Crisp, Peggy Diggins, Alan Hale, DeWolf Hopper, Arthur Kennedy, Alexander Knox, William Lundigan, Hattie McDaniel, William T. Orr, Lee Patrick, Joan Perry, John Ridgely, Alexis Smith, Regis Toomey, Jane Wyman and many more.

The directors include Lloyd Bacon, Curtis Bernhardt, Michael Curtiz, B. Reaves Eason, Ray Enright, Edmund Goulding, John Huston, William Keighley, Anatole Litvak, Jean Negulesco, Irving Rapper, Lewis Seiler, Vincent Sherman, A. Edward Sutherland, Raoul Walsh and Sam Wood.

Moray Lists Shorts for 1941-42

That Warners' Vitaphone will adopt a policy of screening groups of Warner short subjects at special trade-shows to be held in the company's exchanges, was announced Tuesday by Norman H. Moray, short subjects sales manager. It is planned to group together several shorts in a program which will run about two hours. Under this plan there will be approximately 12 such showings during the year.

For 1941-42, Warners will release 86 short subjects, of which 18 will be two-reel productions and 68 single-reelers. More than half of these will be in color.

Mr. Moray announced that, as of Tuesday, over 5,000 '41-42 contracts had already been signed. This marks the first time in the company's history that this many new season contracts have been closed by the end of July.

The complete program for '41-42 is as follows:

SIX SERVICE SPECIALS IN COLOR (Two reels): Each production will be accorded the cooperation of a branch of the United States Armed Service.

TWELVE BROADWAY BREVITIES (Two-reels): Titles are: "Minstrel Days," old-fashioned minstrel show, featuring a cast headed by Al Jolson and Eddie Cantor; "Ice Follies," musical comedy on ice; "Man From the F.B.I." an FBI expose to be produced with the cooperation of the Department of Justice; "West of the Rockies," western musicals with a "name" cast; "Wedding Yells," a Mack Sennett revival with dialogue added; "Here Come The Girls," a revue featuring song and dance favorites; "Perils of the Jungle,' 'a presentation of an African Safari; "Monsters of the Deep," fishing reel featuring the amateur sportsman, Mike Lerner; "Once Over Lightly," comedy featuring Maxie Rosenbloom. Three subjects in this group have been left untitled and will be announced at a later date.

TEN SPORTS PARADES IN TECHNICOLOR: Featuring sports sequences. The titles are: "Kings of The Turf," "Water Sports," "Hunting Dogs At Work," "Rodea Round-Up," "Breaking 70," "King Salmon," "Mountain Climbing," "Timing," "Winter Sports" and "Rocky Mountain Bear Hunt."

TEN MELODY MASTER BANDS: Director Jean Negulesco again handles the production on these musical reels. Bands names to be featured include: Leo Reisman, Emil Coleman, Richard Himber, Carl Hoff, Carioca Serenaders, Glenn Gray and the University of Southern California Glee Club, and Band.

SIX HOLLYWOOD NOVELTIES: Each subject is already finished. The series includes: "White Sails," "There Ain't No Such Animals," "Then And Now," "Miracle Makers,' "Points on Arrows," starring archer, Howard Hill, and "Hobbies of the Stars," showing polo as it is played by such film players as Jack Oakie, Buddy Rogers and Joe E. Brown.

TWENTY-SIX MERRIE MELODIES CARTOONS IN COLOR: Produced by Leon Schlesinger.

SIXTEEN LOONEY TUNE CARTOONS: Also produced by Leon Schlesinger.

High Admissions for "Sergeant York"

Following its national tradeshowing on August 4th, "Sergeant York" will be released as the first Warner attraction of the 1941-42 season for showing in theatres at the advance price scale of 75 cents to $1.10, it was announced by Gradwell L. Sears, general sales manager of the company. This policy means that the picture will not be shown at any lower prices for the remainder of the year at least.

The only place where "Sergeant York" has opened to date is the Astor theatre on Broadway, New York, where the picture has played to capacity attendance at $2.20 top price since its premiere. On August 11th it moves to a larger Broadway theatre, the Hollywood.

It was reported that Warners already have some 300 contracts for the picture.

Sears Honored in Chicago

As the chief social event of the Warner Brothers sales convention at the Blackstone Hotel in Chicago, James E. Coston was to give a cocktail party and buffet on Thursday in honor of Gradwell Sears.

After a 13-year absence from Broadway's legitimate stage Eddie Cantor will return this fall to appear in a musical version of "Three Men On a Horse," first presented in 1935, and subsequently a film version of the new show, to be entitled "Banjo Eyes," to be made by Warners, according to an announcement from the company. The play is scheduled to open at the Hollywood theatre at 51st Street and Broadway, following the run of "Sergeant York" which moves into that house on August 11th. The stage version will be produced by Mr. Cantor and Albert Lewis.

Capra Film Scheduled

Frank Capra has been signed to produce and direct one picture—"Arsenic and Old Lace,"—for Warners, which will go into production within two months. The company made it clear the picture would not be made by Frank Capra Productions, Inc.

With Frank Capra away from Hollywood, a spokesman there said this deal does not preclude the possibility of his joining United Artists, but feeling that completion of the UA deal would be some time off, he wanted to make a picture in the meantime.

The first screen performance of the Ballet Russe de Monte Carlo will be presented in a series of three-reel Technicolor with full symphony orchestra accompaniment, according to the terms of a contract signed this week by Jack L. Warner, vice-president in charge of production, and S. Hurok, representing the Ballet Russe.

THE CRITICS...

THE EXHIBITORS..

ALL AGREE THAT

THERE'S A

MINT

IN PARAMOUNT'S

"The PARSON of PANA*MINT*"



Read this preview report from a theatre manager:

West Coast Theatre
Long Beach, California

June 26, 1941

This picture is a sleeper. It received a sustained and a sincere round of applause. Displaying a job of perfect casting the picture presents a succession of perfect gems of acting. Charles Ruggles is superb and his makeup and characterization of a lovable old miner is delivered in sympathetic style that won the audience's approval right from the beginning.

Phillip Terry, playing the "Parson," should be in demand after the picture is seen by other producers. He is definitely headed for stardom. Ellen Drew was ideal in the role of a dance hall girl.

Any manager who plays this picture as an ordinary companion feature is missing on its value, for if handled correctly, there are additional ticket selling possibilities aplenty to be gained from properly publicizing its worth.

Comment cards were 100% complimentary, not one bad one being found. A well produced, pertectly cast action melodrama that was spotted with many laughs and excellently directed.

(Signed) Stanley Brown
Manager, West Coast Theatre
Long Beach, California



"THE OF PA






RUGGLES · DREW · TERRY · SCHILDKRAUT

Porter Hall · Henry Kolker · Janet Beecher · Paul Hurst



Paramount presents Peter B. Kyne's

"PARSON NAMINT"

Corrals Every Superlative from the Critics!

"**A genuine audience** picture with a lot of heart!"
. . . *Hollywood Reporter*

"**An outstanding hit!** All-time best Harry Sherman production!"
. . *Boxoffice*

"**Topnotch** action melodrama!" . . . . . *Variety*

"**Solid entertainment** for young and old!" . . . . *Film Daily*

"**Swell** entertainment for any type of audience!"
. . . *Showmen's Trade Review*

Paramount Pictures


Welcome to "The Parson of Panamint"
AND WHAT A WELCOME!
Salt Lake City turns "Parson" World Premiere at Utah Theatre into gala city-wide occasion.
Stars . . . bands . . . parties . . . headlines . . . and crowds, crowds . . . ZOOMING THE BOX OFFICE
TAKE UP TO 20% OVER "ONE NIGHT IN LISBON"
. . . AND NECK AND NECK WITH "LADY EVE"!
Paramount presents
"THE PARSON OF PANAMINT"
CHARLIE RUGGLES • ELLEN DREW • PHILLIP TERRY
Joseph Schildkraut • Porter Hall • Henry Kolker • Janet Beecher • Paul Hurst
Screen Play by Harold Shumate and Adrian Scott • Based on the novel by Peter B. Kyne
A HARRY SHERMAN PRODUCTION
Directed by WILLIAM McGANN
DEPEND ON PARAMOUNT
FOR THOSE BIG OUTDOOR MONEY-MAKERS!

ALTEC TO SERVICE THEATRES WITH SYSTEM OF NEWS 'PUMPED' TO SCREEN

Local and National Advertisers Would Pay for the Service; New Transmission Unit Will Eliminate the Use of Slides

Headline reporting, growing importantly on the air in these days of unprecedented world wide headline making, is ready for the motion picture theatre.

First reported in these columns more than two years ago, an innovation in the presentation of news to patrons in feature-showing theatres is ready for testing and 25 cities have been selected in which the new method of transmission of news flashes and bulletins, 'pumped' into the house, will receive its first critical analysis.

Invented by Paul Davis, of New York, privately financed, distributed and serviced by Altec and reported by Trans Radio News, the new form of news transmission employs a regular teletypewriter in which a few changes have been made.

The exhibitor will pay nothing for the service, his payments coming from national or local advertising sponsors who, in turn, will be given free time on the exhibitor's screens with flash 'plugs' or advertising mentions of the sponsor's products. Negotiations are now under way with national advertisers.

Up-to-the-Minute News

Essentially, the scheme is to utilize film in the teletype in place of paper and the words are cutout for quick, legible presentation on the screen. Chief feature of the new plan is the method of transmission, by which the news is sent to the screen within a few minutes after it occurs.

Theatres throughout the country which subscribe to the new service would be tied in to regular leased news wires. Thus, the flashes on important news events would reach the theatres as soon as they reached the newspapers. The theatres could then schedule regular screenings or could interrupt their programs to present an outstanding flash.

Under the plan as set up as present, the teletype circuits to theatres would be cut in at regular intervals. During these periods, the top news events of the preceding few hours would be transmitted in a concise form—much in the fashion of headlines. It is expected that these flashes will be confined to approximately 30 words apiece, but more wordage can be arranged for if the news item is outstanding. If the news screening came between shows, most houses would use four transmissions daily. When the time came for the presentation of the news, the cut film could be taken from the teletype and inserted on a spool and shown—all in a matter of a few seconds.

Mr. Davis' invention is described as doing away with previous attempts to typewrite news flashes, and show them by means of a slide projector. Under the new method, the words are said to be clear and easily legible, and without blurry edges.

Technically, the invention involves the use of regular film in place of paper in the roll of the teletype located in the theatre. As the news is received, the teletype keys cut the film.

The length of the news transmission would depend upon the amount of time the exhibitor wishes to devote to the news screenings. Several 30-word items can be shown in a three-minute screening.

There will be no charge to the theatre beyond the lineage charges necessitated by running the teletype into the house. There will be no charge for the news, but advertising will be sold on a package basis. Tentative plans call for a 15 or 20-word commercial announcement at the beginning and end of each screening. The advertiser would be billed on the basis of the amount of patronage the theatre enjoys. For example, if six theatres in Idaho, with a combined pulling power of 500,000 patrons per week, used the scheme, the advertiser would be billed on the basis of 500,000 "readers." Similarly, if three theatres in New York drew 500,000 persons, the package rates for the three theatres would be the same as the package rate for the six Idaho theatres. The ad announcements could be at the beginning, in the middle, or at the end of each transmission.

The more advertisers interested in the scheme, the longer a screening period would be needed, as it is generally expected that the amount of news will be held almost constant. If it is ultimately decided that ten items of approximately 30 words apiece is enough, there will be 10 items on each transmission regardless of whether there are one or five advertising plugs during the screening.

The theatre manager's only worry would be in getting the film off the teletype and onto his projector for the screening. Under the arrangements which it is understood have been made, the news would be fed by the nationwide Trans Radio News syndicate and would be 'piped' to the theatre teletypes from the regional offices of the news service. Each transmission could include only top national and international news, or could include a number of items of statewide interest or even localized interest, if this was desired. The selection of the news items, it is said, will be left to the house manager. If the manager prefers the national and international news only, these items would be transmitted for each screening. It is understood that for the duration of the contracts, it will be impossible to make a change in the type of news desired. If a house contracts for strictly national or international news, this is the only material he will receive until his contract runs out.

The idea gives the theatres, for the first time, an opportunity to compete with newspapers and radio stations in serving the public. An example can be had with the recent speech of President Roosevelt. Thousands of theatre patrons remained by their radios to listen to the broadcast of the speech. With this new system, they could see the picture they wanted to see and still get complete news within minutes after its delivery.

The test screenings are expected to be held shortly. It is understood that Altec already has contacted many of the leading houses throughout the country and offered the system to them. The technical details have already been smoothed out and it is understood the plan is ready to function on short notice.

LOEW CAMPAIGN WINS ACCOLADE

In the case histories of noteworthy advertising successes compiled by the Bureau of Advertising of the American Newspaper Publishers Association, in New York, the newspaper campaign conducted by Donahue & Coe, Inc., for Loew's Theatres is included in the "Blue Book" published by the Bureau.

The campaign, replacing Loew's Weekly, *which was previously distributed to theatre patrons, lists the theatres, pictures and the stars. Ads, ranging from 250 to 450 lines, were placed first in one daily, then in four, finally in eight papers in New York and Brooklyn. A score of suburban newspapeds carry local programs.*

Oscar A. Doob, director of advertising and publicity for Loew's theatres, in the "Blue Book" said, "Our present newspaper schedule quadruples the amount of space we previously used, and brings us nearly six times the circulation we reached by the weekly bulletin . . . at no extra cost. And we 'contact' that circulation six or seven times a week instead of once. In fact we made this move, not to cut costs, but to get the maximum benefit from our advertising investment. . ."

Du Pont Seeks Pathe Stock

Pathe Film Corp. will be dissolved if the plan in negotiation for acquisition of Pathe's interest in the du Pont Film Manufacturing Corp. by E. I. du Pont de Nemours & Co. goes through as expected, it was indicated last week by Kenneth M. Young, president of Pathe Film. To iron out the plan 60 to 90 days more will be required, Mr. Young said, after which the matter will be presented to Pathe stockholders. Du Pont will offer to Pathe Stockholders du Pont common stock at a price of slightly more than $15 a share.

Net Profit, $23,007,636

E. I du Pont de Nemours & Co. and wholly-owned subsidiaries in report for quarter ended June 30, 1941, subject to year-end adjustments, show net profit of $23,007,636 after depreciation, obsolescence, federal income taxes based on law existing at June 30th, last, provision of $10,566,000 for excess profits tax and a $6,500,000 provision for contingencies, including allowance for unknown taxes, comparing with net profits of $23,126,507 in June quarter of previous year and $20,754,161 for quarter ended March 31st, 1941.

After deducting dividends on preferred stock and including $810,774 company's equity in undivided profits of controlled companies not wholly-owned, there was a balance available for common stock in June quarter of 1941 of $21,918,453, equivalent to $1.98 a share (par $20) on 11,050,987 average number of common shares outstanding during the period.

Mr. Young in explaining the du Pont-Pathe deal said taxes and other considerations had led to the move, and negotiations were progressing rapidly. Pathe Film owns 35 per cent and E. I. du Pont de Nemours 65 per cent of the shares of du Pont Film Manufacturing Co. At the completion of the deal the du Pont film company would be a wholly-owned subsidiary of the du Pont de Nemours company.

HOLLYWOOD PUTTING MORE COLOR ON THE SCREEN IN '41-42 SEASON

Present Plans Call for 23 Features for Year to Come from Seven Companies; Five in Production at Paramount

From HOLLYWOOD BUREAU

Exhibitors are going to have a bigger splurge of color—23 features—to throw on their screens during 1941-42, five more full color films than during the season just ending and 12 more than 1939-40.

The 23 features include three full length cartoons. Seven companies have announced color pictures; four others plan none. The later include Columbia, Republic, Universal and PRC.

Twelve of the color productions for the new season are either finished or in work now, a record for pre-season color activity. Another record was established by Paramount which currently has five color pictures in simultaneous production, something never achieved before by any single studio.

The company lineup is as follows:

Paramount plans a total of seven; 20th Century-Fox, four; Warners, RKO and Monogram, three each; M-G-M, two, and United Artists, one.

The 23 may be added to or subtracted from, depending upon exigencies of production, adaptability of the finished scripts' contents to tints, possible changes in budgetary confines, and the myriad "bugs" between a studio announcement and the actual start of shooting.

Roosevelt in Color

In Hollywood this week, it was reported that despite his duties in the Marine Corps, Capt. James Roosevelt is taking on a new film fling, as vice president of Gasparcolor, Inc., headed by George Converse. The company is preparing to announce a new color process for 35 mm. film. A. J. "Jack" Guerin, who was manager of International Cinema Laboratories which Pathe took over some time ago, is associated in the venture and Jean Goeller is secretary of the company. Gasparcolor refused to confirm or deny Mr. Roosevelt's connection. His last Hollywood association was with the now defunct Globe Pictures which produced "Pot of Gold" for United Artists.

Cinecolor is scheduled to announce a new three-color process on which it has been working for some time. Monogram is counting on using that for its three.

According to Technicolor's annual report, 70,126,156 feet of positive print, including features and shorts, was shipped by the laboratory; the 1940 total jumped to 80,632,168 feet of positive.

Paramount's seven for the new year includes "Mr. Bug Goes to Town," the cartoon currently in work at Max Fleischer's studios in Florida. The number next year compares to four during 1940-41, and three, including a full length cartoon ("Gulliver's Travels"), during 1939-40.

The four other Paramount color pictures currently in work are:

C. B. DeMille's "Reap the Wild Wind," with Ray Milland, John Wayne, Paulette Goddard, Robert Preston and Raymond Massey; "Bahama Passage," with Madeleine Carroll, Stirling Hayden and Flora Robson; "Louisiana Purchase," with Bob Hope, Victor Moore and Vera Zorina; "Her Jungle Mate," with Dorothy Lamour, Richard Denning and Jack Haley.

Others contemplated by Paramount for the new period are "For Whom the Bell Tolls," from the Ernest Hemingway novel, and C. B. DeMille's "Rurales," a story of Mexico's famed police. The studio last week reached a decision to film the Hemingway story in color, and DeMille is expected to rush production on "Rurales," as soon as possible because of the Pan-American 'good will' possibilities.

Twentieth Century-Fox, which last week at its Los Angeles sales convention announced only part of its new program, has four productions listed for color treatment, two of which, "Weekend in Havana" and "Belle Starr," have been finished and were shown in rough cut form to the salesmen. Also planned for coloring are "Sioux City," outdoor epic which may star Randolph Scott, and "My Gal Sal."

There is every possibility that 20th Century-Fox will add to its color category, inasmuch as the new program will be marked by a policy of flexibility. During 1940-41, seven color features were made by Fox, and in the season prior to that, five were released.

"Captains of the Clouds," story of the Royal Canadian Air Force with James Cagney and Dennis Morgan in the top spots, is already under way at Warners. Also planned in color are the musical, "Carnival in Rio," in which Morgan may have the top role, and "Saratoga Trunk," being developed by Casey Robinson, one of the lot's top writers, from the Edna Ferber story.

"Dive Bomber," Warners' sole color offering of the 1940-41 season, has an Aug. 30 release date. The preceding season saw only one tinted film, "The Private Lives of Elizabeth and Essex."

On its new year's schedule, RKO has listed the two Walt Disney features, "Dumbo" and "Bambi," and the long projected David Butler picture on horse racing, "True to Form." For purposes of this survey, Disney's "Fantasia" was listed as a 1940-41 film. RKO during the year just ending also had two films with color sequences—"Irene" and Disney's "The Reluctant Dragon."

For its first color offering since the 1939-40 season when "The Gentleman from Arizona," processed by Cinecolor, was released, Monogram announces "Navy Bound," service story; "Land of the Sky Blue Water," which will utilize Charles Wakefield Cadman's music; and "Freckles Comes Home," from the Gene Stratton Porter story.

MGM, which now has in general release "Billy the Kid" and "Blossoms in the Dust," is currently editing "Smilin' Through," starring Jeanette MacDonald, Brian Aherne and Gene Raymond, for the new schedule. It is presumed for survey purposes that "The Yearling," started this year and dropped after several weeks' shooting, will be untangled and made for the 1941-42 term. The other color offerings from this studio during the closing season was "Bittersweet," and the general release of "Gone with the Wind."

Kipling Story Started

Alexander Korda's "Jungle Book," from the Rudyard Kipling pen and starring Sabu, is now before the Technicolor cameras for United Artists. "The Thief of Bagdad," from the same producer, was the only United Artists offering from 1940-41 in this category.

Universal, Columbia, Republic and Producers Releasing Corp. have listed no tinted productions, and have had none during the period covered.

Nineteen of the 23 color films listed will be distributed by the five companies which are parties to Consent Decree selling.

It is reasonable to expect that, after the initial uncertainties of the new method of merchandising are passed, program readjustments will be made.

And the odds favor an upward, not downward, move for more attractive "dressing" of pictures, and that means more color.

In four of its current (1940-41) engagements, Paramount's color film, "The Shepherd of the Hills" co-starring Harry Carey, Betty Field anad John Wayne, "is stocking up with the business scored by Paramount's 'Caught in the Draft' and 'Virginia,'" according to the home office.

COLOR PRODUCTION FOR THREE SEASONS

Following is a table of comparison of the new season's color production announcements with those delivered during the 1940-41 *and* 1939-40 *terms:*

Company	Promised 1941-42	Delivered 1940-41	Delivered 1939-40
Paramount	7(a)	4	3(b)
20th Century-Fox	4	7	5
Warner Brothers	3	1	1
RKO	3(c)	1(d)	0
Monogram	3	0	1
MGM	2	4(e)	1
United Artists	1	1	0
	23	18	11

(a) Includes one feature length cartoon.
(b) Includes one feature length cartoon.
(c) Includes two feature length cartoons.
(d) Includes one feature length cartoon.
(e) Includes general release of "Gone with the Wind".

Universal, Columbia, Republic, and producers Releasing Corp. do not plan, at least at present, color pictures, nor have they had them in the last two seasons.

Net $2,104,460 in Paralysis Drive

The 1941 celebration of President Roosevelt's Birthday to raise funds for the National Foundation for Infantile Paralysis produced a net total of $2,104,460.53, the President was informed last week in Washington, D. C. The total compares with $1,497,245.74 raised in 1940, the previous high mark.

The film, stage and radio industries contributed to the drive. Keith Morgan was national chairman, and Joseph M. Schenck was national vice-chairman and state chairman for California. Eddie Cantor was chairman of March of Dimes of the Air; Neville Miller, president of the National Association of Broadcasters, was chairman of the national radio advisory committee, and Nicholas M. Schenck was chairman of the motion picture theatres committee.

MAJORS CHARGE ANTI-BLOCKS-OF-5 LAW GIVES STATE POWERS TO OWNERS

Attorneys for Five Companies Seek Injunction to Stop Enforcement Until Test Is Concluded; Hearings August 8th

A charge that the Minnesota anti-consent decree law delegates to exhibitors the exercise of powers vested solely in the state's legislature by its constitution leads a barrage of grievances cited in court actions filed by the majors at Minneapolis this week, Warner Brothers raises the issue of illegally delegated power in its complaint.

Heavy calibre legal arguments were aimed at the anti-decree law as attorneys for all five consenting distributors sought first an immediate court order to halt enforcement of the law and then court rulings that the statute is unconstitutional. By Friday, July 18th, all had filed motions asking for injunctions restraining state officials from enforcing the law pending court test. Elaborate complaints citing alleged violations by the statute of the United States and Minnesota state constitutions ask a declaratory judgment against the law's constitutionality.

Hearing Postponed

Zero hour in the distributors' battle to continue operations from their Minneapolis exchanges in accord with the blocks-of-five and other selling provisions of the U. S. consent decree was postponed at the last minute until August 8th. The Ramsey county district court at St. Paul granted a request by the state and individual defendants that the initial hearing be postponed.

The distributors, each claiming no less than 20 specific causes for action against the Minnesota law, attack it as special legislation against a particular group, as depriving them of property and the right to do business without due process of law, and as direct interference with interstate commerce and the right to supervise interstate corporations reserved to the Federal government in the Sherman anti-trust act.

Named as defendants by the complaints are James F. Lynch, Ramsey county attorney at St. Paul; Ed J. Goff, Hennepin county attorney, at Minneapolis, and Thomas J. Gibbons, sheriff of Ramsey county. They are the officers who must enforce the law on the Minneapolis exchanges. The court is asked to permanently enjoin them, and their successors from doing so.

Arguments against the law's validity are based in the complaints in three general categories. The first attacks it as an unjust invasion of the distributors' rights to hold property and do business, as guaranteed equally to all by the U. S. and state constitutions. A second argument alleges unlawful interference by a state with the federal regulation of interstate commerce. Additionally, complaints accuse the Minnesota legislature of delegating its powers to theatremen, to the injury of distributors, thus causing discrimination.

Attorneys report that the case involves many fundamental issues, even renewing the state's rights vs. federal regulation controversy which has been at the basis of some of the most important and historic decisions handed down by the U. S. Supreme Court. A long battle over the law is seen in some quarters, with a prospect of ultimate appeal to the highest court.

THOMAS EDISON DAY APPROVED BY SENATE

A resolution proclaiming February 11th Edison Day in honor of Thomas Alva Edison, inventor of the motion picture, has been approved by the U. S. Senate. The resolution was introduced jointly by Senators Barbour and Smathers, both of New Jersey. A similar resolution introduced by Representative Vreeland of New Jersey had previously been adopted by the House.

Meanwhile, the distributors, caught between the September 1st deadline of the consent decree, with its compulsory trade shows and blocks-of-five limit, and the threat of prosecution from the Minnesota authorities ask the court to suspend the law until the case has been decided. Otherwise, they assert, they will have to suspend operations from Minneapolis exchanges and will suffer irreparable damage and financial loss during a long-drawn court test.

The first two complaints entered at St. Paul by Loew's, Inc., and Warner Brothers describe in detail the operation of the film industry in Minnesota. Emphasis is placed on the fact that all feature pictures are produced outside of Minnesota, usually in California, prints manufactured outside the state, and finished pictures shipped in continuous flow of interstate commerce to Minnesota exhibitors.

The Loew complaint, prepared under the supervision of J. Robert Rubin and C. Stanley Thompson, home office attorneys, notes also that the Minneapolis exchanges engage in interstate service to theatres in the Dakotas, and nearby Wisconsin, also exchanging and borrowing and lending prints with exchanges in surrounding states. Of 480 theatres in Minnesota, MGM sells to 328; to 102 of 162 in North Dakota; to 71 of 108 in South Dakota; and 61 of 77 theatres in the part of Wisconsin served by Minneapolis, according to the complaint.

Other sections of both complaints describe the methods of soliciting applications for licenses from Minnesota theatres by exchange salesmen and notes that all contracts with major companies are, and long have been, binding only with the approval of officers at New York home offices. Prints once purchased are in a continuous flow between the exchange and theatres in Minnesota and neighboring states, it is asserted. Furthermore the distributors note that all used film, at the end of run is returned to New York for salvage. They argue that the distribution of motion pictures is wholly interstate in character.

Revenue Loss Cited

The Minnesota law is also attacked as depriving exhibitors, without cause or due process, of the revenue accrued from spot-booking, split deals and special releases. The Minnesota law, requiring sale of a full season's product curbs these practices which the complaints state are essential to both distributor and theatre operator. Warners assert that over 20 per cent of its sales in 1940 were to theatres thus taking less than the full season's issue of 48 pictures.

Further the distributors claim the right to license less than a full season's product, to sell pictures cancelled by one exhibitor, and to determine the percentage of such cancellations.

Submitting copies of the New York consent decree, the distributors quote its provisions for block-of-five sales, trade shows, and the arbitration of disputed cancellations on moral, religious or racial grounds. The Minnesota law, it is asserted, contravenes the federal decree, made in process of enforcement of the Sherman anti-trust act. Arbitration machinery to settle cancellation controversies, and a complete reorganization of exchanges and selling methods in the Minneapolis area to meet the decree will be upset, at great cost, if the state law is upheld.

All the complaints assert that the distributors intend to comply with the federal consent decree and observe that the Minnesota law would place their officers and employes in contempt of Judge Henry M. Goddard and the federal district court at New York if they complied with the state regulations in violation of the decree. It is noted that counsel have advised the companies that they are not likely to secure relief from the decree under Section 23 on the grounds that it is in conflict with other legislation.

Penal provisions of the Minnesota law which provide fines up to $1,000 and imprisonment up to a year for violations are also attacked by the briefs as excessive and likely to impose a multiplicity of prosecution on officers, directors, and agents of distributors.

Discrimination Charged

The act is contrary to the Minnesota constitution, it is charged, because it bars a lawful and legitimate business, deprives property and contract rights without due process, curbs interstate commerce, does "not bear on public health, safety, or morals or to any other phase of the general welfare," is discriminatory class regulation and is not a valid exercise of the state's police power.

The Warner complaint further asserts "that said act attempts and purports to delegate to persons designated therein as exhibitors the exercise of powers vested solely in the legislature of the State of Minnesota under its constitution. The paragraph is directed against the 20 per cent cancellation clause embodied in the Minnesota law.

In naming the county attorneys, Mr. Lynch and Mr. Goff, and Sheriff Gibbons the complaints assert that the officers have notified the distributors that they are in possession of information regarding violations of the state law and are threatening indictment and prosecution. The enforcement and threatened action is causing the distributors irreparable damage, it is asserted, in asking a temporary suspension of enforcement until the law is tested.

If the Minnesota law is enforced compliance will result in either loss of a substantial portion of business in the state or violation of the consent decree, the summation asserts. Further it is stated that the law enables exhibitors to acquire more pictures than they need for the operation of their theatres, thereby restricting product for competitive houses.

Metro's lawyers note that after showing one group of pictures, not likely to exceed 25 per cent of a yearly output, in Minnesota in compliance with the federal decree it would be unable to sell any more pictures in the state during that year.

"Immediate compliance with the terms of the act and provisions of the consent decree will be detrimental to the public and exhibitors of Minnesota," they also say, in addition to causing large immediate pecuniary loss to the distributors. Noting that there is no course by which the distributors can avoid great and immediate danger of irreparable loss they ask an immediate temporary injunction to be followed by a permanent injunction against enforcement and a declaration that the law is unconstitutional.

PRC LISTS 42 FEATURES FOR 1941-1942; MGM ADDS 20% MORE SHORTS

Loew's Sets $2,500,000 for Advertising; Announces 28 More Field Promotions; Wanger Reports Four for New Year

With the announcement of higher budgets for its new product; a material increase in its sales force, and an announcement of 42 pictures for 1941-42, the first of a series of regional sales conventions of Producers Releasing Corporation gets under way at the Statler Hotel in Cleveland, on Saturday.

Arthur Greenblatt, general sales manager, will take charge of the proceedings after brief statements by O. Henry Briggs, president, and Leon Fromkess, executive vice-president in charge of operations. Franchise holders, branch managers and sales personnel from Cincinnati, Indianapolis, Cleveland, Detroit, Chicago, Pittsburgh and Milwaukee will attend.

4,000 Hold

Mr. Greenblatt said the company had 4,000 accounts on its books, and expected 6,000 next year.

"The company promised 38 in 1940-41, and has delivered 100 per cent on exact release dates promised," he said. "Thirty-four of the 38 have been delivered to date, and the remainder will be ready for release as scheduled."

Features for 1941-42 are grouped as follows:

SPECIAL: (4): "Girls' Town," "Jungle Siren," "Fighting Sons," "They Can't Get Away With It."

PACEMAKERS (8): "Duke of the Navy," "Hard Guy," "3 Men and a Girl," "The Ghost and the Guest," "Marines Take Over," "Light-fingered Ladies," "The Devil's Sister," "Honeymoon Island."

SPITFIRE ACTIONS (12): "Flying Fortress," "Broadway Big Shot," "Harbor Patrol," "The Mad Monster," "Today I Hang," "Wabash Cannonball," "Forward March," "I'm From Arkansas," "Flying Colors," "Dawn Express," "Law of the Timber," "Convoy Courage."

WESTERNS (18): 6—"Adventures of Billy the Kid," starring Buster Crabbe; 6—"Frontier Marshal" Series, with Bill Boyd (the Cowboy Rambler), Lee Powell (original Lone Ranger) and Art Davis (the Rhythm Rider): 6—"The Lone Rider" Series starring George Houston.

Mr. Greenblatt said production on the 1941-42 program was under way.

Franchise holders and members of the field organization at the regional meeting were: Lee L. Goldberg, Bernie Rubin, J. Lawrence, of Cleveland; Nat Kaplan, Joe Goldberg, Donald Duff, Cincinnati; Sam Abrams, Jos. W. Bohn, Indianapolis; William Flemion, Bert Foster, Carl Zipper, Detroit; Charles Miller and Victor Bernstein, Chicago; Ed Hickey, Milwaukee; Milton and Lew Lefton, Godfrey Lefton and Joe Fleshin, Pittsburgh.

The next regional will be held at Atlanta, August 9-10, with the following attending: Ike Katz, David Katz, B. S. Bryan, W. H. Rudisell and B. Elliott, of Atlanta; Ed Heller and E. Miller, of Charlotte. Fred Goodrow, Wm. Thomas and P. A. Sliman, of New Orleans.

On August 16-17, the third regional sales meeting will be held in Dallas, followed a week later, August 23-24, by a meeting in Kansas City.

Other meetings covering the remaining P. R. C. exchanges will follow at intervals of one week.

Following the regional meetings, Mr. Greenblatt will go to the coast to confer with George Batcheller, in charge of feature production, and Sigmund Neufeld, supervisor of westerns, on the 1941-42 program.

JUKE-BOX FILM GETS RECRUITS

A 27-minute free show on the training of the Army Air Corps, presented by a juke-box movie machine, has been installed in Pennsylvania Station in New York. Currently showing a film "Wings of Steel" the installation and presentation is designed to recruit young men for the air force.

MGM Raises Shorts List for New Year

"Anticipating greater competition in the shorts field than ever before," MGM will spend 20 per cent more on its shorts program next season with no increase in the number of subjects, according to William F. Rodgers, the company's general sales manager. The program calls for 78 shorts in 84 reels, in addition to 104 issues of News of the Day.

MGM's '41-42 shorts program provides for two main classifications of shorts, factual and fictional. First of the latter will be a two-reeler of Edgar Allen Poe's "Tell-Tale Heart," with Joseph Schildkraut. The factual subject is exemplified by another two-reeler, untitled which will serve as a report to the public on the progress of the National Defense program with OPM head, William Knudsen, and Army and Navy chiefs, General Marshall and Admiral Stark, explaining.

According to series, next season's Metro program will be divided as follows: Six two-reel specials, three of which will be "Crime Does Not Pay" subjects; and ((all single reelers) 14 "Pete Smith Specialties," 10 "John Nesbitt Passing Parade," 10 "Our Gang Comedies," 10 "MGM Miniatures," including another "Nostradamus" and other psychic subjects from Carey Wilson. In color will be 12 "FitzPatrick Traveltalks," 10 to be made in the United States and two in Canada; and 16 "MGM Cartoons," featuring the "Bear in the Army" series and the cat and mouse characters, "Tom and Jerry."

Dietz Announces an Ad Budget of $2,500,000

An advertising appropriation of approximately $2,500,000 was announced this week by Howard Dietz, executive in charge of promotion, as the Metro-Goldwyn-Mayer budget for 1941-42.

A total of 145 newspapers divided between the major population centers of the eastern, central and Pacific Coast sections will receive the bulk of the newspaper allocation. Magazine circulation reached by the company advertising will be in excess of 55,000,000.

Twenty-eight additional promotions among MGM's field personnel were announced last week-end. This brings the total of recent advancements within the ranks to 119.

Eight men have been added to the selling staff. They are Thomas Aspell, Jr., San Francisco, formerly office manager; Arthur O'Toole, Chicago, from booker; William Potts, Chicago, from checking supervisor; Ralph Amacher, Portland, from second booker; Harry Blatt, Seattle, from first booker; Albert Adler, Kansas City, from student salesman; Edwin Moriarty, Pittsburgh, from office manager, and Thomas J. Connors, Jr., Pittsburgh, from student salesman.

Jay H. Zimmerman, former auditor, replaces Aspell as San Francisco office manager. John Zonmir, Pittsburgh, former first booker, is advanced to office manager at that exchange. Oliver Broughton, formerly checking supervisor at Milwaukee, is advanced to supervisor at Chicago, and Ken Vought, Milwaukee checker, replaces Broughton there.

With O'Toole's promotion to sales at Chicago, bookers Walter Bennin, Harry A. Hopkins and Clarence Keim all were advanced in that department. Another new Chicago booker is Frank L. Michels, formerly bookers' clerk.

At Kansas City, Roger Leaton, former shipper, becomes fourth booker. Replacing Leaton is his former assistant, Clyde Cox, and the latter's position has been assigned to Bernard Knight, who was a member of the shipping department.

Don Hiatt succeeds Blatt as first booker at Seattle, moving up from second booker, and is himself succeeded by Patrick G. Madigan, formerly a clerk.

At Portland, Barry Carpenter, former head shipper, is promoted to second booker. Pittsburgh advancements include Max Shabason, from second booker to first booker; Irvin Jacobs, from third booker to second booker; Edward Micinski, from bookers' clerk to third booker, and Anthony Semplice, from clerk to fourth booker.

Mollye Davis is advanced from bookkeeper to assistant cashier at Cleveland, and at the same office Rose Silverman, formerly film inspector, becomes bookkeeper.

Wanger to Release Four Through UA

Walter Wanger has announced that he will release four productions through United Artists within the next 12 months, thus doubling his last season's production activity, UA reported in New York this week.

In 1940 Mr. Wanger made two pictures, "Foreign Correspondent" and "The Long Voyage Home," both voted among the year's 10 best films.

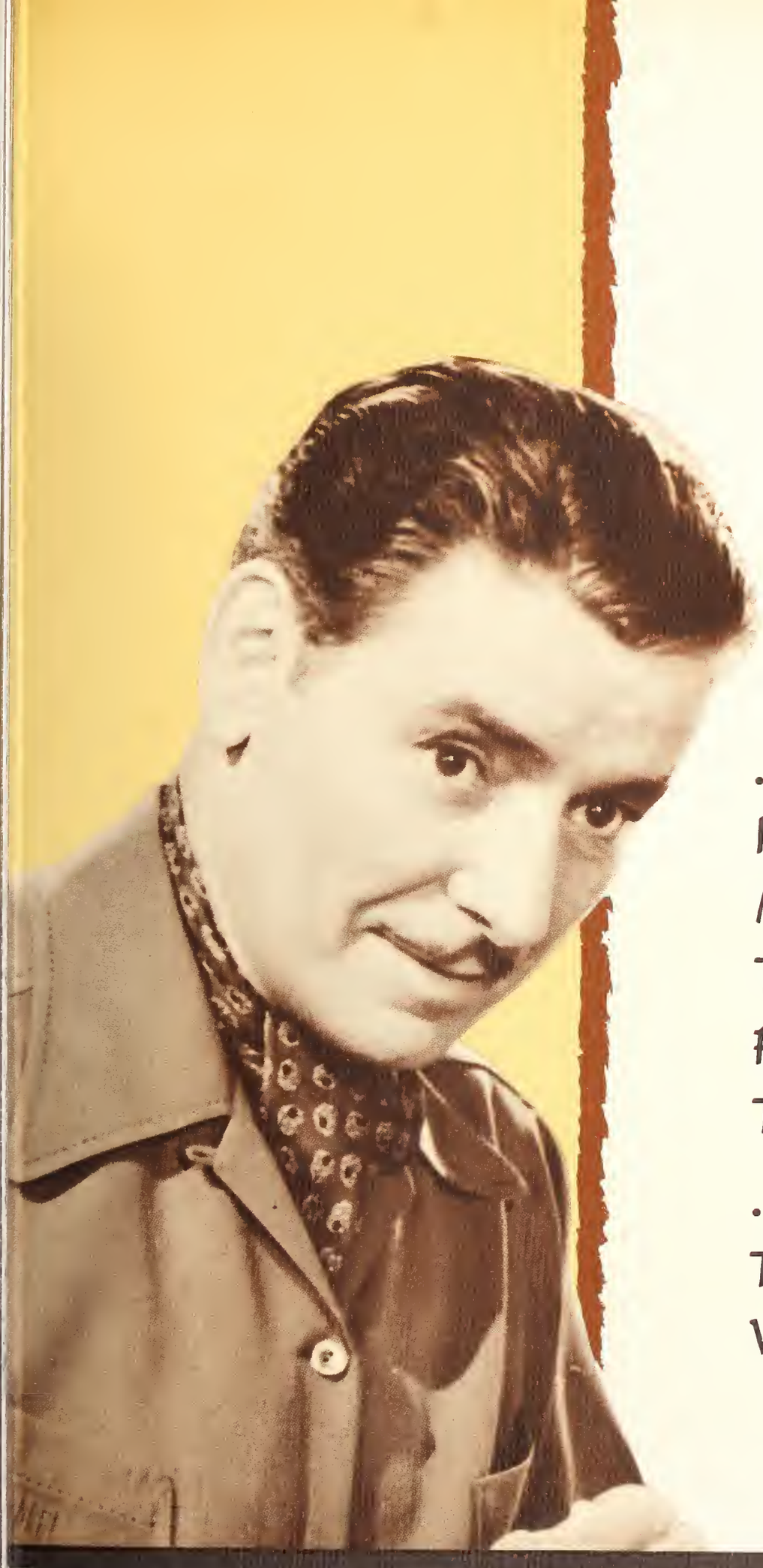
The Wanger studios are now in the fifth week of production on "Sundown," starring Gene Tierney with Bruce Cabot, George Sanders, Harry Carey and Joseph Calleia, under direction of Henry Hathaway. This film has as its background the Kenya-Somaliland border of Central East Africa, a locale never pictured before.

Ernest Lubitsch has been signed by Mr. Wanger to direct a comedy melodrama entitled "To Be or Not to Be," from an original story by Lubitsch and Melchoir Lengyel. Edwin Justus Mayer is now writing the final script, and production is slated to begin in late October.

The third Wanger production is "The Eagle Squadron." Within a few days Director Harry Watts with Ernest Schoesdack will begin filming scenes for it in England. Fourth of the Wanger films for 1941-42 is "Cheyenne," a Western action drama made as a successor to "Stagecoach."

Famous Players Executives Meet

Executive personnel of the Famous Players Canadian Corporation began a four-day meeting at the Chateau Frontenac, Quebec, Friday, to discuss the company's operating policy for the coming season. J. J. Fitzgibbons, president, was to preside.



Ronald Says:

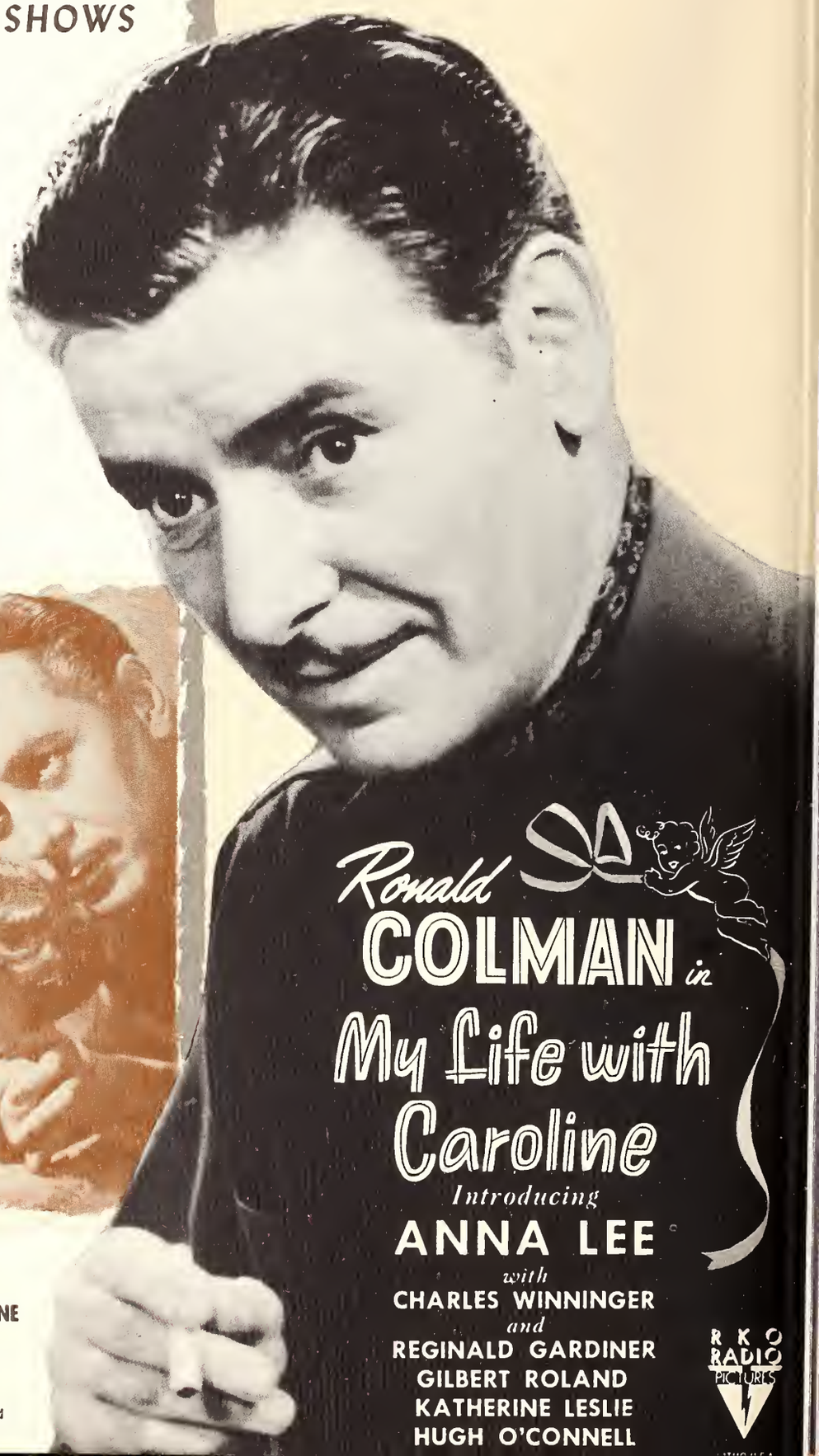
..."IF YOUR WIFE KISSES OTHER MEN YOUR JOB IS TO SEE THAT SHE FINALLY KISSES THEM GOODBYE..

..THAT'S HOW TO RUN YOUR WIFE'S AFFAIRS"

RONALD COLMAN in *My Life with Caroline*

The year's high note in high hilarity! . . . A laughing lesson for wandering wives who think other men's caresses are the answer to romance. Marvelous production values backgrounding swell performances . . . in ONE OF THE FEW BIG SHOWS OF THIS SUMMER!





Ronald COLMAN in

My Life with Caroline

Introducing

ANNA LEE

with

CHARLES WINNINGER

and

REGINALD GARDINER

GILBERT ROLAND

KATHERINE LESLIE

HUGH O'CONNELL

A DEFENSE FILM WITH EVERY PROGRAM

Produced and Directed by **LEWIS MILESTONE**

- **A United Producers Production**
- **WILLIAM HAWKS,** Executive Producer

Screen Play by John Van Druten and Arnold Belgard

RKO RADIO PICTURES

WARNERS FOLLOW TREND TOWARD DECREE SCREENINGS IN EXCHANGES

Announce Trade Showings for Three Films; Offer Extra Showings If Exhibitors Are Unable to Attend Screenings

Following widespread lack of exhibitor attendance at the theatres in which majors are showing their first blocks of five under the Federal consent decree, and following the move last week by some majors' sales executives, with an eye to costs, to consider transferring such screenings from theatres to company projection rooms, Warner Brothers this week followed suit, and in announcing the screenings of its first three films in its first block of five, announced all of them for projection rooms, most of which are properties of other companies. Previously, 20th-Fox had used its own exchanges for first screenings.

At the same time, in an announcement apprising exhibitors of its policy, and of the screenings, Warners also invited exhibitors to request special private screenings, if necessary, when they can't attend the regular territorial showings.

The three first Warners films are "Flight Patrol", "Smiling Ghost", and "Navy Blues." In a box accompanying this article, their screening locations and times are given.

Attendance "Disappointing"

The announcement by Warners said: "Thus far, exhibitor attendance at other companies' trade showings has been admittedly disappointing. The reasons for this are open to argument. It appears evident, however, that with five major companies regularly tradeshowing their product, the average exhibitor will have to forego either the screenings or his business.

"We don't want either to happen. . . .

"Get to our screenings, if you can. If you can't, call or write any of our branch managers, and arrange a private showing, at your convenience."

With exchange trade show reports before him disclosing that less than one-fourth of the theatres on his company's accounts were represented at the first trade screenings an executive of one of the "Big Three" this week predicted a quick death to advance screenings in theatres. His company, with one of the largest exhibitor turnouts at its initial screenings has already decided to move from theatres to screening rooms for its second group of 1941-41 pictures.

Lack of Interest Cited

Attendance at none of the industry's trade showings was sufficient to justify the hiring of large theatres, or the use of special ballyhoo he observed. Pointing out the lack of exhibitor interest in the screenings, and the physical impossibility of seeing all trade shows, the sales official said that already criticism by the Department of Justice and other groups of alleged "blind selling" have been answered. Exhibitors he noted, will continue to learn about product through trade papers, and by its records during earlier runs.

Only in the case of controversial pictures, or pictures of doubtful ability will the ordinary exhibitor be interested in seeing it in advance, the executive remarked. "There is no point in seeing the A pictures or C's," he said, "but by seeing the B's an exhibitor might find points with which to exploit them to an A status". In the case of the controversial picture a theatre operator might want to examine it for the purpose of studying its suitability for his own community. Such screenings could almost always be arranged in the pre-decree era too, he noted.

The much discussed application of trade shows to selling and promotion is a fizzle according to the spokesman, long experienced in the field. Exchange screening room formalities will be the fate of trade shows he said, and possibly the whole scheme will be dropped when the time comes for the Department of Justice to review decree provisions.

In New York, sales executives of the majors studied the exhibitor attendance; but said little, beyond allowing the reports they were disappointed, and allowing their actions to speak for them; actions such as those by Warners and Fox.

MGM, however, through its sales manager, William F. Rodgers, announced it would not change its procedure until late next month, if at all. The company's showings were to be completed this week. All are in theatres.

Mr. Rodgers noted that attendance in some localities was good, admitting that in others it was bad. He also noted that the company has no further showings until next month; so it has time to change policy, if necessary.

Meanwhile, 58 exhibitors attended the Wednesday, July 23rd showings of "Charley's Aunt" and "Dressed to Kill" at the 20th Century-Fox exchange in New York. The morning showing of the same pictures drew 16 exhibitors to the exchange. An M-G-M showing of "Dr. Jekyll and Mr. Hyde" was held at the Astor Theatre at the same time.

The 20th Century-Fox trade shows were the company's first in New York. "Wild Geese Calling" and "Private Nurse" were shown at the exchange Thursday, July 24th, morning and afternoon. "Sun Valley Serenade," the fifth picture in the first block, was shown Friday, July 25th.

With an attendance of more than 200 film buyers and their guests, Paramount's first group of five pictures began their trade showings Monday at the Normandie Theatre in New York. First two pictures, in the group of five screened this week, were "Buy Me That Town" and "Nothing But The Truth."

Paramount trade showings Tuesday at the Normandie Theatre consisted of "Henry Aldrich

(Continued on following page, column 1)

Trade Screenings Set for Three, All in Exchanges, on August 12th

Warner Brothers, on Wednesday, announced consent decree advance trade showings for its first block, of three pictures: "Flight Patrol," "Smiling Ghost" and "Navy Blues." Last week, Warner trade-screened a single feature, "Sergeant York."

All of the pictures are to be shown during one day: Saturday, August 12th, and nearly all of them in local film exchanges, most of the exchanges being those of competitive companies. The schedule follows:

City	Name and Address of Screening Rooms	Time of Screenings (All on Saturday, August 12th) "Flight Patrol"	"Smiling Ghost"	"Navy Blues"
ALBANY	Warner Theatre S.R., 79 N. Pearl St.	10:00 A.M.	11:30 A.M.	2:30 P.M.
ATLANTA	RKO Exch., 191 Walton St.	9:30 A.M.	11:00 A.M.	2:30 P.M.
BOSTON	20th-Fox Exch., 115 Broadway	10:00 A.M.	11:30 A.M.	2:00 P.M.
BUFFALO	20th-Fox Exch., 290 Franklin St.	10:30 A.M.	12:00 Noon	3:00 P.M.
CHARLOTTE	Paramount Exch., 307 S. Church St.	9:30 A.M.	11:15 A.M.	2:30 P.M.
CHICAGO	Warner Exch., 1307 S. Wabash	10:00 A.M.	11:30 A.M.	2:00 P.M.
CINCINNATI	RKO Exch., Palace Theatre Bldg.	10:30 A.M.	12:30 A.M.	2:30 P.M.
CLEVELAND	Warner Exch., 2300 Payne Ave.	10:00 A.M.	11:30 A.M.	2:00 P.M.
DALLAS	20th-Fox Exch., 1803 Wood St.	9:30 A.M.	11:15 A.M.	2:30 P.M.
DENVER	Paramount Exch., 21st and Stout	8:00 P.M.	9:30 P.M.	8:00 P.M.
DES MOINES	20th-Fox Exch., 1300 High St.	10:30 A.M.	12:00 Noon	2:15 P.M.
DETROIT	Film Exchange Bldg., 2310 Cass Av.	10:00 A.M.	11:30 A.M.	2:30 P.M.
INDIANAPOLIS	Paramount Exch., 116 W. Michigan	10:00 A.M.	11:30 A.M.	2:30 P.M.
KANSAS CITY	20th-Fox Exch., 1720 Wyandotte	9:30 A.M.	11:00 A.M.	2:30 P.M.
LOS ANGELES	Paramount Exch., 1613 W. 20th St.	10:00 A.M.	11:30 A.M.	2:00 P.M.
MEMPHIS	20th-Fox Exch., 151 Vance Ave.	9:30 A.M.	11:00 A.M.	2:30 P.M.
MILWAUKEE	20th-Fox Exch., 1324 W. Wisconsin	10:00 A.M.	11:30 A.M.	2:30 P.M.
MINNEAPOLIS	Warner Exch., 1104 Currie Ave.	10:00 A.M.	11:30 A.M.	2:00 P.M.
NEW HAVEN	Warner Exch., 70 College St.	9:30 A.M.	11:00 A.M.	2:30 P.M.
NEW ORLEANS	20th-Fox Exch., 200 S. Liberty St.	9:30 A.M.	11:30 A.M.	2:30 P.M.
NEW YORK	W.B. Home Office S.R., 321 W. 44th St.	10:30 A.M.	12:00 Noon	3:00 P.M.
OKLAHOMA	20th-Fox Exch., 10 North Lee	9:30 A.M.	11:00 A.M.	2:30 P.M.
OMAHA	20th-Fox Exch., 1502 Davenport St.	10:00 A.M.	11:30 A.M.	2:00 P.M
PHILADELPHIA	Vine St. Exch. Bldg., 1220 Vine St.	10:30 A.M.	12:00 Noon	2:30 P.M.
PITTSBURGH	Warner Exch., Clark Bldg.	9:30 A.M.	11:00 A.M.	2:30 P.M.
PORTLAND	Star Film Exch., 925 N.W. 19th Ave.	10:30 A.M.	12:00 Noon	2:30 P.M.
SALT LAKE CITY	20th-Fox Exch., 218 E. First So.	11:30 A.M.	10:00 A.M.	2:00 P.M.
SAN FRANCISCO	Republic Exch., 221 Golden Gate Ave.	9:30 A.M.	11:00 A.M.	2:00 P.M.
SEATTLE	Jewel Box Exch., 2318 2nd Ave.	11:00 A.M.	2:30 P.M.	4:00 P.M.
ST LOUIS	S'Renco Exch., 3143 Olive St.	10:00 A.M.	11:30 A.M.	2:00 P.M.
WASHINGTON	Earle Theatre Bldg. S.R., 13th & E. St. N.W.	10:30 A.M.	12:30 P.M.	2:30 P.M.

Allied Asks Five Screenings a Day

(Continued from preceding page)

for President" and "New York Town." The final picture in Paramount's group of five, "Hold Back the Dawn" was screened Wednesday.

Twentieth Century Fox completed the showings of its first five pictures in New York on Friday, July 25th, with "Sun Valley Serenade" at the exchange. About 65 exhibitors attended.

Connecticut Allied has asked the majors to screen their first block of five in one day; that is, each company to screen its product thus, so that an exhibitor can, in one week, by going each day to the exchange of a major, see the entire first blocks of five offered by all five companies in the decree. Suggested procedure was two films in the morning, one in the afternoon, and two in the evening.

The move was voted at the last week's meeting of the unit, which was to write each exchange.

First company to show two pictures in one day, in the New Haven territory, in which the unit meets, was Twentieth Century Fox. However, it was noted that at the afternoon screening, conflict arose because with an MGM screening.

Attendance in New Haven has been small.

Philadelphia Approves New Policy

Screenings in exchange projection rooms have the support of Philadelphia territory exhibitors, according to consensus. The Twentieth Century-Fox screening of last week was cited as a good example. MGM and RKO showed their features at the Aldine theatre—to seats mostly empty. About 150 exhibitors, 25 of whom were from out-of-town, attended the five Fox screenings, that company's room holding 26 seats. It was noted the smallness of a projection room minimizes interference from outsiders: relatives, friends, and kibitzers.

The Independent Theatre Protective Association of Wisconsin and Upper Michigan is not only depending upon its own reviewing committee, to appraise films at trade screenings; it is also receiving reports from three other states.

The system now has reports from the anonymous committee of seven sent to members after each showing.

Rydell Quits 'Box Office'; Kennahan Joins Warners

With an employment contract still eight months to run, Lou Rydell, last Friday, resigned as advertising manager for Ben Shylen's *Box Office*, effective in two weeks. He previously held a similar position at *Variety*, joining Mr. Shylen three years ago.

At *Film Daily*, Hollis Kennahan, resigned from the editorial staff to become trade paper contact for Warner Brothers at the home office. He succeeded Don Carle Gillette, who was moved up to an editorial post with Mitchell Rawson, eastern publicity manager. Mr. Gillette was formerly with ASCAP and prior to that was with *Film Daily*.

Lou Davidson and Henry Sember are also additions to Mr. Rawson's staff at Warners.

Dave Golding, formerly with *Box Office*, succeeds Mr. Kennahan at *Film Daily*.

James Stephenson Dead

James Stephenson, actor, died in Hollywood Tuesday of a heart attack at 52 years. He had expected to play in Warners' "King's Row," and had appeared lately in the company's "Flight Patrol" and "The Letter."

FCC Resumes Newspaper-Radio Investigation

Hearings on the newspaper ownership of broadcasting stations were resumed by the Federal Communications Commission Wednesday, in Washington, with staff witnesses continuing to present the basic facts regarding newspaper radio operations.

DeQuincey Sutton, Commission accountant, submitted financial data regarding the comparative investment ratios of newspaper-owned and non-affiliated stations showing that the most prosperous high-powered stations are those connected with newspapers, while network managed and operated stations lead in the less important frequencies, newspaper stations standing second in the regional channels and lowest in the local channels.

Mrs. Roosevelt Will Lead "Night of Stars"

Principal guest at the annual "Night of Stars," which this year will occur November 26th at the Madison Square Garden, New York City, will be Eleanor Roosevelt, wife of the President, the United Jewish Appeal announced Tuesday.

Mrs. Roosevelt is to open the program, upon which stars of stage, screen, and radio will appear. Mrs. Roosevelt's invitation to appear, was sent by the Appeal's women's division, of which Mrs. Joseph Stroock is chairman.

Walt Disney will produce the cover for the souvenir program.

Sues Browne, Bioff for Loss of Union Card

Not only did they oust him from the union but George E. Browne, president, and William Bioff, Hollywood deputy of the IATSE, caused "humiliation and mental anguish" to George H. Davis, studio technician, according to a suit he filed against them and other union leaders, in Los Angeles Tuesday for $45,000 damages. The complaint charged they engineered his expulsion from Local 37 following a dispute between the IATSE and United Studio Technicians Guild. He asked $20,000 for the alleged mental anguish and humiliation.

GWTW in Archives

The National Archives in Washington has added a print of "Gone With the Wind" to its historical motion picture collection, it was reported this week. Official acknowledgement of the acquisition was made to David O. Selznick, producer of the film, in a message and certificate issued by Archivist R. D. W. Connor. The message read: "The enclosed certificate is tendered to you as evidence of my appreciation of your cooperation in making this excellent production a part of our historical motion picture collection."

New Golden State House

The Golden State theatre circuit will add its 96th house to its California chain on Friday evening when the new Del Mar theatre is opened at San Leandro, in the San Francisco Bay area. According to David J. Bolton, supervisor of the GS Metropolitan Oakland Division, the suburban house will seat 1,100 and is one of the most modern installations in northern California. Glenn Caldwell will manage the new theatre.

Candidates Nam For ASCAP Boa

The nominating committee of the ican Society of Authors, Composer Publishers announced last week its tions for 12 vacancies on the A board of directors. Ballots will be next week to the Society's member results will be announced at a g membership meeting in August. El for board officials, the first ASCAP tory, was ordered through the conse cree. Twelve board members hold o their terms have not yet expired.

To Elect 12

Although there are only three direct be picked from each of four groups, the nating committee chose between six an as candidates.

The nominations are: Standard Deems Taylor and Oley Speaks (incum Philip James, Clara Edwards, Horace J Geoffrey O'Hara, John Tasker Howa Harvey Enders. Popular writers, Edgar John Mercer and Otto Harbach (incum L. Wolfe Gilbert, George Whiting, Adams, Lee David, Dorothy Fields and ard Rodgers. Standard publishers, Fischer and Gustave Schirmer (incum John Drain, Carl T. Fischer, A. Walter er and W. Deane Preston, Jr. Popula lishers, J. J. Bregman, J. J. Robbins an von Tilzer (incumbents), Edwin H. R. F. Murray and Lester Santley.

Meanwhile, reports indicated that A officials and NBC executives were expe reach a decision sometime this week.

ASCAP'S board of directors announc week that it had admitted 33 new mem the Society of whom 26 are writers an publishers. The total membership is no writers and 146 publishers.

Anti-ASCAP Bill Killed

Pennsylvania's anti-ASCAP bill, int by State Senator Dent on February 24 killed at the close of sessions July 19t bill, never conceded a chance of passin buried in the Committee on Judiciary since the day it was introduced.

The united front of Philadelphia rad tions in the ASCAP-BMI feud since J 1st, was broken recently by the surpris of Arthur Simon, general manager of W who announced that his 5,000-watt owned by Arde Bulova, had signed wi Socicty. The deal is expected to break hold-out of the four network stations in delphia. WPEN is the fourth independe tion in the area now playing ASCAP m

Eddie Leonard, Minstrel, Dead

Eddie Leonard, last of the famou strels of his day, was found dead room at the Hotel Imperial in New Tuesday, July 29th. A physician estal that he probably died of heart attac was 70 years old.

Mr. Leonard, at one time a b player, got his start in theatricals George Primrose, of Primrose and For 45 years he was a favorite in m shows, particularly identified with songs as "Ida, Sweet As Apple Cide "Roly-Boly Eyes."

His last Broadway appearance March at Billy Rose's "Diamond shoe."

HIS FUTURE THREATENED!

as he to pay for another an's past? Why was he able to prove his innonce? Who held the key to e dire secret that threatned to destroy the great ve that was his life?

Introducing a eat, new screen star, Y MIDDLETON, whom llions cheered in "The nerican Jubilee" at the ew York World's Fair.



HURRICANE SMITH



Ray MIDDLETON ★ *Jane* WYATT

HARRY DAVENPORT

J. EDWARD BROMBERG

HENRY BRANDON

BERNARD VORHAUS—*Director*

Screen Play by ROBERT PRESNELL

Original Story by CHARLES G. BOOTH

A REPUBLIC PICTURE

CANADIAN TRADE SEES U. S. DECREE SCREENINGS DYING IN FEW MONTHS

Dominion Exhibitors See Lack of Interest Killing Showings; Great Britain Would Move to Canada If Invaded by Nazi

by W. M. GLADISH
in Toronto

Canadian exhibitors are regarding the current compulsory trade show wave in the United States with some misgivings, the doubt being coupled with the casual prediction that the plan will meet a more or less natural death before many months.

The Dominion, with its British influence, would have seemed to have been the country where trade showings should have become an institution of the industry but, insofar as general exhibitor gatherings are concerned, they have long since been relegated to the storehouse of things forgotten. Even in Great Britain, according to wisps of information which have been wafted across over a period of years, the trade show practice has been spoiled to some extent because of abuses that crept in despite the organized efforts of exhibitors and distributors. The dead-head problem has become acute on occasion, for one thing, the hangers-on taking full advantage of opportunities to enjoy a preview for nothing—then becoming more critical than the critics with the result that neighborhood opinions regarding a coming picture reached a definite form long before release.

Private Screenings Held

There are private screenings in Toronto but no trade shows. And the screenings are strictly private, for a reason. There is a screening room at the headoffice of Famous Players Canadian Corp. but only company officials see the pictures in order to classify them for audience types and for allocation to certain theatre units where they may do well at the boxoffice. Somebody from the advertising department also takes in a screening to gather ideas for display advertisements, apart from what appears in the pressbook. At one time, Famous Players had a committee which viewed a percentage of films and then rendered judgment on the qualities of the individual product, the findings being mimeographed and sent out to the theatre managers, for the guidance of the latter. It was eventually discovered that the managers did not pay much attention to the committee's comment and the practice was dropped.

At Odeon headquarters there is a screening theatre where officials of Odeon and Associated Theatres screen various features and shorts to judge their suitability for different types of theatres. Very few exhibitors or theatre managers look at a picture before they get a booking, however. Occasionally there is a special screening for representatives of religious, educational or patriotic organizations but this is a matter of goodwill. One or two newspaper critics frequently ask for an advance screening of a film so that a review can be written to coincide with the picture's theatre opening. But the exhibtors—the great majority of them—do not want to take the time to watch a pre-release screening.

There are a few theatre proprietors who ask for screenings in order to judge the merits of a film for themselves. One of these is Simon Meretsky, owner of a group of theatres in Windsor, Ont., who makes frequent trips to Toronto for the purpose. His plan is justified because his different theatres cater to different audience types and the exchanges willingly co-operate with him in the matter of pre-showings. His judgment in the matter makes money for both parties in the long run.

Independent film distributors in Toronto have tried to organize trade shows on their own account many times. Invitations have been sent out, a theatre has been secured for the event, arrangements have been made for projectionists—and then a handful of exhibitors turned out. Last year a local distributor organized a trade screening in Toronto and the only one who turned up was the proprietor of the theatre where the picture was to be shown.

The consensus in Canada is that trade-showings in the U.S.A. are only a flurry and that they won't survive.

COOPERATIVE GROUP SET IN NOVA SCOTIA

A cooperative theatre association has been established in Amherst, N. S., to operate as a joint effort plans on booking, buying, renting theatre equipment of all kinds, advertising, etc. A. J. Mason of Springhill, N. S., is president and M. E. Walker, Halifax, vice-president.

Naming of a secretary-treasurer is in abeyance. The directors are, Fred Gregor, New Waterford, N. S.; Peter Leger, Bathurst, N. B., and Frank Sobey, Stellarton, N. S. Lined up with the new group are about 26 theatres, it is claimed, and additions are expected.

Canada's Position—If Britain Is Invaded

by PAT DONOVAN
in Montreal

As a result of the war, Canada has become excitedly more conscious of the motion picture.

In the beginning, the war materially improved the type of film product being produced by the National Film Board. This branch of the Public Information Department of the Dominion government has matured under the supervision of conscientious department heads and has given Canadians a national film, enjoyed and appreciated from coast to coast.

"Canada Carries On," the current propaganda series being distributed once monthly to Canadian theatre houses is not a pretentious undertaking, but possesses quality and interest value unknown in the earlier days of lethargy. "Canada Carries On," produced more conservatively, follows the pattern of "The March of Time," also seen in Canadian theatres.

The war has moved producers in the British Isles to consider moving their facilities to the new world and Canada. It has been pointed out in broad imagination that, if an invasion of British shores by Nazi forces should prove successful, and if the government, like the governments of other invaded countries, is forced to flee, Canada, closest Empire member will provide security for the refugees.

It is also presumed that in such an event refugees will include, as in other cases, motion picture people . . . technicians, actors and actresses. The United States film colony is presently playing host to a number of French refugee film principals.

Present British near-mastery of the air over England has eliminated fears that public buildings and film studios would be razed by attacking Nazi planes, and for that reason, serious though of removing all production facilities to Canada has been abandoned.

One British film producer, Gabriel Pascal has reportedly made arrangements for production of an outdoor film in Montreal. Whether the entire production will be filmed here, or merely location scenes, is not known, but it nevertheless brings Canada more intimately in contact with an industry about which it knows little. Only previous experience with big-time movies was when location scenes were shot in Montreal for "49th Parallel," in which Raymond Massey is featured. Work on the film is continuing in British studios.

Further to this picture of growing Canadian interest in the motion picture, and the growing interest of producers in Canadian atmosphere was the recent announcement that Warner Brothers are to film "Captains of the Clouds," R. C. A. F. story, in Canada.

Work on location in Ontario air training centers is already in advanced stages. A special train from Hollywood bearing stars, technicians, equipment and other movie-making paraphernalia will, by this time have arrived on location.

"Quickies" Irk Canada

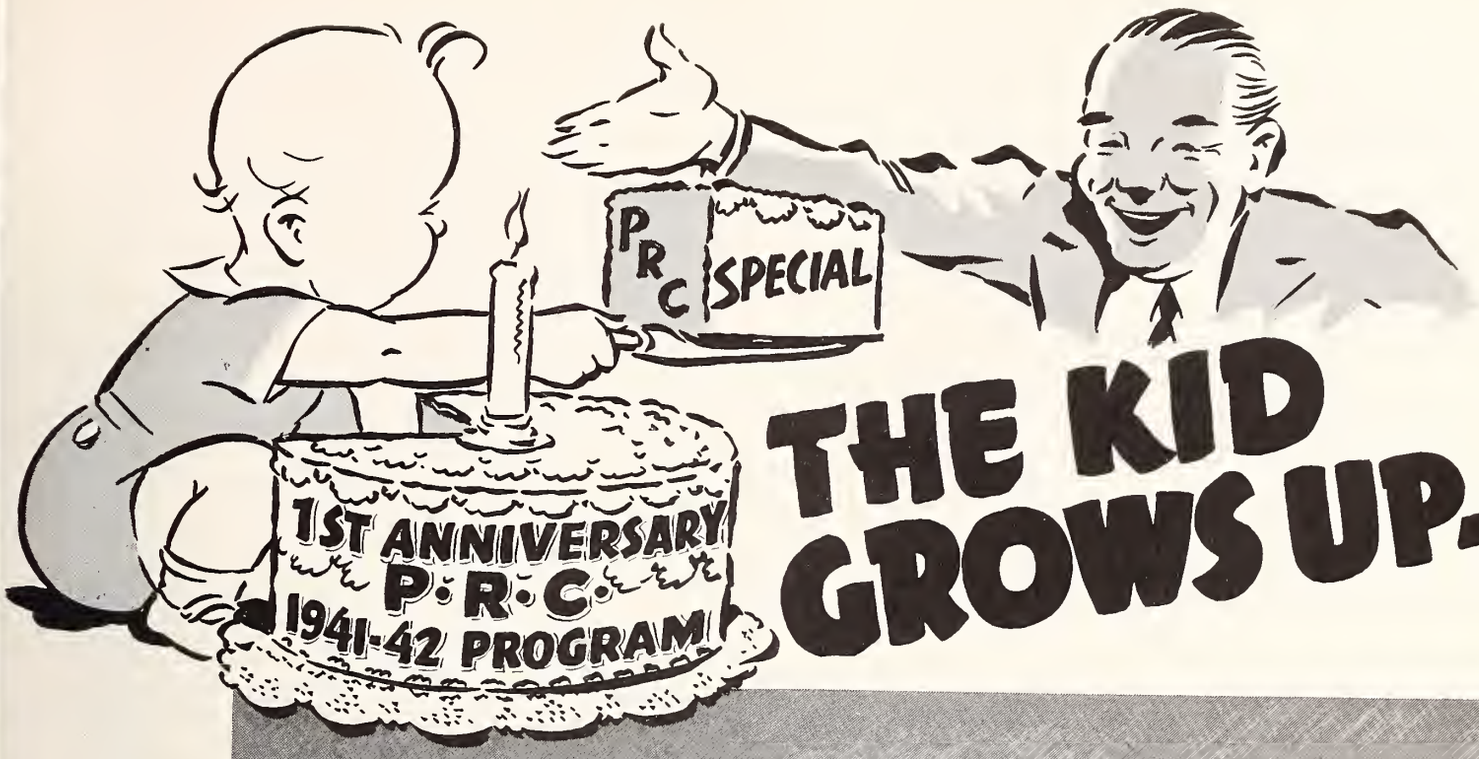
Canadians for years past have been irked by Hollywood "quickies" which have persistently portrayed them as fur-traders and Indian reserve agents. "Captains of the Clouds," although exploiting the Canadian air defense effort, will probably include scenes of Canadian life which should renew Canadian faith in Hollywood.

The motion picture is also playing an important role in training troops throughout the Dominion. This information was revealed in an earlier dispatch from National Defense headquarters in Ottawa. Projectors and other equipment have been supplied to various training centers for education of troops in matters military. It is understood that crack troops are filmed as they execute difficult "schemes." These are then played back to recruits in training camps where a detailed study of the "scheme" is made. Eventually the government hopes to have every camp supplied with motion picture apparatus. Film entertainment is also included in the plan.

"The Prime Minister," English-made film being distributed by Warner Brothers will have its premiere in Ottawa on August 13. The story is the life of Disraeli, Victorian Prime Minister of England. John Gielgud, noted Shakespearean actor, plays the leading role.

Arrangements have been completed to turn over the entire proceeds of the premiere to the Queens' Canadian fund. The Governor General, Prime Minister King and other government and civic leaders will attend the Ottawa event. The film will open in Toronto and Montreal on the 14th and 15th of August respectively.

In conjunction with the showing of the film, the Canadian Broadcasting Company plans a coast-to-coat broadcast of a story on the lives of various English prime ministers, including Winston Churchill. The radio program will be heard in the premiere house. Frank Wallis, CBC principal, is fashioning the script.



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42

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THE LONE RIDER STARRING GEORGE HOUSTON

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P.R.C.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Hold That Ghost

(Universal)

Gangway for Abbott & Costello

Yes, Ladies and Gentlemen, they've done it again.

In fact, by count and with witnesses, the Messrs. Abbott and Costello got more, louder and longer laughs in "Hold That Ghost" at its Hollywood preview than they did in "Buck Privates" or "In the Navy."

Veritably, it is to be doubted if any two comedians ever got so many laughs in one picture any time anywhere.

There are a number of reasons.

The two principal reasons are Bud Abbott and Lou Costello, of course.

A third reason is that these gentlemen are at this time at that peak of public acceptance at which they can do nothing unfunny, nothing unsensational, even if they tried, and they're not trying.

An especially important reason is that the material they use in this outing is straight and unchanged from medicine-show days, absurd and fantastically forthright stuff about phoney ghosts in a candle-lit hotel on a stormy night, gaunt hands reaching out of nowhere, bodies tumbling from walls—spook stuff in its simplest and most hair-raising form.

Don't quarrel with the boys' stuff. Audiences don't. Why should anybody? Certainly it's corn. Has been for years. The boys know it. You know it. Maybe the public knows it. But the public loves it, wants it, and lots of it, right now. Maybe corn will win the war.

No need for telling the public that the 60-some minutes of this number during which the theatre walls vibrate and the rafters ring to the shrieks, squeals, howls and screams of the customers was filmed before "Buck Privates," held back, then fitted out with a fore-piece and an after-piece, more or less connected with the main body of the structure, in which Ted Lewis and his orchestra, together with the Andrews Sisters, entertain. That's none of the public's business, and the Lewis contribution to the proceedings is decidedly a plus in the audience's favor.

Burt Kelly and Glenn Tryon share credit as associate producers of the hit, and Arthur Lubin is entitled to a deep bow by reason of his direction.

Joan Davis, who shares a number of sequences with Costello on equal terms, rates a palm.

It's a film which all the family, from grandfather, who'll remember the material from medicine-show days, down to junior, who knows all about ghosts, can share with glee.

Previewed at the Alexander theatre, Glendale, to a mixed audience, paying and professional, which set a new high in Glendale annals for volume, consistency and duration of laughter.—WILLIAM R. WEAVER.

Produced and distributed by Universal. Associate producers, Burt Kelly and Glenn Tryon. Director, Arthur Lubin. Photography by Elwood Bredell and Joseph Valentine. Edited by Philip Cahn. P. C. A. Certificate No. 7215. Release date, August 8, 1941. Running time, when seen in Glendale, 86 minutes. General audience classification.

CAST

Chuck Murray.....Bud Abbott
Ferdinand Jones.....Lou Costello
Doctor Jackson.....Richard Carlson
Camille Brewster.....Joan Davis
Gregory.....Mischa Auer
Norma Lind.....Evelyn Ankers
Charlie Smith.....Marc Lawrence
Soda Jerk.....Shemp Howard
Bannister.....Russell Hicks
Moose Matson.....William Davidson
Ted Lewis and His Entertainers
The Andrews Sisters

Whistling in the Dark

(MGM)

Farce Melodrama

MGM has a new star and exhibitors have a picture that will make audiences stop sitting on their hands and worrying about all the cares and troubles they had when they entered the theatre.

The star is Red Skelton, and the picture is "Whistling in the Dark."

The preview audience in Glendale literally tore down the house in applauding both.

Given his first feature top billing, Skelton delivers a knockout performance, displaying remarkable ability in delivering the same type of comedy that marks Bob Hope's performances. He resembles Hope physically.

Taken from the play by Laurence Gross and Edward Childs Carpenter, the film's story is a hilarious concoction in which leaders of a racketeering "cult" kidnap a radio crime serial figure, "The Fox," and force him, upon threats to his and two girls' safety, to evolve a foolproof plot to kill the heir who stands in their way to a million dollars. "The Fox," played by Skelton, manages to prevent the murder and call police to the rescue.

Producer George Haight in his first achievement at MGM and director S. Sylvan Simon deserve the plaudits for a well rounded job. It's just about perfect for the type of zaney comedy it contains. Treated farcically throughout, the story nevertheless gave the audience the proper proportions of suspense, romance and action.

Supporting Skelton (he'll also be seen in the forthcoming "Lady Be Good" and from the preview reception, in many more films) are Conrad Veidt as the cult leader, Ann Rutherford and Virginia Grey as the two girls in love with "The Fox," Rags Ragland, Henry O'Neill, Eve Arden, Paul Stanton, Don Douglas and others.

Previewed at the Alexander Theatre, Glendale, to a reaction which can be described by all those Hollywood adjectives meaning colossal, and more. Lobby talk was that with proper vehicles, Skelton will become one of the top film comedians.—V. K.

Produced and released by Metro-Goldwyn-Mayer. Sylvan Simon, director. George Haight, producer. Director of photography, Sidney Wagner. Musical score, Bronislau Kaper. Recording director, Douglas Shearer. Art director, Cedric Gibbons, Associate, Gabriel Scognamillo. Set decorator, Edwin B. Willis. Gowns, Kalloch. Film editor, Frank E. Hull. P. C. A. No. 7550. Running time, when seen in Hollywood, 77 minutes. Release date, August 22, 1941. General audience classification.

CAST

Wally Benton.....Red Skelton
Joseph Jones.....Conrad Veidt
Carol Lambert.....Ann Rutherford
"Fran" Post.....Virginia Grey
Sylvester.....''Rags'' Ragland
Philip Post.....Henry O'Neill
"Buzz" Baker.....Eve Arden
Jennings.....Paul Stanton
Gordon Thomas.....Don Douglas
"Noose" Green.....Don Costello
Robert Graves.....William Tannen
Beau Smith.....Reed Hadley

Sun Valley Serenade

(In 20th-Fox first block)

Something to Rave About

Here is an attraction showmen can write rave ads about with confidence.

Items to rave about include:—

Sonja Henie at the peak of form on skates and skiis, and attaining at last a proficiency as an actress which might carry her far without the aid of runners;

Glenn Miller and his orchestra in the pink of melodic fettle, allotted an amplitude of running-time for their rhythms and recorded, both photographically and on the sound track, in a manner to thrill the youngsters and soothe the oldsters in about equal measure;

Mack Gordon-Harry Warren music, specifically four songs sung by various principals and played by the Miller organization in a manner to fascinate the most exacting and least informed audience alike;

John Payne in a romantic lead, also singing, which confirms all the expectations voiced by the experts who've been forecasting fame for him;

Lynn Bari in command of a secondary lead which calls for characterization as well as song;

The Nicholas Brothers in a dance routine, shared in part with a pert young woman whose way with a rhythm is much as theirs is, defying the laws of gravity and anatomical construction but never those of syncopation;

Milton Berle and John Davis in comedy roles held within check and profiting from the restraint;

Skating sequences, staged by Hermes Pan, eclipsing all of those in which Miss Henie glided previously into the ranks of the Ten Biggest Money-Making Stars;

Skiing sequences surpassing any ever filmed.

If these be not enough items for inclusion in the rave ads which the subject in full suggests, Milton Sperling's accomplishment as producer, in combining these quantities in a whole as snugly integrated as a stained-glass window, rates a rave of its own. Another is in order for H. Bruce Humberstone's self-effacing direction. Still another is merited by Edward Cronjager for photography which adds to the effectiveness of every scene and sequence.

The story presents Miss Henie as a Norwegian refugee arriving in this country consigned to custody of a bandsman, played by Mr. Payne, who has volunteered to sponsor a child but is compelled to carry on with the arrangement nevertheless. His band goes to Sun Valley, so does she, and the rest of the romance is played out more or less, but not too much, as expected.

Showmen who make it a practice to personally endorse one or two pictures a year in their advertising seldom find a film so suitable as this for the purpose.

Previewed in studio projection room to a small but unanimously gratified group.—W. R. W.

Produced and distributed by 20th Century-Fox. Produced by Milton Sperling. Directed by H. Bruce Humberstone. Lyrics and music by Mack Gordon and Harry Warren. Dances staged by Hermes Pan. Photographed by Edward Cronjager. Edited by James B. Clark. P.C.A. Certificate No. 7218. Release date, tentative, August 29, 1941. Running time,

(Continued from opposite page)

when seen at studio, 86 minutes. General audience classification.

CAST

Karen Benson.....Sonja Henie
Ted Scott.....John Payne
Phil Corey.....Glenn Miller
Nifty Allen.....Milton Berle
Vivian Dawn.....Lynn Bari
Miss Carstairs.....Joan Davis
Specialty.....Nicholas Brothers
Murray.....William Davidson
Specialty.....Dorothy Dandridge
Nurse.....Almira Sessions
Band Leader.....Mel Ruick
Headwaiter.....Forbes Murray
Customs Officer.....Ralph Dunn
Process Server.....Chester Clute

New Wine

(UA-Gloria)

Franz Schubert's Life and Music

Here is the music of Franz Scuhbert, climaxed by the St. Luke's choristers' singing of his Ave Maria, brilliantly recorded in terms of narrative.

Here is the life of Franz Schubert, its tragic shadows relieved by patches of accompanying humour, fascinatingly blended with his compositions.

Here is, nevertheless, one picture, one entertainment, not two running alternately, rich in appeal to eye, ear and intellect, a tribute to the production and ability of William Sakely and his associate, Douglas Maclean. Ilona Massey, as the girl in the composer's life, Alan Curtis as the composer and Albert Basserman as Ludwig Von Beethoven contribute to the serious side of the story three performances that stamp it with dramatic appeal. Binnie Barnes and Billy Gilbert supply comedy interludes which afford sharp contrast to the essential earnestness of the production.

Director Reinhold Shunzel's control of cast and subject matter accounts for a balancing of values seldom if ever accomplished in this type of film.

On account of its subject matter and the quality of its music, the film offers special advantages to showmen who take steps to interest schools, churches, civic and cultural groups in its presentation. United Artist exploitation men have been campaigning in this way on behalf of the film, in advance of release, laying groundwork upon which local campaigns may be developed. Cultivation of this field of exploitation is clearly indicated by the nature of the attraction, a film of character and distinction.

Previewed under extraordinary circumstances on July 29th when Hollywood press and profession turned out en masse to attend "The last Hollywood press preview" at the Padre Vineyard, Cucamonga, Calif., with a champagne hour, a barbecue dinner and assorted suitable ceremonies preceding the screening and all hands expressing themselves as immensely pleased with the production.—W. R. W.

Produced and released by United Artists. William Sekely, producer. Douglas MacLean, associate producer. Reinhold Schunzel, director. Director of photography, John Mescall. Music, Milos Rozsa. Musical director, Arthur Gutmann. Art director, Erno Metzner. Costumes, Rene Hubert. Set decorator, Julia Heron. Makeup, Blagoe Stephanoff. Production manager, Raymond A. Klune. Assistant director, Walter Mayo. Film editor, James E. Smith. Recorder, William H. Wilmarth. P. C. A. No. 7145. Running time, when seen in Hollywood, 87 minutes. Release date, Aug. 8, 1941. General audience classification.

CAST

Anna .....Ilona Massey
Franz Schubert .....Alan Curtis
Countess .....Binnie Barnes
Beethoven .....Albert Basserman
Poldi .....Billy Gilbert
Bookkeeper .....Sterling Holloway
Hasslinger .....Richard Carle
Clerk .....John Qualen
Duke ..... Barnet Parker
Maestro ..... Sig Arno
Principal .....Gilbert Emery
Mitzi .....Marion Martin
Moritz .....Forrest Tucker
Peppi ..... George O'Hanlon
Wilhelm ..... Maynard Holmes
Karl ..... Erno Verebes
Foreman ..... Paul Sutton
Soldier ..... Lou Merrill

Nothing but the Truth

(In Paramount first block)

Hope-Goddard Collaboration

Showmen who like to document their promises to customers can background their exploitation of this third collaboration of Bob Hope and Paulette Goddard by references to "The Cat and the Canary" and "The Ghost Breakers" as other stage successes which the pair have brought to the screen without loss of point or sparkle, with respect to this number, they can also remind their trade that the play itself has a triple past, having entertained not only as stage play and novel, but also, on two occasions, as a motion picture.

Promises made on the foregoing basis, or a basis in general kind, are warranted by the material which the paying guests will see on the screen. Promises couched in terms of comparison with "Caught in the Draft," on the other hand, are venturesome, less because of any discrepancy in the quality of the two pictures than because this one lacks the timeliness and the relation to national defense which Mr. Hope's current sensation possesses.

This story, it will be remembered, is about a young man who wagers that he can tell the truth, the whole truth and nothing but the truth, for 24 hours. The scene is Miami, the people are millionaires or reasonable facsimiles, and the complications are mainly conversational, although there is one sequence in which slapstick gets an outing. The homour is of the saying rather than the doing variety, however.

Production by Arthur Hornblow, Jr., who also produced the two films mentioned, is of the best, and direction by Elliott Nugent, director of one of them, measures up.

Trade shown at the Ambassador Hotel Theatre, Los Angeles, to an exhibitor representation, augmented by wives and families, which laughed heartily at the picture and were overheard by your eavesdropping correspondent on the way out of the auditorium expressing enthusiastic approval of the project.—W. R. W.

Produced and released by Paramount. Arthur Hornblow, producer. Eliott Nugent, director. Sound mixer, Phil Wisdom. Film editor, Alma Macrorie. Art directors, Hans Drier and Robert Usher. Photographer, Charles Lang. P. C. A. No. 7273. Running time, when seen in Hollywood, 90 minutes. Release date not set. General audience classification.

CAST

Steve Bennett .....Bob Hope
Gwen Saunders .....Paulette Goddard
T. T. Ralston.....Edward Arnold
Tommy Van Deusen .....Leif Erikson
Dick Donnelly .....Glenn Anders
Linde Graham .....Helen Vinson
Mr. Bishop .....Grant Mitchell
Samuel ..... Willie Best
James P. Van Deusen.....Clarence Kolb
Mrs. James P. Van Deusen.....Catherine Doucet
Mrs. Ralston .....Mary Forbes
Mrs. Donnelly.....Rose Hobart
Dr. Lother Zarak .....Leon Belasco
Miss Turner .....Helen Millard
Mr. Pritchard .....William Wright

Buy Me That Town

(In Paramount first block)

Gangsters Go Straight

As paired, by coincidence of trade showings with "Nothing But the Truth," also reviewed in this issue, this treatment of the racketeer-regeneration theme proved itself a substantial program-balancer. Coming up first in the sequence of screenings, it stood on its own feet with nary a wobble and might do the same on most single bills.

Strength of the story emanates from a fresh basic situation, a racketeers' cash purchase of an unincorporated town, impoverished by closing of the factory which established it. His racket is to provide a hideout for wealthy men evading arrest, defaulters and such, by arresting them for speeeding and holding them in jail, safe against other claims upon their persons. He and his aides, who take the town positions of authority, are won over to honest ways by local associates, including of course a girl, and they repel a former pal and boss who attempts to take over, restoring the town to prosperity when they reopen the factory to handle a national defense contract.

Played for comedy rather than melodrama, although not neglecting this aspect, the picture ripples along its course without overdoing sentiment or the pastoral note. Lloyd Nolan as the chief racketeer and Barbara Jo Allen (Vera Vague) stand out in a well balanced and experienced cast.

Produced by Sol C. Siegel, with Eugene Zukor as associate, and directed by Eugene Forde, the production assays a high ratio of entertainment per dollar invested.

Previewed at the Ambassador Hotel Theatre, Los Angeles, as a runner-up to "Nothing But the Truth" in the company's first series of trade showings, the picture gave excellent account of itself before an exhibitor audience.—W. R. W.

Produced and released by Paramount. Sol C. Siegel, producer. Associate producer, Eugene Zukor. Director, Eugene Forde. Sound mixer, Earl Hayman. Film editor, William Shea. Art directors, Hans Dreier and Haldane Douglas. Photographer, Theodor Sparkuhl. P. C. A. No. 7233. Running time, when seen in Hollywood, 90 minutes. Release date not set. General audience classification.

CAST

Rickey .....Lloyd Nolan
Virginia .....Constance Moore
Louie .....Albert Dekker
Chink Moran .....Sheldon Leonard
Henriette ..... Barbara Allen
Ziggy ..... Ed Brophy
Crusher ..... Warren Hymer
Fingers .....Horace MacMahon
Constable Sam Smedley.....Olin Howland
Judge Paradise .....Richard Carle
Gerard ..... Rod Cameron
Tom ..... Jack Chapin
Harry ..... Keith Richards
George .....Trevor Bardette

Hold Back the Dawn

(In Paramount first block)

Love Story

Exhibitors will not have to hold back anything in exploiting "Hold Back the Dawn," for here is a picture that has all the ingredients of entertainment, almost of life itself. It is an exciting and dramatic story, with love as its motif; it has enough action to please even western fans and enough intelligent dialogue to attract those who wear their foreheads high. The cast is star-studded—Charles Boyer, Paulette Goddard, Olivia de Havilland, Walter Abel.

The very beginning of the picture is different and out of the beaten path. "George Iscovescu" (Charles Boyer) enters the Paramount Studio main entrance and crashes the set where Mitchell Leisen (the director of "Hold Back the Dawn") is directing Veronica Lake in a scene from "I Wanted Wings." He contrives to get the director into conversation and attempts to sell him a story, his own story, which then unfolds on the screen.

"Iscovescu" is a triple-threat man, a dancer, lover and scoundrel, and because he is true to character some situations confine the picture to adult entertainment. In attempting to get into the United States through Mexico, he marries "Emmy Brown," a school teacher, portrayed by Olivia de Havilland, merely as an expedient. His intention is to leave her almost immediately and continue an old liaison with "Anita Dixon" (Paulette Goddard), a former dancing partner. But fate and the scenario decree otherwise, and his eventual regeneration is brought about.

Boyer's performance is a distinguished one, executed with skill and sophistication. There should be no difficulty in getting the women to come to the theatre, with his name emblazoned on the marquee.

"Emmy Brown" is a tribute to both the man who created her and the actress who portrayed her. She is a woman of character, intelligence and indestructible loveliness. Beautifully enacted by Olivia de Havilland, it is not to be

(Continued on page 38)

There's a trade

every week

Motion Picture

REVIEWS IN THIS ISSUE:

HOLD THAT GHOST
SUN VALLEY SERENADE
HOLD BACK THE DAWN
HENRY ALDRICH FOR PRESIDENT
NEW WINE
DOWN IN SAN DIEGO
NOTHING BUT THE TRUTH
BUY ME THAT TOWN
NEW YORK TOWN
WHISTLING IN THE DARK
THUNDER OVER THE PRAIRIE
WIDE OPEN TOWN
BAD MEN OF MISSOURI
FATHER STEPS OUT
BOWERY BLITZKRIEG
KISSES FOR BREAKFAST
MYSTERY SHIP
SUNSET IN WYOMING

MOTION PICTURE HERALD
Rockefeller Center
New York City

show in Herald

It is conducted by responsible journalism with a quarter of a century of experience and the young vigor of vigilant leadership. It is show and showmanship on paper. It is attended, every week, by all the able showmen of the motion picture. It has been and is their habit to turn to the pages of the Herald for all news and information about product they buy and sell.

REVIEWS OF FEATURE PRODUCT

(Continued from page 35)

wondered that Mr. Boyer reformed. Anyone would.

Credit must be given to Arthur Hornblow for producing "Hold Back the Dawn," Mitchell Leisen for directing and acting in it, and to a generally fine cast.

Previewed at the company projection room, where there were audible evidences of approval. —IRENE SMOLEN.

Produced and distributed by Paramount. Produced by Arthur Hornblow. Directed by Mitchell Leisen. Sound mixer, Harold Lewis. Film editor, Doane Harrison. Art directors, Hans Dreier and Robert Usher. Photographer, Leo Tover. P. C. A. No. 7139. Running time, 116 minutes. Release date, to be determined. Adult audience classification.

CAST

George Iscovescu.....Charles Boyer
Emmy Brown.....Olivia de Havilland
Anita Dixon.....Paulette Goddard
Professor Van Den Luecken.....Victor Francen
Hammock.....Walter Abel
Anatole Bonbois.....Curt Bois
Flores.....Nestor Paiva
Lupita.....Eva Puig
Joseph Kurz.....Eric Feldary
Christine Van Den Luecken.....Michelaine Cheirel
Annie Van Dan Luecken.....Madeleine Le Beau
Tony.....Billy Lee
Berta Kurz.....Rosemary De Camp
1st Mechanic.....Mikhail Rasumny
Sam.....Sonny Boy Williams

Down in San Diego

(In MGM First Block)

Young America Adventuring

There's a lot of zip in the action of this adventure of young Americans, a heap of suspense as it nears the finish line and a sock in the ending. By no means the biggest picture in the first MGM block, nor the one the most talk's been about, it is nevertheless a trim and timely piece of merchandise.

The film has to do with the efforts of a band of adolescents to make good a young man's escape from the influence of gangsters who seek to continue their control of him after he has joined the Marine Corps. Believing he has committed a murder, he promises to take orders from a man whom he does not know is a foreign agent. The youngsters follow him to San Diego, obtain employment in the town, track down the foreign agent, prove to the marine that he is innocent of the murder, and are in at the roundup of the would-be saboteurs. The marine is killed in the finale, an episode in which Navy planes sink a ship by bombing, this tragic incident adding power and integrity to the story.

Direction by Frederick Stephani and direction by Robert B. Sinclair give momentum and importance to a tale which, under indifferent handling, might have fallen apart or strayed off into the realm of absurdity. Performances are uniformly adequate, that of Dan Dailey, Jr., as the marine, standing out under minor emphasis.

Previewed at the Ambassador Hotel Theatre, Los Angeles, to a morning turnout of exhibitors and trade press who indicated by audience behaviour a general approval of the production.— W. R. W.

Produced and released by Metro-Goldwyn-Mayer. Robert B. Sinclair, director. Frederick Stephani, producer. Director of photography, Paul Vogel. Musical score, David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Gabriel Scognamillo. Set decorator, Edwin B. Willis. Film editor, Ben Lewis. P. C. A. No. 7500. Running time, when seen in Hollywood, 72 minutes. Release date not set. General audience classification.

CAST

Betty Haines.....Bonita Granville
Hank Parker.....Ray McDonald
Al Haines.....Dan Dailey, Jr.
"Snap" Collins.....Leo Gorcey
Colonel Halliday.....Henry O'Neill
Louie Schwartz.....Stanley Clements

Henry Aldrich for President

(In Paramount first block)

Comedy Leavening

This is a spritely, bright comedy having marked distinction as exceptional family entertainment. Third in the series of the "Aldrich Family" group, the film involves "Henry's" candidacy for the presidency of the high school student body. He wins the race but not until after outwitting the skullduggery of his rival and piloting an airplane to carry back the man who could reveal the plot against him.

The studio's new "Henry"—Jimmy Lydon—makes of the characterization a fully believable youngster who is not overly bright and who manages, sometimes not through his own fault, to tangle himself up effectively at the wrong times. Supporting him are Charles Smith as "Dizzy," June Preisser, Mary Anderson, John Litel, Dorothy Peterson, Martha O'Driscoll, Vaughn Glaser, Lucien Littlefield and others.

Coming from the Sol C. Siegel unit, the film was guided by Hugh Bennett who was elevated from film editor to director, having this as his first effort. Joseph Sistrom was the associate producer.

Outstanding is Bennett's direction, he having taken complete advantage of every situation to obtain more than its quota of laughs.

Trade shown in the Los Angeles Ambassador Theatre where some 50 persons of the exhibition and trade press fields gave audible evidence that they were heartily enjoying it.—V. K.

Produced and released by Paramount. Sol C. Siegel, producer. Associate producer, Joseph Sistrom. Director, Hugh Bennett. Sound mixer, George Dutton. Film editor, Thomas Neff. Art directors, Hans Drier and Franz Bachelin. Photographer, John Mescall. P. C. A. No. 7318. Running time, when seen in Hollywood, 73 minutes. Release date, to be determined. General audience classification.

CAST

Henry Aldrich.....James Lydon
Dizzy Stevens.....Charles Smith
Geraldine Adams.....June Preisser
Phyllis Michael.....Mary Anderson
Mary Aldrich.....Martha O'Driscoll
Mrs. Aldrich.....Dorothy Peterson
Mr. Aldrich.....John Litel
Ed Calkins.....Rod Cameron
Marvin Bagshaw.....Frank Coghlan, Jr.
Mr. Crosley.....Lucien Littlefield
Irwin Barrett.....Kenneth Howell
Johnny Beal.....Buddy Pepper
Mr. Bradley.....Vaughan Glaser
Red MacGowan.....Dick Paxton
Tubby Gibbons.....Paul Matthews
Elmer Pringle.....Bob Pittard

New York Town

(In Paramount first block)

Love Against Skyscrapers

Exhibitors should experience no great difficulty in exploiting a picture like this bearing a title, exciting in itself, and featuring a cast including Fred MacMurray, Mary Martin, Robert Preston, Akim Tamiroff, Lynne Overman, Eric Blore and Fuzzy Knight.

The plot is comparatively simple and offers no apprehensions as to its eventual outcome. Yet, with the story unfolding against the great backdrop of New York itself, with its ceaseless flow of comedy, tragedy, drama, smiles and heartbreak, the illusion of substance is achieved.

"Victor Ballard" (Fred MacMurray) and "Stefan Janowski" (Akim Tamiroff) are business partners, the former snapping pictures and the latter painting enlargements. They befriend "Alexander Curtis" (Mary Martin), who is assigned to the selling of their art. Not being very proficient at selling, "Victor" conceives the idea that "Alexander" marry a wealthy man, (Robert Preston) in order to attain security and happiness. He does everything to make this possible, and then marries her himself, the meanie.

Highlights of the picture are a "Quiz Contest," which "Alexander" enters to raise cash to get her baggage from a landlady; the lunch to which "Victor" treats "Alexander," which is eaten at a counter where samples of food are distributed free, and a party on a boat which they crash, although they known no one and have no intention of sailing.

It is to be hoped that the radical theories about living in New York gratis, as here presented, do not have serious economic repercussions.

The performances are all good, with perhaps the characterization of Akim Tamiroff as an artist, and the comedy sequences by Fuzzy Knight as the progenitor of quadruplets, deserving special mention.

Previewed at the company projection room. With only about a half-dozen people present, it was difficult to judge reaction.—I. S.

Produced and distributed by Paramount. Produced by Anthony Veiller. Directed by Charles Vidor. Sound mixer, Hugo Grenzbach. Film Editor, Doane Harrison. Art directors, Hans Dreier and William Pereira. Photographer, Charles Schoenbaum, A.S.C. P.C.A. Certificate No. 6868. Running time, 75 minutes. Release date, to be determined. General audience classification.

THE CAST

Victor Ballard.....Fred MacMurray
Alexander Curtis.....Mary Martin
Paul Bryson, Jr.....Robert Preston
Stefan Janowski.....Akim Tamiroff
Sam.....Lynne Overman
Vyvian.....Eric Blore
Gus Nelson.....Fuzzy Knight
Shipboard Host.....Cecil Kellaway
Bender.....Olive Prickett
Master-of-ceremonies.....Ken Carpenter
Toots O'Day.....Iris Adams
Brody.....Edward McNamara
Henry.....Sam McDaniel
Mrs. Bixby.....Grace Hayle

Wide Open Town

(Paramount-Sherman)

Cassidy Rides Again

Previous MOTION PICTURE HERALD reviews of Harry Sherman's "Hopalong Cassidy" westerns have pointed out the consistency of quality maintained by Sherman; his ability to improve with each picture the already high standards set by its predecessors; his skill in hitting upon story themes which have found wide favor in a market where cliches abound. "Wide Open Town," Sherman's last for Paramount's 1940-41 season, finds Sherman unrelaxed in his pitch.

William Boyd, named as Number Two Money Making Western Star in MOTION PICTURE HERALD-*Fame's* last poll of exhibitors, again appears as "Cassidy," being supported by Russell Hayden, making his last appearance as "Lucky," and Andy Clyde, whose role as "California" has been considerably built up for comedy. Others in the cast are Evelyn Brent, as a frontier town divekeeper and leader of a band of robbers and rustlers; Victor Jory, as her chief henchman; Morris Ankrum, Kenneth Harlan, Bernice Kay, Roy Barcroft, Glenn Strange, Ed Cassidy, and Jack Rockwell.

Sherman's veteran director, Lesley Selander, delivered a workmanlike job in telling the story of "Cassidy's" becoming sheriff of a frontier town in order to rally the honest townspeople to rid themselves of the criminals and find their stolen cattle.

Previewed at a Paramount studio projection room to a press and professional audience which enjoyed it thoroughly.—V. K.

Produced by Harry Sherman and distributed by

(Continued on page 40)

U. S. O. CAMPAIGN · MOTION PICTURE THEATRES DIVISION

JOSEPH BERNHARD, *Chairman*



UNCLE SAM EXPECTS EVERY EXHIBITOR TO DO HIS SHARE . . . ENROLL YOUR THEATRES IN THIS GREAT CAUSE . . . LET'S DO A MAN-SIZE JOB FOR THE MEN IN UNIFORM!

EXHIBITORS ROLL CALL
U. S. O. THEATRE WEEK

WEEK BEGINNING MONDAY, SEPTEMBER 1st

MR. JOSEPH BERNHARD, *Chairman*
U. S. O. CAMPAIGN
MOTION PICTURE THEATRES DIVISION
PARAMOUNT BLDG., NEW YORK CITY

I herewith enroll all my theatres for this great cause, during the seven (7) days beginning Monday, September 1st.

You can rely upon me to cooperate with you on the following:—

A. I will run the special trailer—to be supplied to me gratis—at all performances during the week of September 1st.

B. I will take collections following each showing of the trailer.

EXHIBITOR _____ CITY _____

THEATRE _____ STATE _____

FILL IN AND MAIL IN TODAY TO ANY BRANCH MANAGER

USO
UNITED SERVICE ORGANIZATIONS

SPACE CONTRIBUTED BY MOTION PICTURE HERALD

REVIEWS OF FEATURE PRODUCT

(*Continued from page 38*)

Paramount. Associate producer, Lewis J. Rachmil. Directed by Lesley Selander. Based on characters created by Clarence E. Mulford. Assistant director, Frederick Spencer. Photographed by Russell Harlan. Supervising editor, Sherman A. Rose. Edited by Carrol Lewis. P. C. A. Certificate No. 7112. Running time, when seen in Hollywood, 78 minutes. Release date, Aug. 8, 1941. General audience classification.

CAST

Hopalong Cassidy.....William Boyd
Lucky Jenkins.....Russell Hayden
California Jack.....Andy Clyde
Belle Langtry.....Evelyn Brent
Steve Fraser.....Victor Jory
Jim Stuart.....Morris Ankrum
Tom Wilson.....Kenneth Harlan
Joan Stuart.....Bernice Kay
Red .....Roy Barcroft
Ed Stark.....Glenn Strange
Brad Jackson.....Ed Cassidy
Rancher .....Jack Rockwell

Bad Men of Missouri

(Warners)

Outdoor Action

Terrific tempo marks "Bad Men of Missouri," a rootin' tootin' outdoor action picture which purports to tell the story of the Younger Brothers, Midwest terrors who are treated in the film as "Robin Hoods." Using physical rather than emotional impacts as attention holders, the film, with which historians may quarrel, shows the three brothers turning desperado after their father is killed and their home burned by a land shark, preying upon the wealthy to help their neighbors retain their tax burdened properties, and at its finish, lying wounded in a Minnesota prison where a posse's bullets put them and hearing that Missouri folk are starting a drive for a gubernatorial pardon.

Paralleling that theme is the romance of one of the boys and a townsgirl who attempts to use her influence to stop their depredations. This, however, is only a minor part of the film.

In directing the picture, Ray Enright, who had more or less of a straight narrative with which to work, successfully used a series of action packed incidents, that command audience attention to push the story along to a mounting climax.

The Younger boys are portrayed by Dennis Morgan, Wayne Morris and Arthur Kennedy. They are supported by Jane Yyman, Victor Jory, Alan Baxter, Walter Catlett, Howard da Silva, Faye Emerson, Russell Simpson and others.

The greater part of the picture was photographed outdoors. Harlan Thompson was the associate producer.

Previewed to the press at a Warners Hollywood studio projection room. Many comments on the fictionizing and whitewashing of the Youngers' "careers" were made. Despite this, however, the film gripped its viewers.—V. K.

Produced and distributed by Warners. Associate producer, Harlan Thompson. Directed by Ray Enright. Photographed by Arthur Todd. Dialogue director, Robert Foulk. Edited by Clarence Kolster. Art director, Ted Smith. P. C. A. Certificate No. 7239. Running time, when seen in Hollywood, 74 minutes. Release date, July 26, 1941. General audience classification.

CAST

Cole Younger.....Dennis Morgan
Mary Hathaway.....Jane Wyman
Bob Younger.....Wayne Morris
Jim Younger.....Arthur Kennedy
William Merrick.....Victor Jory
Jesse James.....Alan Baxter
Mr. Pettibone.....Walter Catlett
Greg Bilson.....Howard da Silva
Martha Adams.....Faye Emerson
Hank Younger.....Russell Simpson
Mrs. Hathaway.....Virginia Brissac
Mr. Adams.....Erville Alderson
Fred Robinson.....Hugh Sothern
Wash .....Sam McDaniel
Mrs. Dalton.....Dorothy Vaughan
Sheriff Brennan.....William Gould

Kisses for Breakfast

(Warner Brothers)

Comedy

Amnesia victims are peculiar people as witness the case of one of them in this comedy of errors. The victim in question marries not one but two wives. The net result is a story farfetched and much too fast moving. The capricious nature of the picture, however, draws attention to the action and away from the more fantastic aspects of the story. Then, too, the singing and engaging personality of the star, Dennis Morgan, adds the needed touch of reality.

Supporting Morgan are Shirley Ross and Jane Wyatt, wives one and two respectively; Jerome Cowan and Una O'Connor. Direction by Lewis Seiler was handled rather expertly considering the vicissitudes of the script.

Briefly the story has Morgan, who plays "Rodney Trask," marry "Juliet." After the wedding, "Rodney" is the recipient of a beating —this also involves a girl—and the evidence would indicate that he died in a fall from a cliff. But "Rodney" is quite healthy—except for that amnesia. He proceeds south, marries "Juliet's poor cousin, and—the truth will out—meets "Juliet" on his honeymoon up north.

There is one hilarious bedroom free-for-all, where the "Mrs. Rodney Trasks" try to regain their spouse.. It is handled merely for humor. It might be mentioned that "Rodney" pays dearly for his amnesia. He catches most of the blows in that free-for-all.

Reviewed at the RKO 81st St. Theatre.—PAUL C. MOONEY, JR.

Produced and released by Warner Brothers. Lewis Seiler, director. Dialogue director, Harry Seymour. Director of photography, Arthur Edeson. Art director, Charles Novi. Gowns, Howard Shoup. Film editor, James Gibbon. Sound, E. A. Brown. Music, Adolph Deutsch. Makeup artist, Perc Westmore. Musical director, Leo F. Forbstein. P. C. A. No. 6952. Running time, when seen in Hollywood, 85 minutes. Release date, July 5, 1941. General audience classification.

CAST

Rodney Trask.....Dennis Morgan
Laura Anders.....Jane Wyatt
Juliet Marsden.....Shirley Ross
Betty Trent.....Lee Patrick
Lucius Lorimer .....Jerome Cowan
Ellie .....Una O'Connor
Phillips .....Barnett Parker
Dr. Burroughs.....Romaine Callender
Clara Raymond.....Lucia Carroll
Chet Oakley.....Cornel Wilde
Arnold .....Willie Best
Clotilda .....Louise Beavers
Old Jeff .....Clarence Muse

Father Steps Out

(Monogram)

Comedy

Its story of the vintage produced by the public's awareness of the stock market following the repercussions of the 1929 crash, Monogram's "Father Steps Out" is a highly amusing story of a railroad president finding health inadvertently by his association, unlooked for at best, with two tramps, and overwhelming his rivals who attempt to take the railroad from him.

Paralleling this story and supplying the major motivation is the romance of a newspaper reporter, anxious to find out the circumstances of the change in ownership of the road, and the president's daughter. Principal characters are Frank Albertson as the reporter; Jed Prouty as the railroad owner; Lorna Grey as his daughter. However, carrying off thespic honors are Frank Faylen and Charles Hall, as the two tramps whom the road chief meets. Faylen enacts the more outstanding of the two comedy characterizations and does a job that will be long remembered.

Lindsley Parsons and his associate, William T. Lackey, produced the film, one of Monogram's best in recent months. Jean Yarbrough directed.

Previewed at the California Theatre, Glendale, to a highly appreciative audience.—V. K.

Produced and distributed by Monogram. Produced by Lindsley Parsons. Associate producer, William T. Lackey. Directed by Jean Yarbrough. Photographed by Mack Stengler. Edited by Jack Ogilvie. Assistant director, William Strohback. Art director, Charles Clauge. Musical director, Edward Kay. P. C. A. Certificate 7490. Running time, when seen in Glendale, 63 minutes. Release date, July 12, 1941. General audience classification.

CAST

Jimmy Dugan.....Frank Albertson
Matthews .....Jed Prouty
Helen Matthews.....Lorna Gray
King .....Frank Faylen
Oliver .....John Dilson
Aunt Martha.....Kathryn Sheldon
Nap .....Charles Hall
Macy .....John Maxwell
Mrs. Benton.....Mary Field
Dr. Stafford.....Tristram Coffin
Butler .....Paul Maxey
Banker .....J. Arthur Young

Sunset in Wyoming

(Republic)

Mount Warner Melodrama

With the towering peaks and the foothills of Mount Warner as the locale and enforced reforestation of land cut barren by a lumber company as the theme, Gene Autry and Smiley Burnette return in another Harry Grey production singing their cowboy songs and zestful ditties while furthering the cause of justice. With the usual Autry-Burnette action and comedy the film is swift paced and entertaining —typical of its predecessors.

Gene, as the leader of the valley ranchers whose homes are threatened by floods due to the lumber companies tree-cutting on the mountain, runs the gamut of adventure from fistfight to flood, in an effort to save the timber. It is not until the end when the expected flood has wiped out many of the homes that the officials of the company—one a pretty girl—realize what they have done.

George Cleveland as the powerless figurehead of the company renders an entertaining performance and handles his comedy—which he shares with Smiley Burnette—with experienced cleverness while the others in the cast, including Maris Wrixon, Robert Kent, Monte Blue and Stanley Blystone, aid in the progression of the theme and the eventual happy conclusion.

Direction by William Morgan and photography by Reggie Lanning does much to enhance the entertainment value and beauty of the picture.

Previewed in Republic's projection room at a screening for the trade press and a woman's organization, all who found the picture up to the usual standard of Autry westerns.—GEORGE SPIRES.

Produced and distributed by Republic. Harry Grey, associate producer. William Morgan, director. Al Wilson, production manager. Photographed by Reggie Lanning. Film director, Tony Martinelli. Musical supervisor, Raoul Krashaar. Running time, 65 minutes. P. C. A. Certificate No. 7461. Release date, July 15, 1941. General audience classification.

CAST

Gene Autry.....Gene Autry
Frog .....Smiley Burnette
Asa Wentworth.....George Cleveland
Billie Wentworth.....Maris Wrixon
Larry Drew.....Robert Kent
Mrs. Peabody.....Sarah Edwards
Jim Haines.....Monte Blue
Mr. Peabody.....Dick Elliott
Phipps .....John Dilson
Bull Wilson.....Stanley Blystone

Thunder Over the Prairie

(Columbia)

Melodrama Minus Motive

Columbia's second melodrama in the Charles Starrett series launched with "The Medico of Painted Springs" disappoints expectations prompted by that beginning. It is a collection of footage containing most of the materials common to westerns—ridin', fightin', shootin' and a portion of singin'—but lacks anything in the way of story to justify the activity.

The star dominates the fighting and riding sequences. Cliff Edwards and the Rhythm Rangers contribute the singing, a better grade of the stuff than common to westerns. Everybody in the cast participates in the riding, of which there is much, some without apparent reason, and the shooting is likewise general, also ineffective.

Attempt is made to correlate all this to a kind of story about some construction work, some Indians, some settlers and some wild horses, but the story doesn't hang together or get anywhere. Incidentally, there is no romantic undertaking of any kind to interest the distaff side.

Production by William Berke and direction by Lambert Hillyer are below their average.

Previewed in studio projection room to a press group which was not impressed.—W. R. W.

Produced and distributed by Columbia. Producer, William Berke. Director, Lambert Hillyer. Photographed by Benjamin Kline. Edited by Burton Kramer. Songs by Cal Shrum and Billy Hughes. P.C.A. Certificate ..o. 7512. Release date, July 15, 1941. Running time, when seen at studio, 60 minutes. General audience classification.

CAST

Steve Monroe.....Charles Starrett
"Bones" Malloy.....Cliff Edwards
Mona Mandan.....Eileen O'Hearn
Roy Mandan.....Stanley Brown
Timmy .....Danny Mummert
Clay Mandan.....David Sharpe
Hartley .....Joe McGuinn
Taylor .....Donald Curtis

Mystery Ship

(Columbia)

Melodrama

Replete with thrills, action and comedy, Columbia's "Mystery Ship" is solid topical entertainment throughout. The story deals with the United States deporting a group of saboteurs, subversives and spies to an unnamed foreign country or countries and their attempts to take over the ship in which they are confined on the high seas.

Paul Kelly as an F. B. I. man in charge of the prisoners, Lola Lane as a newspaper reporter to whom he is attempting to get married, Larry Parks making his film debut as another G-Man, Trevor Bardett, Cyrus Kendall, Roger Imhof and others constitute the cast.

Producer Jack Fier and Director Lew Landers have achieved an exceptionally well-made film offering. They had a substantial story to tell and told it concisely, excitingly and well. Lack of name drawing power is all that prevents the feature from being the top attraction in all situations it plays.

Previewed at Columbia studio, Hollywood, to a press audience which enjoyed every minute of it.—V. K.

Produced and released by Colombia. Lew Landers, director. Jack Fier, producer. Sound engineer, Karl Zuit. Assistant director, Seymour Friedman. Art director, Lionel Banks. Film editor, James Sweeney. Director of photography, L. W. O'Connell. P. C. A. No. 7407. Running time, when seen in Hollywood, 65 minutes. Release date not set. General audience classification.

CAST

Allan Harper .....Paul Kelly
Patricia Marshall .....Lola Lane
Tommy Baker .....Larry Parks
Ernst Madek .....Trevor Bardette
Condor .....Cy Kendall
Captain Randall .....Roger Imhoff
Turillo .....Eddie Laughton
Sam .....John Tyrrell
Wasserman .....Byron Foulger
Van Brock .....Dick Curtis

SHORT PRODUCT PLAYING BROADWAY

Week of July 26th

CAPITOL
Willie and the Mouse.....MGM
Information Please, No. 6..RKO Radio
The Man Who Changed the World .....MGM
Feature: Barnacle Bill.....MGM

CRITERION
Wacky Worm .....Vitaphone
Will England Be Invaded?.Columbia
*Feature: The Stars Look Down.*MGM

MUSIC HALL
March of Time: New England's Eight Million Yankees .....RKO Radio
*Feature: Tom, Dick and Harry.*RKO Radio

PARAMOUNT
Sun Fun .....Paramount
Hoola Boola .....Paramount
Indian Durbar .....Paramount
Feature: Caught in the Draft.Paramount

RIALTO
All the World's a Stooge..Columbia
Sports Immortal .....20th Cent.-Fox
Feature: I Was a Prisoner on Devil's Island.....Columbia

ROXY
Fun on Rollers.....20th Cent.-Fox
War in the Desert.....20th Cent.-Fox
Bringing Home the Bacon..20th Cent.-Fox
Feature: Parson of Panamint.Paramount

STRAND
Inki and the Lion.....Vitaphone
Trouble in Store.....Vitaphone
Good Old Days.....Vitaphone
Feature: The Bride Came C.O.D......Warner Bros.

Bowery Blitzkrieg

(Monogram-Banner)

Melodrama

"Bowery Blitzkrieg" is the sixth of the series of melodramas featuring the "East Side Kids" that Sam Katzman's Banner Pictures is producing for Monogram release. The current film, which deals with the attempt of a gambling ring to fix a Golden Gloves tournament, and the reformation of a tough New York tenement youth, is easily the best of the lot.

Leo Gorcey, Bobby Jordan, Huntz Hall, Keye Luke, Warren Hull, Charlotte Henry, Bobby Stone, Donald Haines, Sunshine Sammy Morrison, David Gorcey are included in the cast.

Director Wallace Fox tempered the action with the comedy neatly, making the story quite acceptable film fare.

Previewed at the Monogram projection room, Hollywood.—V. K.

Produced by Banner Pictures for Monogram release. Produced by Sam Katzman. Directed by Wallace Fox. Assistant director, Art Hammond and Harry Slott. Associate producer, Pete Mayer. Photographed by Marcel Le Picard. Edited by Robert Golden. P. C. A. Certificate No. 7545. Running time, when seen in Hollywood, 61 minutes. Release date, Aug. 1, 1941. General audience classification.

CAST

Muggs .....Leo Gorcey
Danny .....Bobby Jordan
Limpy .....Huntz Hall
Clancy .....Keye Luke
Tom Brady.....Warren Hull
Mary Breslin.....Charlotte Henry
Monk Martin.....Bobby Stone
Skinny .....Donald Haines
Scruno.....Sunshine Sammy Morrison
Peewee .....David Gorcey

The March of Time, Vol. 7, No. 13

"Peace—by Adolf Hitler"

The latest issue of The March of Time, unfolding with a striking "V" and the opening bars of Beethoven's Fifth Symphony, discusses Hitler's new propaganda offensive for peace. His career of conquest is reviewed, beginning with the annexation of Austria, and brought up to date with his attempts at victory in Russia and England. After each nation is brought under the Nazi swastika, the same words are uttered: "We have no more territorial demands." The subject frankly warns isolationists, Nazi-sympathizers in America, what a peace with Hitler would mean, if it could ever be arranged. On the other hand, the March of Time shows what President Roosevelt is doing to strengthen our own defenses and those of our allies, aided by the moral support of men like La Guardia and Willkie.—Running time, 18 minutes.

A Place To Live

(Irving Lerner Production)

Housing Documentary

Philadelphia is called "the city of homes." Its slum-dwellers use the phrase with irony; to its politicians and wealthy, mostly resident in suburbs, it is a good Chamber of Commerce slogan. Irving Lerner, independent documentary producer, in this picture, examines a report of the Philadelphia Housing Authority, and concludes that the slogan is archaic. The film urges replacement, or at least rehabilitation, of the city's miles of alley dwellings and warns that the slum-problem by endangering the health and moral growth of children threatens democracy itself.

The picture is well made, mostly on location, with good camera by Roger Barlow. A young boy and his mother, slum-dwellers seeking better conditions, are a story thread which gives the picture dramatic interest. Music by David Diamond and the narrative by Muriel Rukeyser and David Forrest are unobtrusive and effective. Editing is swift-paced, although the end, in a new housing project, is weak. The boy, William Kesselring, a non-professional, shows personality in a true-life role. Philadelphia audiences should find the picture instructive and it is suitable for other cities with housing problems of their own. Running time, 17 minutes.

Our School

(Realist Film Unit—British Ministry of Information)

Scholastic Documentary

A most enlightening study of education at a Senior School in Devon where the principles of democracy are directly applied to educational processes. The intermingling and reactions of the Devon children with the Cockney evacuees is handled with both purpose and wit. Though primarily propaganda it is direct and intelligent film reporting, all the more persuasive for its detachment and efficiency. Paul Rotha and Donald Alexander made it.

National Decency Legion Classifies 15 Pictures

Of the 15 motion pictures classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage and seven were found unobjectionable for adults as follows:

Class A-1, Unobjectionable for General Patronage; "Hold That Ghost," "Man from Montana," "Medico of Painted Springs," "Raiders of the Desert," "Ruggles of Red Gap" (reissue), "Sing Another Chorus" and "The Story of the Vatican." Class A-2, Unobjectionable for Adults: "Bad Man of Missouri," "Dressed to Kill," "Hurricane Smith," "Jail House Blues," "My Life with Caroline," "Private Nurse" and "Ringside Maisie."

STRIKE THREATENS U. S. COMPANIES IN MEXICO

Film Workers Expected to File Demands for 50% Increase in Wages; August 6th Deadline

by LUIS BECERRA CELIS
in Mexico City

August 6th has been set as the deadline by the National Cinematographic Workers Union for a strike against the eight major American distributors functioning in Mexico—Metro, Paramount, Universal, RKO, Columbia, 20th Century-Fox, Warners and United Artists—to enforce the Union's demands for a new labor contract that among other costly clauses contains one which provides for a 50 per cent increase in the basic salaries of their employees. The basic pay is the straight wage, excluding allowances for overtime, etc.

No conversations are being conducted, thus far, to settle the dispute. The industry this week expected the Union to file a formal petition with the distributors and the Federal Board of Conciliation and Arbitration demanding a new contract. If the distributors refuse to sign the strike will be called on or about August 6.

If the distributors do not yield to the union it will be a heavy blow to the exhibitors, as, owing to war conditions, there will be an acute product shortage. There will be no major companies' products available and it is considered unlikely that the independent American producers will be of much help. There are no European pictures, only a few from the Argentine, and hardly any domestic production. Very old and makeshift films will be about all that are available.

Some sectors of the industry see the closure of most of the Republic's 851 theatres if the strike is called, and very poor business for those that do keep open. This shutdown, the exhibitors fear, will be much worse than the strike against the eight American companies that lasted for several weeks in 1935 and 1936. That strike ended in a complete victory for the workers.

Expectations are entertained in some quarters, though, that as the present Federal Government has demonstrated that it wants to be fair to capital it may act toward ending this conflict without the necessity for a strike.

Power Shortage Ended

Danger of local theatres and those of a wide adjacent sector having to drastically curtail their programs or perhaps close as a result of an acute shortage of electric power, has been eliminated, thanks to exceptionally heavy rains that have provided abundant water for the generating dams, and emergency works the Federal Government has performed to meet this situation.

Exhibitors had been worried by the power shortage which last spring had prompted the Federal and municipal authorities to exercise drastic conservation measures.

▽

The Public Health Department has commissioned Daniel Manjarrez and Srita. Juana Roca, one of the few Mexican camerawomen, to make an odd scientific film covering onchocercosis, the terrible eye malady prevalent in Oaxaca, Chiapas and Vera Cruz states, southern Mexico.

▽

At long last, picture production is showing activity. Five features are being made in local studios. It is indicated that Mexico will have a much greater picture production this year than in 1940 when the output was a mere 23, the smallest number in any year since modern film making was begun in this country in 1930 with the production of the first talkie by Antonio Moreno. There are some predictions that Mexican production this year will be about 40 features.

▽

Among the bit players in "Simon Bolivar," the film story of the George Washington of South America that is in production here, is J. Chamorro, a son of the celebrated former President of Nicaragua.

▽

Theatre Strike Threat Ended

Labor troubles for 11 Mexico City theatres as far as threatened strikes are concerned have been settled, for the time being, with the making of a new work contract that allows a substantial pay increase, from 15 to 25 per cent, and other benefits. This agreement replaces that which had been in force since 1939 and which the employees declared allowed them too low wages. The agreement was approved by the Federal Board of Conciliation and Arbitration and the National Cinematographic Workers Union has promised to abide by it.

The affected theatres are the Cine Palacio, one of the oldest first run houses here, and its circuit of the Cines Monumental, Granat, American, Odeon, Goya, America, Eden, Vencia and Rialto, owned by the Jose Echeverria Co., a Spanish concern, and the Rivoli and Roma, subsequent run theatres. The Union had threatened to strike against the exhibitors late in July unless they agreed to make a new labor contract.

▽

The Cine Palacio has closed for modernization that will take about two months. The reconditioned theatre is scheduled to reopen for the national independence fiestas in September. The Palacio is the second old time theatre here to modernize. The Cine Olimpia, operated by Edmund B. Noonan, brother of Sally O'Neil, and the only American cinema manager here, recently underwent reconditioning after 20 years of continuous operation.

▽

That pro-Nazi influence in Mexican theatres is not very strong nor extensive, is demonstrated by the fact that but one cinema in this country is mentioned on the American Government's black list of more than 100 companies and individuals in Mexico who have been found active in Hitlerists activities. The black listed theatre is the Salon Variedades in Monterrey, a northastern factory city. This theatre, which accommodates 1,200, is one of the 16 on Monterrey, which is Mexico's fourth largest city.

▽

Ginger Rogers, Fred Astaire and Charles Boyer are coming here during the national independence fiestas, September 14 to 16, officially announces Alejandro Buelna, director of the Federal Tourist Department, who has just returned from a good will expedition to Hollywood.

Miss Rogers and Mr. Astaire are to spend only 24 hours here. They will be tendered a reception by the civic government in the Palace of Fine Arts (National Theatre).

IN NEWSREELS

MOVIETONE NEWS—No. 92, Vol. 23.—Welles says no peace with Hitler....Argentine Independence Day....Parachutists battle forest fire....Dionne Quintuplets....Vargas Diamond cleaved....Bathing beauty contest....John D. Rockefeller supports USO....Sports.

MOVIETONE NEWS, No. 93, Vol. 23.—Roosevelt announces that U. S. will guard Philippines....King is host to monarchs in exile....Spanish troops entrain for Berlin....Toreador celebration in Spain....American supplies to Egypt....Willkie urges national unity....Racing at Arlington....Lefty Grove wins 300th game....Lieut.-Comm. Tunney instructs navy.

NEWS OF THE DAY—No. 290, Vol. 12.—British tanks in Libya....Welles tells peace aims....Churchill speaks....Fashions....Sports.

NEWS OF THE DAY, No. 291, Vol. 12.—Soviet mission in Washington....Egypt gets American supplies....European rulers in exile....Willkie speaks in Hollywood....Navy launches three ships....Magicians convene....Arlington racing....Gene Tunney and naval recruits....Toreador Day in Spain.

PARAMOUNT NEWS—No. 95.—Aluminum drive....“Yoo-Hoo” troops forgiven....Churchill speaks....Rescued nurses tell story....Dionne Quintuplets.

PARAMOUNT NEWS—No. 96.—Larchmont yacht race....Horse race at Arlington....U. S. help reaches Egypt....Netherland fliers in N. Y.....Student sailors train....Bastille Day celebrated quietly....The Japanese situation in U. S.....London laughs at silk stocking ban.

RKO PATHE NEWS—No. 95, Vol. 12.—Churchill speaks....Free French celebrate Bastille Day....Welles urges League of Nations....Lord Halifax vists studios....Tourists see Dionne's....Men join state guard....Gen. Lear at review....Boys' Club bouts.

RKO PATHE NEWS—No. 96, Vol. 12.—Soviet mission here....Aid reaches Egypt....Additions to two-ocean navy....Willkie on defense unity....Colombia marks Independence Day....Army accepts chapel....White House police first aid drill....Commander Tunney keeps Navy fit....Whirlaway beaten.

UNIVERSAL NEWSREEL—No. 1,000, Vol. 13.—British-Nazi descrt war....Churchill inspects army....Plea for USO....Vargas diamond cut....Land and sea auto....Torpedo boat is speed king....Husband-wife tax plan scored....Tourists see Quints....Philadelphia fire....Seals perform stunts.

UNIVERSAL NEWSREEL—No. 1, Vol. 14.—Crisis in the Pacific....Soviet mission here....Navy launches cruiser....Tax plan rapped....Chicago fire....White House first aid....Magicians study latest tricks....Sports.

New Exchange Opened by Consolidated National

Ted Toddy, president of the Consolidated National Film Exchanges, in line with the company's program, has announced the opening of their New York exchange at 729 Seventh Avenue, and will serve their eastern territory accounts.

Consolidated National is the distributor in the United States and abroad of all-Negro motion pictures. The company's present line-up consists of 11 features and three series of short subjects.

Fire Damages Theatre

The Gem theatre in Almira, Wash., was slightly damaged by fire when a blaze broke out and destroyed 2,000 feet of motion picture film. Although the theatre was saved from serious injury, fixtures and booth equipment damages were in excess of $2,000.

Appel Leaves F.P.C.

Clair Appel, associate advertising manager of Famous Players Canadian in Toronto, Ont., Can., has resigned. It is understood he will join the N. L. Nathanson organization, but not with Odeon Theatres of Canada.

Gladdeck Joins Lewen Pizor

Fred Gladdeck, former exchange man in Philadelphia, has been named assistant booker for the Lewen Pizor theatres, an independent chain in Philadelphia and upstate Pennsylvania.

BRITISH WAR ON DOUBLE FEATURES IN MOVE TO CONSERVE FILM STOCK

Limitation of Programs to 11,000 Feet Suggested to Exhibitors; Circuits Adopt New Policy, but Independent Opposition Seen

by AUBREY FLANAGAN
in London

With economy and conservation twin watchwords of the 1941 body politic and economic, it has surprised nobody in the industry that the call should now have gone forth for consideration of that problem in terms of film stock. Not least vital factor in the situation is that it has swiftly and directly brought to the forefront the controversial subject of single feature programmes.

Limitation of programmes to 11,000 feet has already been put forward to the exhibitor group as a potential solution of the problem—if problem it can really be termed. The circuits themselves, Associated British, Gaumont British and Odeon have more specifically gone into formal conference on setting up single feature bills over their 900 odd picture theatres. That there is yet to be considerable discussion between renters and exhibitors and among the exhibitors themselves on abbreviating programmes does not deter the farseeing prophet from suggesting that when it comes to a showdown little if anything is likely to be done about it at all.

Dissenting Factions Heard

There is not, it would seem, unanimity among the circuits themselves—there seldom is on crucial matters. Though the single feature bill has its champions and powerful ones at that within the distributor organization, a policy to that end is unlikely, and there is, despite the extence of support in one or two exhibitor areas, little enthusiasm in the Cinematograph Exhibitors Association itself.

With the realization of the obvious fact that conservation of stock is an industry rather than an exclusively distributor matter, the KRS instanter, worked out suggestions which were presented to the CEA for their consideration, and if approved, materialization. They were dismissed out of hand as inadequate and the case for their adoption unproven.

The scheme born out of the constructive genius of the KRS Council revolved around the London release system. London, first release point on the British picture house map, divides its releases into North and South, North London starts off with some 55-60 odd first run houses. South London's first run is the following week, with approximately 45 houses. The system thus calls for some 60 odd prints. The KRS scheme suggested an amendment of this system by the elimination of certain locations—mainly just outside the Central London radius—from the first run category. Twenty odd districts should run one week after release date in the North and 24 in the South. The saving on at least 25 odd prints at approximately 7,000/8,000 feet per print would, claimed the KRS, be considerable. The thesis was at first contested by the London CEA group, who with gallantry, offered themselves as open to conviction by statistical evidence.

From the CEA side, evidence of a sincere spirit of collaboration, came various alternative panaceas. They included the elimination of credit titles, the shortening of trailers, the omission of the redundant censor certificate from the screen, and last, but most significant of all, a reduction in footage per programme per cinema to 1,000 feet of film maximum exlusive of newsreel.

The Circuit examination of the question of single feature programmes came independently, and over and above the joint CEA-KRS talks.

Agreed on Three

To the first three devices there is thought to be little or no objection, either political or mechanical. To the fourth, the cutting of programmes, there is, as already suggested, plenty, not only in the CEA fold itself, but no less in that of the KRS. British exhibitors are probably in the main believers in the double feature bill, will take a great deal of persuasion and pushing to be moved from their regard for it. On the other hand, though certain leading U.S. distributors here have on more than one occasion publicly pleaded for the single feature bill, other members of the KRS, who market double feature programmes considerably, are not likely to agree to a policy which would cut across their commercial livelihood. It is understood, of course, that to cut programmes to 11,000 feet would inevitably mean a single feature and shorts.

On the other hand the exhibitors, from whose camp first same the initial suggestion, are chary about any move which might further aggravate the product situation, and lead to a greater shortage. The product shortage consideration is in fact thought by some to be the key of the whole matter rather than the established vogue of the double feature bill.

Circuits Blamed

A directly opposite view is taken by some exhibitors. There was a significant discussion this month at the South and East Lands Branch of the CEA, in which the view was expressed that the continued insistence of the circuits on double feature bills was making the whole problem of product more acute. Arthur Peel, independent of that area, prophetically asked the circuits to reconsider the whole question of double feature bills before the stock of available film was exhausted, pointed with both derision and mordancy, to programmes running for four hours and up against which it was difficult for the independent to compete. It would seem, however, in that area to have been less the problem of double features than of double supers, the circuits being allegedly able to skim the cream of the supers whilst the independent had to content himself with one "A" film and a re-issue.

Though the whole ground is to be gone over again, maybe more thoroughly this time than heretofore, any formula agreed upon to conserve film stock is more likely to take the form of a readjustment of releases and first runs rather than tampering with the programme. There are difficulties in this but no doubt they will be ironed out for the goodwill exists on both sides.



THE HOLLYWOOD SCENE

Goodwill Stuff

Hollywood has been attending to its goodwill duties with a will.

Last week Tuesday Louis B. Mayer was host at a dinner for Lord Halifax, English Ambassador to the United States, at the Metro-Goldwyn-Mayer studios, industry leaders attending.

On Friday Darryl F. Zanuck was host at a dinner for Wendell L. Willkie at the Twentieth Century-Fox studios, with industry leaders in attendance.

Likewise on Friday Will H. Hays, president of the Association of Motion Picture Producers and Distributors, telegraphed Major General Kenneth Joyce, Commandant, Fort Lewis, Washington, remarking "we have been advised that Private Kenneth Wilkson has gained the title of champion movie goer of the U. S. Army. The people of the industry were intrigued by the soldier's observation: 'Movies make me forget all my cares'. We are therefore suggesting that he come to Hollywood as guest of the industry on a visit from July 27th to August 1st.

On Saturday General Joyce granted Private Wilkinson a furlough for a visit to Hollywood, and on Sunday Mr. Hays and Y. Frank Freeman, president of the Association of Motion Picture Producers, accompanied by a committee of stars, met the young man at the airport.

Likewise on Saturday Mr. Freeman, in his capacity as Chairman of the Hollywood Division of the Motion Picture Committee Cooperating for National Defense, reported in response to "repeated questions from members of the committee on the subject of participation of motion picture people in the Camp Entertainment and Recreation Program" that "there will be no camp entertainment during the summer because of the extensive manoeuvres now either being prepared or in operation by the Army. We have been advised that the problem of recreation does not exist in as large measure during the Summer months as during Autumn and Winter because, during Summer, the men are able to indulge in outdoor activities."

Private Wilkinson's furlough was filled with hospitality. Fred W. Beetson, executive secretary of the Associated Motion Picture Producers, entertained him at his Malibu Beach home Sunday afternoon. Monday he visited the Warner studio, dropped in for lunch with Deanna Durbin at Universal and spent the afternoon at MGM. Tuesday morning he visited Paramount and at noon he met the press at luncheon at RKO and posed for the newsreels while being presented with a plaque. Samuel Goldwyn, Walter Wanger and Columbia were his hosts Wednesday. Thursday he visited 29th Century-Fox, caught the world premier of "Charley's Aunt" at Grauman's Chinese theatre in the evening and attended a party at Ciro's afterward. He was to fly back to camp and service Friday. All this welcoming of a visitor whose claim to distinction is that he has seen 310 feature pictures since enlisting in the Army last October, making him champion movie fan of the armed forces, took place a week after the studios placed in effect a 100 per cent ban on visitors, which still stands.

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Current copies of each of Quigley Publications' periodicals were sealed in a time-capsule buried for 1,000 years at Cucamonga, California, Tuesday night.

Should the person who unearths the treasure on July 28th, 2041, chance to be a showman, he stands a good chance of being impressed by the appropriateness of the edition of MOTION PICTURE HERALD which he digs up to the amenities of time-capsule procedure and purpose.

For he'll read on the Herald's burnt-orange cover the legend:

EXHIBITION HAS NEW DAY WITH START OF SEE - BEFORE - BUYING TRADE SHOWS UNDER THE DECREE

The new day pertained to will be a very old day indeed, by then, but the edition which marked its dawning, containing the reviews of the first films offered in blocks of five, will acquaint him in a fulsome and informative way with what was going on and what had stopped going on and what was beginning to go on at a turning point in his industry.

Occasion for the burying of the time-capsule on Tuesday evening, in the courtyard of California's oldest and one of the world's largest wineries, the Padre Vineyard, was the preview of "New Wine," the Gloria Productions film for United Artists release.

This was, and is, expected to be the last Hollywood press preview, the last all-out presentation of product amid pomp and circumstance, the final gala screening for the ladies and gentlemen of the Fourth Estate at large, wherefore some 400 of these stood 'round about the capsule, heads bared to the cool of eventide, drowning their sorrow in champagne served fresh and copiously from the casks in the cellar. It was a large, round moment, significant or not, according to point of view, but sufficient, said all on hand, to itself.

There had been a parade, led by Leo Carrillo of course.

Cucamonga had declared a half-holiday, which ran into a holinight.

A barbecue followed the ceremony of the time capsule.

A preview of the picture followed the barbecue.

A review of the picture is published in this edition.

The person, showman or not, who digs up the time-capsule will not find in it a record of these subsequent events.

He will find some other things to give him pause.

He'll find a hat worn in a film by Gene Autry, a vest worn by Charlie Chaplin in his earlies and funniest comedies, a pair of gloves worn by Ginger Rogers in her Academy-winning picture, "Kitty Foyle," and he'll find a pair of stockings worn, somewhere and sometime, by Marlene Dietrich.

His reactions to these findings will be reported in the August 2nd, 2041, edition of MOTION PICTURE HERALD.

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In following a policy of building up its talent roster and grooming new star material, Warner Brothers since January had doubled the number of feature players under contract at the studio, according to an announcement from the company. The total now stands at 72, in addition to 21 stars, 18 directors, 15 associate producers, 6 composers and 55 writers, making a new record of 187 for contract personnel.

Things to Come

Time was when Hollywood took it easy in July, lightened its shooting schedule, sent the talent off on personal appearance tours, gave the executives a breather, reduced operations such an extent that the clerk who sold you groceries bemoaned the shutdown because it deprived a lot of his common customers of the wherewithal to finance purchase of his wares, and figured on getting back in stride come September.

It's different now.

This summer the grocers and their customers are doing all right.

Weekend witnessed 54 pictures in shooting stage.

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COMPLETED

COLUMBIA
Harmon of Michigan
You'll Never Get Rich
MGM
Married Bachelor
Honky Tonk
MONOGRAM
Saddle Mountain Roundup
PARAMOUNT
Glamour Boy
Stick To Your Guns
RKO-RADIO
Riding the Wind
Unexpected Uncle
REPUBLIC
Under Fiesta Stars
20th CENTURY-FOX
Yank in the R. A. F.
Weekend in Havana

STARTED

COLUMBIA
Law of the Winchester
Dutch Shoe Mystery
MONOGRAM
Let's Go Collegiate
PARAMOUNT
Twilight On the Trail
RKO-RADIO
Playmates
Scattergood Encounters Broadway
Four Jacks and a Queen
REPUBLIC
Three Texas Rangers
Apacho Kid
HAL ROACH
Miss Polly
20th CENTURY-FOX
Hot Spot
WARNERS
Man Who Came to Dinner

SHOOTING

COLUMBIA
Go West Young Lady
You Belong to Me
Three Girls About Town
KORDA
Jungle Book
MGM
Babes on Broadway
Panama Hattie
(Untitled) Tarzan
New York Story
Female of the Species
When Ladies Meet
Chocolate Soldier
(Untitled) Garbo
MONOGRAM
Li'l Louisiana Belle
PRODUCER RELEASING
(Untitled) Houston
PARAMOUNT
Sweater Girl
Her Jungle Mate
Remarkable Andrew
Reap the Wild Wind
Bahama Passage
Louisiana Purchase
RKO-RADIO
Obliging Young Lady
REPUBLIC
Pittsburgh Kid
Bad Men of Deadwood
Doctors Don't Tell
20th CENTURY-FOX
Cadet Girl
Great Guns
Swamp Water
Dangerous But Passable
Small Town Deb
How Green Was My Valley
UNIVERSAL
Appointment for Love
Almost An Angel
Hellzapoppin
Ride 'Em Cowboy
Badlands of Dakota
Great Man
WANGER
Sundown
WARNERS
King's Row
Captains of the Clouds
They Died with their Boots On
One Foot in Heaven
New Orleans Blues

Cartoonists Sign Truce with Disney

Striking cartoonists returned to work Tuesday at the Walt Disney studio, Hollywood, under a truce, after a strike of almost nine weeks: a strike marked by quite some name-calling, a split in Hollywood American Federation of Labor ranks, the entrance and hurried disappearance of labor leader Willie Bioff, and the use of sympathetic picketing of theatres showing Disney product.

The settlement of the strike, which was for a contract, recognition of the Screen Cartoonists Guild and other factors, is tentative, dependent upon arbitration by representatives of the United States Labor Department.

Pressure reached a crescendo in New York last week with the picketing of the Palace Theatre—showing "The Reluctant Dragon"—by numerous sympathetic unions, among them the Screen Publicists Guild, which two weeks ago won an overwhelming victory to represent the advertising and publicity workers of the majors' New York home offices in negotiations for a closed shop contract. Pictures of the picketing are on pages 10 and 11.

Vote This Week

The tentative strike settlement, it was said, not only called for return of workers to work, but for cessation of picketing and boycotting of Disney product in theatres. It was reached under the guidance of James F. Dewey, Labor Department arbiter, who last week began meeting with respresentatives of both sides. The Guild membership was to vote on the settlement this week. Terms, other than submission to arbitration of certain facets, were not disclosed.

The strike began May 28th, after the Disney studio refused to recognize the Guild as bargaining agent for its workers, and after formation of several unions called "company unions" by the Guild, and ruled out of existence by the National Labor Relations Board. The studio charged "Communism"; the strikers charged "unfair tactics."

When several AFL crafts unions allied with the Guild returned to work two weeks ago, Willie Bioff's hand was seen by the Guild. Bioff, under indictment for extortion and income tax evasion, and the late server of a prison term, was defended by Gunther Lessing, Disney attorney.

A portent of this week's settlement was the removal, last week, by the Los Angeles Central Labor Council, of the Disney studio from its "unfair list." That listing, and resolutions by various unions, CIO as well as AFL, in various cities, had been a means of pressure against the studio. Union members were being importuned to boycott and picket Disney product in theatres.

The New York Disney Strike Committee, organized by the Screen Publicists Guild, and participated in by the Screen Readers Guild, the League of Women Shoppers, and other "front" organizations, threw a picket line in front of the New York Palace on July 24th. On the line were seen members of the publicity departments of MGM, United Artists, Columbia and Warner Brothers. Donald Ogden Stewart, a director of the League of American Writers, was a picket on Sunday.

The pictures of the picket lines and "understanding" copy appeared twice in *PM*, a local "liberal" newspaper.

Sample copy, in the literature distributed by the pickets to passersby was: "The U. S. Government offered a plan to arbitrate the dispute. The cartoonists promptly accepted it. Disney refused to arbitrate, and called in the notorious Willie Bioff, labor racketeer and convicted panderer, to break the strike if he could.

"He can't—if the public will support the Screen Cartoonists Guild in its fight for fair conditions, and decency in employer relations."

More copy: "Disney's cartoonists make less than house painters. The girls are the lowest paid in the entire cartoon field. They earn from $16 to $20 a week, with very few earning as high as $22.50. And Disney took in $10,000,000 on 'Snow White' alone."

In Hollywood, the Screen Writers Guild this week polled members by mail on resolution to boycott Disney product.

AGVA Resignations

Wholesale resignations of officers of The Philadelphia American Guild of Variety Artists chapter marked the board of directors meeting Friday, July 25th. President Jimmy Walker resigned, as did first vice-president Robert Mack, both explaining that pressing outside affairs interfered with their union activities. Joe Campo, second vice-president, moved up as acting president until new elections will be held in the Fall.

Ad Heads Meet

Chiefs of the advertising and publicity departments of the majors' New York home offices met early this week to consider dealing with the Screen Publicists Guild individually, or as a group. The Guild won a National Labor Relations Board election two weeks ago, and this week was awaiting the NLRB's formal certification. Negotiations on a contract are expected shortly.

Film Union Buys Bonds

The Motion Picture Operators' Union, Local 154 of Seattle, has made an initial purchase of $3,000 of national defense bonds, according to announcement by Fred Jiencke, president. Additional purchases will be made regularly, Mr. Jiencke reported, as an investment source for the union's surplus funds.

Wall Street Figures Costs of Decree

The ante which the Big Five must put to meet consent decree selling costs is calculated at 1,800,000 blue chips, mostly cash in advance, by the New York *Journal of Commerce*. In a study, published Monday, of financing of physical operations of the "new order," the business paper says the sum represents only direct increased costs. Additionally, the arbitration system will indirectly add $552,600 to decree costs, plus unestimated, but sizable, legal fees.

Largest item in the budget is the $1,000,000 which will cover added selling costs, such as new salesmen, extra travel, bookkeeping, etc. Trade showings, the report estimates, will take $300,000 while advertising to the trade will cost about $500,000. The figures are called "conservative" by the *Journal*, which bases its calculations on an estimated average of $775 for each picture trade shown and sold through 31 exchanges. In some cases, however, trade show costs reached $2,500 for one picture.

National Screen Accessories, Advertising Accessories Merge

The National Screen Service Corporation has announced that National Screen Accessories, Inc. and Advertising Accessories, Inc. have merged into National Screen Service Corporation.

Hereafter, National Screen Service Corporation will carry on the business formerly conducted by its two subsidiaries. The business of National Screen Service will be divided into three divisions: a trailer division, a specialty accessory division and a standard accessory division.



'STRAWHAT' SHOWS BRING 40 NEW PLAYS, 70 PERENNIALS, 750 ACTORS

Summer Theatre Fertile Field for New Film Talent and Story Material; 125 Companies Operating in Barns This Year

The strawhat summer show season is at its height for the season and at a height for many seasons.

This fertile field for developing new Hollywood story and talent material for the screens of motion picture theatre owners already has brought out 40 new plays and 70 perennials—of which Hollywood has already filmed 35 and is filming another 11—and some 750 players of varying talent, and has brought, too, predictions of a $1,500,000 gross, with some competitive aspects for film box offices, particularly in New England.

Hollywood and home office talent and play scouts are reluctant to divulge the identities of actors, playwrights and directors in whom they are interested for contract offers because of competitive bidding and for fear that agents of those being considered would raise the ante on contract deals.

125 Companies Playing

Ever since the metamorphosis set in some 15 or more years ago when theatrical producers converted red barns into theatres, replacing contented cows with aspiring and perspiring Thespians, major film companies have reaped, in one way or another, benefit from the summer stamping grounds of young actors, directors and playwrights who look toward the straw-hat theatre as a springboard to Broadway and Hollywood.

This year, 125 summer stock companies are in operation, 82 of them under ruling of Actors Equity Association.

According to Arthur Willi, talent scout for RKO, his trek to the hinterlands has already reaped "one girl, one boy and a young director."

Last year, Mr. Willi reported, RKO discovered Jack Briggs in a Woodstock, New York, summer playhouse.

At MGM, Joe Pincus, talent scout, said last season, MGM discovered Ann Baxter playing stock in Dennis, Mass., and Nancy Kelly, another MGM player.

Motion picture companies are definitely interested in several of the season's new crop of 40 plays, a few of which were tried out last summer and five of which are slated for autumn Broadway openings. Metro, it is said, is interested in "The Rift in the Lute," a first play by Jackson Perry which was tried out at the Summer Field Theatre in Nutley, N. J. "Village Green," by Carl Allensworth, played at the Ridgeway Theatre in White Plains, N. Y., is another Hollywood hopeful. A third is "Broadway, 1941," a modernized version of the Philip Dunning-George Abbott hit "Broadway," which was presented at the Montowese Playhouse in Branford, Conn.

John Byram, play scout for Paramount, reported that "Out of the Frying Pan," successful Broadway show which Paramount recently purchased, had a strawhat opening last year at Ellicott City, Md. Mr. Byram recalled that Paramount also had bought "Double Door" and "Pursuit to Happiness," both of which played summer stock before going to Broadway.

Leda Bauer, RKO's play scout; Bertram Bloch, formerly with MGM and United Artists who now heads the play department for Twentieth Century-Fox; Jacob Wilk, Warner's play scout, and Eve Ettinger of Columbia, all reported that their departments have their eyes on new play-picture possibilities this summer.

This week MGM acquired the screen rights to "Mr. and Mrs. North," mystery drama which tried out last summer at Showhegan, Me. The play had 162 Broadway performances last season and was dramatized by Owen Davis from stories written by Richard Lockridge, drama editor of the *New York Sun*. Reported MGM purchase price is $30,000.

Last year Warner's bought "Four Cheers for Mother," by Philip Dunning, which tried out at the Red Barn Theatre in Locust Valley, L. I.

Factor in good box-office receipts of the strawhats this year is the line-up of Broadway hit shows of last season and previous years, including "The Male Animal," "Ladies in Retirement," "Skylark," "George Washington Slept Here," "Mr. and Mrs. North, "The Man Who Came to Dinner," "Out of the Frying Pan," "Little Foxes," "Charley's Aunt," "Nothing But the Truth," "And Now Goodbye" and "Smilin' Through." Of these, the following were purchased by film firms and are now in production: "Ladies in Retirement," Columbia; "Skylark," Paramount; "Little Foxes," "Charley's Aunt," Twentieth Century-Fox, ready for release; "And Now Goodbye," Columbia; "Nothing But the Truth," Paramount, ready for release; and "Smilin' Through," re-make, RKO.

750 Actors Working

According to Walter N. Greaza, assistant executive director of Actors Equity, about 750 actors are involved this season in bucolic boardtrotting, with many players appearing in more than one stock company. Mr. Greaza reported that last summer about 14 Hollywood stars and feature players went East to combine vacations with avocations, whereas this year the number has diminished, probably due, Mr. Greaza said, to the fact that Hollywood film commitments interfered with flings at summer stock.

Other Hollywood names whose summer engagements have been held are: Mary Boland, who appeared in "Meet the Wife" at the Maplewood Theatre, N. J.; Charles Butterworth, who took the lead part in "George Washington Slept Here," at the Bucks County Playhouse, New Hope, Pa.; Harpo Marx, Edgar Kennedy, Buster Keaton, C. Aubrey Smith, Gloria Stuart, Fay Wray, Adrienne Ames, Cora Witherspoon, Betty Furness, Elissa Landi, Anna Sten, Jean Muir, Conrad Nagel, Henry Hull, Alexander Kirkland, Bert Lytell and Karen Morley.

This season in New England the straw-hat circuit presented formidable competition for motion picture houses in that territory, with about 25 summer stock companies concentrated in and near Boston leading the big-gross theatres.

A complete list of summer stock theatres follows:

COLORADO:
Denver ..... Elitch's Garden

CONNECTICUT:
Branford.....American Actors Company
Canton.....The Show Shop
East Hampton....East Hampton High School Theatre
Guilford..... Chapel Playhouse
Goshen .....Gellendre County Theatre
Ivorytown ..... The Playhouse
Litchfield.....Apple Orchard Theatre
New Milford..... Theatre-in-the-Dale
Ridgefield.....Chekhov Theatre Players
Stony Creek..... Playhouse
Suffield .....Band Box
Westport .....Playhouse

DELAWARE:
Arden.....Robin Hood Players

DISTRICT OF COLUMBIA:
Washington ..... Roadside Theatre

INDIANA:
Indianapolis.....Indianapolis Stock Company
Michiana ..... Michiana Shores

KENTUCKY:
Louisville.....Louisville Stock Company

MAINE:
Boothbay ..... Playhouse
Kennebunkport ..... Summer Theatre
Ogonquit ..... Playhouse
Oquossoc.....Rangley Lakes Playhouse
Peak's Island.....Greenwood Theatre
Skowhegan ..... Lakewood Players

MARYLAND:
Braddock Heights.....Mountain Theatre
Ellicott City.....Hilltop Theatre
Mount Washington ..... Casino

MASSACHUSETTS:
Cambridge ..... Summer Theatre
Chatham ..... Monomoy Theatre
Cohasset.....South Shore Players
Dennis ..... Cape Theatre
Fitchburg .....Lake Whalom Theatre
Framington.....Village Hall Playhouse
Gloucester.....Bass Rocks Theatre
Holyoke..... Valley Players
Marblehead.....North Shore Players
Marion .....Harbor Playhouse
Martha's Vineyard.....The Playhouse
Nantucket .....Playhouse
Plymouth.....Priscilla Beach Theatre
Provincetown ..... Artists' Theatre
Rockport ..... Forbes Theatre
Sandwich ..... Casino Theatre
Springfield.....Amherst Drama Festival
Stockbridge ..... Berkshire Playhouse
Westboro.....Red Barn Theatre
Westboro.....Town Hall Playhouse

MICHIGAN:
Ann Arbor.....Ann Arbor Drama Festival

MISSOURI:
St. Louis.....St. Louis Opera Company

NEW HAMPSHIRE:
Keene..... Summer Theatre
New London.....The Players
Peterborough ..... The Players
Pike.....Lake Tarleton Theatre
Rye Beach.....Farragut Players
Tamworth ..... The Barnstormers
Whitefield ..... Forty-Niners

NEW JERSEY:
Atlantic City.....Garden Pier Theatre
Cape May.....Cape May Theatre
Englewood.....St. Cecilia Auditorium
Glenn Rock ..... Playhouse
Jutland.....Hunterton Hill Playhouse
Maplewood..... Maplewood Theatre
Millburn.....Paper Mill Playhouse
Nutley ..... Summer Field Theatre
Paterson ..... The Players
Wildwood Crest.....Crest Theatre

NEW YORK:
Brighton Beach.....Brighton Beach Theatre
Bronx ..... Windsor Theatre
Brooklyn ..... Flatbush Theatre

LONG ISLAND:
Bridgehampton ..... Hampton Playhouse
Cedarhurst ..... Cedarhurst Theatre
Cedarhurst.....Hall Shelton Players
East Hampton.....John Drew Memorial Theatre
Great Neck.....Chapel Playhouse
Locust Valley.....Locust Valley Theatre
Rosedale.....Summer Experimental Theatre
Roslyn ..... Millbond Playhouse
Sayville ..... Salville Theatre

NO SEVEN COURSES?

A unique venture in the straw-hat circuit was launched last week when Jarvis Temple, producer of the Bedford Guild Playhouse in Westchester, N. Y., presented his first play of the season with a complete smorgasbord supper for every theatre patron. The audience sat at tables during the entire performance of "Hay Fever," a Noel Coward summer stock favorite. Lacking a Hollywood or Broadway big name to draw for his opening, Mr. Temple resorted to giving a meal with every ticket.

Summer Theatre Fertile Source of Talent, Material

NEW YORK [Continued]

Avon	Rochester Summer Theatre
Blauvelt	Greenbush Theatre
Bridgeport	Playhouse
Bolton Landing	Central School
Clinton Hollow	Reginald Goode Theatre
Cooperstown	The Duke's Oak Theatre
Cragsmoor	The Players
Essex-on-Lake Champlain	Summer Theatre
Goshen	Community Playhouse
Lake Pleasant	Tamarack Playhouse
Mount Kisco	Westchester Playhouse
Pawling	Starlight Theatre
Point Chautauqua	Dock Theatre
Saratoga Springs	The Players
Skaneateles	Summer Theatre
Stamford	Wood Players
Suffern	County Theatre
Warrensburg	Green Mansions Theatre
White Plains	Ridgeway Theatre
Woodstock	Maverick Theatre
Woodstock	The Players

NORTH CAROLINA:

Roanoke Island	Waterside Theatre

OHIO:

Toledo	Lakemont Theatre
Toledo	Civic Opera

PENNSYLVANIA:

Eagles Mere	Eagles Mere Players
Erie	Lake Erie Theatre
Jennerstown	Mountain Playhouse
Mt. Gretna	Mt. Gretna Players
New Hope	Bucks County Playhouse
Morrisville	Community Theatre
Moylan-Rose Valley	Hedgerow Theatre
Nuangola	Broadway Players
Orwigsburg	Deer Lake Theatre
Reading	Green Hills Theatre
Yardley	Yardley Drama Festival

RHODE ISLAND:

Matunuck	Theatre by the Sea
Newport	Casino Theatre
Tiverton	Whitridge Hall

VERMONT:

Brattleboro	The Playhouse
Lake Bomoseen	Casino
Middlebury	Playhouse
Weston	Playhouse

VIRGINIA:

Abingdon	Barter Theatre
Bailey's Cross Roads	Cross Roads Theatre
Richmond	McVey Auditorium

New Plays Listed

New plays tried out this summer in the straw-hat theatres follow:

MRS. ANZAC; by Cecil B. Teece; at Goode Theatre, Clinton Hollow, N. Y.

TWO STORY HOUSE; by Parker W. Fennelly; Bass Rocks Theatre, Gloucester, Mass. A Brock Pemberton prospect for fall.

FAMILY HONEYMOON; farce by Owen Davis based on Homer Croy novel; Skowhegan, Maine. Vinton Freedley plans to do this one on Broadway.

THE MASKED BALL; new adaptation by Edith Ellis of the Clyde Fitch farce; Westchester Playhouse, Mt. Kisco, N. Y.

MR. NAZI; by David O. Woodbury and Hall Martin; Kennebunkport, Maine.

MR. TIMPKINS; by David Carroll; Theatre-in-the-Dale, New Milford, Conn.

FOUR CENTS A WORD; by John Cecil Holm; Dock Theatre, Point Chautauqua, N. Y.

MARY'S LITTLE LAMB; by Aristede d'Angelo; Grey Barn, Wilton, Conn.

DANNY DITHER; musical by Jeremy Gury and Alex North; Tamiment Playhouse, Bushkill, Pa.

GAS LIGHT; by Patrick Hamilton; Nantucket, Mass.

CURTAIN GOING UP; by Ivor Novello; Cape Playhouse, Dennis, Mass. Cast included Gloria Stuart, screen actress.

STRICTLY FOR SWEENEY; by Rita Ford; Pine Grove Playhouse, Cambridge Springs, Pa.

THANK YOUR STARS; comedy about astrology by Leola Buelow; Community Playhouse, Goshen, N. Y.

THE SAINTED SCARECROW; by Guy Andros and Edmund Fuller; Red Barn, Locust Valley, L. I.

LITTLE DARK HORSE; Theresa Helburn's adaptation of Andre Birabeau's play; Westport, Conn.

BROADWAY, 1941; modern version of the Philip Dunning-George Abbott play; Branford, Con.

FIRE ON THE EL; satire on show business by Herbert V. Gellendre; Goshen, Conn.

THE GOLDFISH BOWL; by Vincent McConnor; Woodstock Playhouse, N. Y.

THE BO TREE; by Frank Gabrielson; Barter Theatre, Abingdon, Va.

AND THE BIRDIES SING; by Effie Young and Irving Rainger; Little Theatre, Poughkeepsie, N. Y.

BRIEF MUSIC; by Emmet Lavery; John Drew Memorial Theatre, East Hampton, L. I.

WINNER TAKE PAUL; by Katherine Arneister; Play House, West Chester, Pa.

WESTERN UNION, PLEASE; new version of the Albert Hackett-Frances Goodrich comedy; Paper Mill Playhouse, Millburn, N. J. Charles Butterworth in the cast.

FRESH PAINT; revue with music and lyrics by Jack Ross, Lee Wainer, Irwin Parke, Carl Rice and Marvin Segal; sketches by Sam Locke; Bolton Landing, N. Y.

AFTER MANY MOONS; by Elsie Sirota; Community Playhouse, Morrisville, Pa.

FANCY THAT; comedy by A. M. Foster; Bridgehampton Summer Theatre, L. I.

HE TAKES IT IN HIS STRIDE; comedy by Jean Archibald and Arthur Hansl; Theatre-in-the-Dale, New Milford, Conn.

TWO BITS TO JELOPPI; comedy dealing with taxi drivers, by Carroll M. Robinson; Vagabond Theatre, Baltimore, Md.

SCARLET; mystery melodrama by Bruce Evans; Harbor Playhouse, Marion, Mass.

GIVE ME YOUR ANSWER, DO; farce by Bert Hughes and William Hussey; Whitridge Hall, Tiverton, R. I.

COMES THE SUMMER; by Mark Jerome and Sidney Schweber; Maverick Theatre, Woodstock, N. Y.

LA BELLE HELENE; Negro swing version of Offenbach's operetta; Clinton Playhouse, Conn.

VILLAGE GREEN; by Carl Allensworth; White Plains, N. Y.; Frank Craven in principal role.

THE RIFT IN THE LUTE; first play by Jackson Perry; Summer Field Theatre, Nutley, N. J.

ALWAYS ROMANCE; Taylor Holmes and Norman Clark; Harbor Playhouse, Marion, Mass.

FINAL ANSWER; comedy by Llewellyn Miller, editor of Screen Life Magazine; Woodstock Playhouse, N. Y.

DIVORCONS; Margaret Mayo's new adaptation of the Sardou play; Hilltop Theatre, Ellicott City, Md.

BATTLE OF ANGELS; by Tennessee Williams; Westport Country Playhouse, Conn.

SKAAL; by Vivian Johannes; Hedgerow Theatre, Pa.

SOFT LAMPLIGHT; by Mark Mench; Morrisville Community Theatre, Pa.

ROGERS MEMORIAL THEATRE OPENED

The new Will Rogers theatre, a 900-seat suburban house built by Griffith Southwestern Theatres, Inc., in Tulsa, Okla., was formally opened with dedication ceremonies last week.

About 75 members of the motion picture industry in that territory attended the opening ceremonies which were presided over by Lou Chatham, city manager for Griffith in Tulsa. Among those who spoke from the stage to the capacity-filled theatre, was Mayor C. H. Veale of Tulsa, L. C. Griffith, president of the Griffith Amusement Company, who dedicated the theatre to the memory of Will Rogers, David Milstein, Tulsa attorney, who read his poem written about Will Rogers and which has been designated the official Will Rogers poem.



OPENINGS FOR 'YORK', 'DR. JEKYLL' AND 'WINE'

"Sergeant" Captures Washington with Parades, Receptions; "Jekyll" To Open August 12th

Washington, the nation's capitol, received the film industry's typical world premiere lavishments Thursday evening and adjacent times, when Warner Brothers' 'Sergeant York" descended upon that city's Earle and Ambassador after "the most extensive round of welcoming and festivities in over 20 years," in the words of the company's press release.

The facts seem to substantiate the boast. Sergeant York himself arrived in Washington Wednesday, accompanied by Governor Prentice Cooper of Tennessee, and Jesse Lasky, producer of the film, and was greeted with the United States Marine Band, for the first time greeting an arrival on a non-state occasion; by Senators Tom Stewart and Kenneth McKellar, of Tennessee; Major General George B. Duncan, his wartime commander; Senator Robert Reynolds, North Carolina, chairman of the Senate Military Affairs Committee; and other notables.

The visit Wednesday began the festivities. Warner field men went into stride.

U. A., M.-G.-M. Previews

While all the related was happening in Washington, other film companies stunned other localities with picture openings, and planned more premiere fiestas. United Artists held a special preview of William Sekely's "New Wine" in no less a setting than the winery of the Padre Vineyards, San Bernardino, California. This happened Tuesday, in the presence of more than 100 Hollywood correspondents. M.G.M. on Monday announced its "Dr. Jekyll and Mr. Hyde" would be presented to the general public for the first time on August 12th, at the Astor Theatre, New York, from which Warner Brothers "Sergeant York" will have to exit.

In the capture of Washington by "Sergeant York", the Sergeant himself was greeted by the celebrities listed, and by delegations and bands from the Tennessee States Society, the American War Mothers, Boy Scouts of America, American Legion, Veterans of Foreign Wars, Sons of the American Legionnaires, and Gold Star Mothers. From the Union Station, at which he arrived Wednesday, the news went on the air from station WWDC. The Sergeant, his companions, and the greeting celebrities and delegates, then paraded through Washington streets to the White House, at which Sergeant York met President Roosevelt.

At five o'clock that day, Messrs. York, Lasky, and Cooper were guests at a reception by the Washington press.

Thursday the Sergeant delivered the invocation in the Senate. He was guest of the American War Mothers, at a Carlton Hotel luncheon. Later that afternoon, he was interviewed by radio commentator Fulton Lewis, Jr. He was guest at dinner, of the Tennessee State Society, at the Willard Hotel. Later in the same location, he was feted at a reception by the Congressmen from Tennessee. There then ensued a parade to the Earle Theatre.

For the first time, the company believes, a theatre "upright," the marquee name—in this instance, 70 feet high—is being removed from Asbury Park's Mayfair Theatre, and in neon lights, "Sergeant York" and "Gary Cooper" have been substituted.

Meanwhile, from Chicago, at Warner Brothers' annual sales convention, Gradwell Sears, the company's sales manager, announced that the film, following its national trade showing next Monday, will be released singly as the company's first 1941-42 feature at an advanced price policy of 75 cents to $1.10.

The picture has been at New York's Astor Theatre on a road show basis, at a $2.20 top admission. On August 11th, it will move to the Hollywood Theatre, same city. Sergeant York, following the Washington interlude, is to assist arrangements of the annual convention of the Veterans of Foreign Wars, in Philadelphia, August 24th to 29th; and was to arrive in that city from Washington Friday.

He was to receive in Philadelphia a welcome approximating that he received in Washington; local contingents of war veterans, with bugle corps; reception by the Mayor; luncheon in his honor at the Ritz Carlton, with politicos and others of note attendant. It was expected Sergeant York will appear personally at the V.F.W. convention.

Jesse Lasky was also to be a guest of honor at the Ritz Carlton luncheon.

The picture opens in Atlantic City August 8th, at the advanced price policy set by Mr. Sears. There will be a notable opening. Lee Blumberg, of the company's home office, will handle it, assisted by Phil Engel and Mort Brill, of the city.

M.G.M.'s British made "The Stars Look Down", from A. J. Cronin's story, opened well last week at the Criterion, New York. The first day's business, Wednesday July 23rd, exceeded all openings but five, at that theatre.

"Ghost" at Atlantic City

Universal's Abbott and Costello feature, "Hold That Ghost" will be seen for the first time by the general public August 8th, at Atlantic City. The screening will coincide with the personal appearance of the comedy team at the Steel Pier.

RKO's Palace Theatre housed a new occupant Thursday, July 24th—Walt Disney's RKO release, "The Reluctant Dragon." Picketing was an accompaniment of the opening, and three ensuing days, because of the strike at the studio; however, the Disney New York office reported extremely good business.

Ten all-expenses-paid vacation trips of two weeks each will be awarded by Twentieth Century Fox, as prizes for the best local promotion campaigns on the company's "Sun Valley Serenade", it announced this week. The contest begins August 29th, ends November 15th. The five managers, promotion or advertising men who turn in the best campaigns during this time will receive certificates entitling them to two all-expenses paid round trips to Sun Valley, Idaho, and all expenses while at the resort.

Warner Brothers' "Dive Bombers" will have its world premiere August 12th at the Fox, State, and Plaza theatres, San Diego. The houses belong to the Fox West Coast circuit. All will continue running the picture, on a single bill policy. The premiere will be attended by, among others, Errol Flynn, Fred MacMurray, Ralph Bellamy, Regis Toomey, and Alexis Smith.

"Horsemen" Seen in New York

"Forty Thousand Horsemen," Australian film, was shown Monday to the press of New York, and was to open Saturday at the Globe theatre, that city. It had the cooperation of the Australian Government, was made by Charles Chauvel for Famous Productions, and is being distributed here by Regal, and in the Far East by Universal.

Boston Stage Season Gross Is $1,310,175

Forty-one legitimate theatre attractions proved a bonanza for Boston managers during the 1940-41 stage season, with six houses sharing in the $1,310,175 that poured into the tills during the 43-week season. Despite poor bookings and conditions which, at one time, found the Hub without a stage offering for a period of about four weeks, the total was generally believed to be the best in the past decade and theatre managers predicted the coming season would be even better.

The 41 attractions ran a total of 94 weeks playing time. Top gross for the season went to Oscar Serlin's "Life With Father," which chalked up a total of $303,475 for 22 weeks at the Civic Repertory Theatre, one of the smallest houses in town. "Panama Hattie" which took in $89,000 for 17 days took top honors for the best daily average gross. Second was "Lady in the Dark" with $51,550 for 12 days. Ed Wynn's "Boys and Girls Together" took third place with $63,000 for 16 days.

Films Bring Revivals

Film adaptions of legitimate offerings resulted in revivals of these shows and grosses higher than they had scored on previous Hub appearances. Katherine Hepburn, playing Boston within one week of the showing of "Philadelphia Story" in the film houses, found the stage version still profitable to the tune of a sellout $26,000 for six days at the Colonial Theatre. "Tobacco Road" also was brought back for another Hub stand, chalking up $32,000 for 12 days at the Plymouth theatre. These grosses were approximately 27 percent higher than the grosses for either of these attractions prior to the national release.

Movie stars making their local appearances were well received, with Louis Calhern and Dorothy Gish in "Life With Father" receiving most attention. Their stand lasted 22 weeks and made a phenomenal gross for the season. Gladys George in "Lady in Waiting" took in $19,000 for 12 days. Joe E. Brown proved a draw in "Elmer the Great," and could have grossed more than $21,800 if he had a better vehicle. Miriam Hopkins drew good crowds in "Battle of Angels" until the combined threats of the censor and the criticisms of the press drew the piece from the boards.

Of the six houses open, four were controlled by the Shuberts and the lion's share of the grosses went to these theatres. The Shubert took in $380,350 with 11 attractions during the season. The Plymouth garnered $200,400 from 12 attractions. The Wilbur took in $136,000 with eight shows and the Copley, during its six-week run under the guidance of Horace Schmidlapp and Joseph M. Gaites, took in $36,000.

The Colonial brought in $210,450 and the Repertory saw $303,475 pour into the tills with their single attraction. After the run of "Life With Father," the house went on a film policy.

Enterprising plans for the 1941-42 season already have been made and several bookings have been arranged. Several roadshows will make a brief stop in the Hub and at least three new shows are scheduled to have their premieres there.

Snow Joins Universal

Donnie Snow has joined the Universal exchange in Des Moines, Ia.

Crescent Case Resumes with Circuit Books

The Government's first anti-trust "field" suit, against the Crescent circuit and affiliates, and three majors, United Artists, Columbia and Universal, in Nashville Federal Court, resumed Wednesday, with production by Crescent of the inter-office files of five of its affiliates, and the predictions that the case would last longer than expected.

Judge Elmer Davies on Friday, July 25th, ordered the brief adjournment, after some weeks of testimony by Government witnesses, both independent exhibitors, and sales officials of the major companies. He did it to give defense counsel time to obtain the records, and also to attend to other personal official duties.

Last week, third of the trial, saw no sensational testimony offered; all the testimony continuing the Government's contention of a conspiracy between the majors and the circuit and affiliates, to give circuit houses better product, and its charges the Crescent circuit aggrandized for years by methods unfair and intimidating.

Former Owner Testifies

One of the Government's last exhibitor witnesses testified Wednesday, July 23rd. He was Max Buchanan, of Corpus Christi, Texas, who operated a theatre in Athens, Alabama, in 1939, competing with the Crescent circuit's Muscle Shoals Theatres affiliate. He asserted after he opened his theatre, the Crescent affiliate remodeled its theatre, and then opened a third house in the town, which had only 5,000 persons. Later, he sold out to Crescent for $8,000, he said.

The defense attempted to show that Mr. Buchanan entered Athens with less than $1,000 as investment; that he complained to the Department of Justice one week after opening his house; that he asked for, and was granted, film rental reductions, and that he was able to obtain good films.

On Wednesday attorneys for both sides predicted early end of the case.

On Thursday, July 24th, Government counsel filed an amendment to the original complaint, alleging a continuance of the combination in restraint of trade, to the date of the trial. The suit was filed August 11th, 1939. Witnesses' testimony during the trial has concerned dealings after that date. Introduction of inter-office correspondence of Twentieth Centry-Fox, Universal, and United Artists, was also the last Government action, in its own presentation.

Four Fox witnesses that day were H. G. Ballance, southern district manager; Paul S. Wilson, Atlanta branch manager; Roland Fairchild, Tennessee representative; and T. W. Young, Memphis exchange manager.

When Robert Wright, Government attorney, moved to introduce Fox franchises with Crescent, Muscle Shoals Theatres, and the Cumberland Amusements Company, franchises dated August 11, 1939, Judge Davies ruled they might not be introduced until the Government brought in an amended complaint covering the period from then to the beginning of trial.

Mr. Young's testimony was given in absentia, with agreement of counsel, and by introduction of letters from his office.

On Friday, July 25th, Judge Davies confused the predictions of a short trial by ordering Crescent and its affiliates to comply with a subpoena duces tecum, to produce inter-office communications. He had before that reserved decision on this move, after Crescent counsel said the documents would work a hardship on the defendants. Five Crescent affiliates had already complied with the subpoenas. The Judge's order was directed at the other five.

George H. Armistead, Jr., chief of Crescent counsel, then asked for time to produce the records. The judge set next Monday as resumption of trial; but, after objections by distributors' counsel, and conferences between them and the defense attorneys, Judge Davies agreed to resumption of the trial Wednesday. Mr. Armistead promised many documents would be ready by then, and agreed to resumption Wednesday.

Records Produced

On Friday, July 25th, Louis D. Frohlich, Columbia attorney, attempted to clear the company of Government testimony against it, by producing records showing the company had granted E. W. Bozier, Earlington, Kentucky, a protection clause similar to one given Crescent for Madisonville, three miles away. This clause was given Mr. Dozier, he said, one year before it was granted Crescent. Furthermore, it was stated, Columbia sold to Mr. Dozier for seven years during which the Crescent theatre operated in Madisonville.

Judge Davies upheld Mr. Frohlich's objection against introduction of Columbia correspondence about negotiations with an independent theatre in Hopkinsville, Kentucky.

A witness Friday was W. F. Ruffin, president of Ruffin Amusement Company. He testified about his experiences as an independent, and then as part of the Crescent organization.

Another Friday witness was J. W. Baird, operator of the Newport Amusement Company, Newport, Tennessee.

Blake Shifts Territories

Foster Blake, new branch manager for Universal in Seattle, has re-arranged the territories of his salesmen. M. G. Whitman, eastern Washington salesman, will have northern Washington and Les Theuerkauf will have southern Washington, the state being divided hereafter as to the north and south districts instead of east and west.

More Theatres Cut Service Admissions

The already long list of theatres which have reduced admission prices for service men in uniform, is still growing. In St. Louis all first-run theatres offer a special reduced admission price while the Fanchon and Marco are offering half price for service men and their dates. The 13 Interstate theatres and Loew's State in Houston, Tex., now admit soldiers at 75 per cent of the box office price. The 20th Century theatre in Buffalo, N. Y., has put into effect a policy of 20-cent admissions any time for men in uniform. The Rifkin chain in Springfield, Mass., will admit the men at half price.

Reduced rates or service men have been announced at the Gables, Coral and Grove theatres in Coral Gables, Fla., and all will be admitted for 20 cents. The Rialto in Lewistown, Pa., has inaugurated the policy of admitting service men for 15 cents at all times.

St. Louis Business Good

While many theatre exhibitors are lamenting a drop at the box office, the outdoor Municipal Theatre in St. Louis is enjoying one of its best years. With half the season gone, more than 500,000 persons have witnessed the six productions staged at the huge theatre in Forest Park. Admission prices to witness the stage productions range from 25 cents to $2.00.

Belmont Theatre Leased

The Belmont theatre in New York has been leased for the new season beginning September 8th, to Kaybarr Attractions, Inc., headed by Edward Kern. Only English language pictures will be shown it was announced.

"A picture completely off the beaten track . . . A refreshing, delightful movie. Incongruity of the best laugh-getting quality!"

Neil Rau, LOS ANGELES EXAMINER

"HERE COMES MR. JORDAN"

A COLUMBIA PICTURE

WHAT THE PICTURE DID FOR ME

Astor Pictures Corp.

BIRTH OF A NATION: Henry B. Walthall, Lillian Gish, Mae Marsh, Walter Long, George Siegmann—This once famous success has been reissued with new laboratory prints and sound and music dubbed in. But the acting is very hammy and many walked out. as it does not compare in any way with present-day pictures. Also, the actors jumped about the screen in a grotesque manner because the projectors now run at 90 instead of 60 and this has not been corrected. Might play it as a novelty, but it won't please the young folks. Running time, 110 minutes. Played July 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Columbia

ANGELS OVER BROADWAY: Douglas Fairbanks, Jr., Rita Hayworth, Thomas Mitchell—Quite a number of dissatisfied patrons. Picture very ordinary at best.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

BLAZING SIX SHOOTERS: Charles Starrett, Iris Meredith—Average western.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

HER FIRST BEAU: Jane Withers, Jackie Cooper—A dandy little program picture that pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SHE KNEW ALL THE ANSWERS: Joan Bennett, Franchot Tone, Eve Arden—Comedy with plenty of laughs. This was enjoyed by all. Franchot Tone does a good job. Played on double and did fair business. Comedies are what the public wants these days. Running time, 85 minutes. Played July 17-23.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

WILDCAT OF TUCSON, THE: Bill Elliott, Evelyn Young—This picture did nice business on week-end.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

First National

DUST BE MY DESTINY: John Garfield, Priscilla Lane—This year Warner hasn't the actors or the titles for their stuff. Story on this one was good, but the actors and the title won't bring them in.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

RETURN OF DR. X, THE: Humphrey Bogart, Rosemary Lane, Wayne Morris, Dennis Morgan—Real good horror picture that seemed to satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SINGAPORE WOMAN: Brenda Marshall, David Bruce—A program picture which pleased. Fair business on Family Night. Running time, 64 minutes. Played July 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

BAD MAN, THE: Wallace Beery, Lionel Barrymore, Laraine Day, Ronald Reagan—This picture sure disappointed my patrons, and no business. Metro should have shelved this picture. Terrible; if you haven't played it, keep away. Running time, 71 minutes. Played June 22-24.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy, Ian Hunter—Good picture and good business. Color also good. Running time, 95 minutes. Played July 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy, Ian Hunter—Exceptionally well received. Tops in western entertainment. Marvelous scenery, plenty of exciting action and that new and glorious Mary Howard looks and sounds great. This is the kind of a picture that brings people back to the movies. Running time, 95 minutes. Played July 13-14.—Frank Vesley, State Theatre, Hollister, Calif. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

MEN OF BOYS TOWN: Spencer Tracy, Mickey Rooney, Bobs Watson, Larry Nunn—An exceptionally good picture. Biggest business in two years. Makes you feel like staying in show business. Running time, 109 minutes. Played June 29-July 1.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. Rural patronage.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Ellen Drew, Eddie Anderson ("Rochester"), Andy Devine—Beginning of this picture is dry, but winds up to a good finish. A pretty good second.—G. S. Caporal, Yale Theatre, Oklahoma City, Oklahoma. Neighborhood patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Veronica Lake—Good picture and good business. This has everything an exhibitor could ask for. Running time, 130 minutes. Played July 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAS VEGAS NIGHTS: Constance Moore, Bert Wheeler, Phil Regan—A very good musical, suitable for a dual bill. Not much star value.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LIFE WTH HENRY: Jackie Cooper, Leila Ernst, Eddie Bracken, Hedda Hopper—Aldrich Family series. Very good picture. Business was exceptionally good. Play it on your best date and advertise it. Running time, 84 minutes. Played July 13-15.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

LIFE WITH HENRY: Jackie Cooper, Leila Ernst, Eddie Bracken, Hedda Hopper—Aldrich Family series. A natural. Pleased and did a good business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YOU'RE THE ONE: Bonnie Baker, Orrin Tucker and his Band—Why take a good band leader and good singer and try to make actors out of them? No story, no director. Colonna's low-hrow slapstick ruined a good possibility.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Republic

NEVADA CITY: Roy Rogers, "Gabby" Hayes, Sally Payne—Average western which pleased the week-end fans. Running time, 58 minutes. Played July 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PUDDIN' HEAD: Judy Canova, Francis Lederer—Good picture and good business, but my patrons all agreed that it was not as good as "Scatterbrain" or "Sis Hopkins." Running time, 80 minutes. Played July 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette, June Storey—His stories are getting weaker as he goes along, and the patrons also are beginning to notice it.—George Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

SUNSET IN WYOMING: Gene Autry, Smiley Burnette, Maris Wrixon—Good picture and good business. Autry and Smiley Burnette always please. Running time, 70 minutes. Played July 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ALONG THE RIO GRANDE: Tim Holt—These "Holt" westerns are cheap and do not appeal. No production value whatever. Drop them, RKO. Poor business. Played July 6-7.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

ALONG THE RIO GRANDE: Tim Holt, Ray Whitley—A very fine western. Holt is coming and our patrons like him. Well made.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LUCKY PARTNERS: Ronald Colman, Ginger Rogers—Story weak. A let-down for Ginger Rogers. Very few enjoyed this one and I agree with them.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea, Marjorie Rambeau—Good picture.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

VIGIL IN THE NIGHT: Carole Lombard, Brian Aherne, Anne Shirley—Good only to the women or nurses. Men didn't care much for this, but women enjoyed it. Running time, 96 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Twentieth Century-Fox

BLOOD AND SAND: Tyrone Power, Linda Darnell, Rita Hayworth, Nazimova—A grand picture in color.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne, Cesar Romero—Just grossed the film rental and did not please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JENNIE: Virginia Gilmore, William Henry, George Montgomery—Belongs in the low allocation. Just got by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

FOUR FEATHERS, THE: John Clements, Ralph Richardson, C. Aubrey Smith, June Duprez—An excellent feature for its type.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

GREAT DICTATOR, THE: Charles Chaplin, Paulette Goddard, Jack Oakie—Excellent production. Some liked it; some not. Business fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GREAT DICTATOR, THE: Charles Chaplin, Jack Oakie, Paulette Goddard—Audience reaction divided after showing. During show, audience manifested their pleasure unmistakably. They laughed and laughed hard. This is one of the few pictures everybody has been waiting for and business was exceptionally good. Running time, 125 minutes. Played July 6-7.—Frank Vesley, State Theatre, Hollister, Calif. Small town patronage.

HOUSEKEEPER'S DAUGHTER, THE: Joan Bennett, Adolph Menjou—An excellent feature. Plenty of comedy which the audience enjoyed. Running time, 78 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

LONG VOYAGE HOME, THE: John Wayne, Thomas Mitchell, Ian Hunter—Enthusiastically acclaimed by the critics, I understand but, unfortunately, not a single critic lives here. Plenty of walkouts. No business. Running time, 103 minutes. Played July 9.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

SO ENDS OUR NIGHT: Fredric March, Margaret Sullavan, Frances Dee, Glenn Ford—Business good. This one was liked by all. It's swell entertainment. Fredric March gives an excellent performance. The newcomer, Glenn Ford, does very good acting and I

(Continued from opposite page)

believe he will be kept busy for some time making pictures. Margaret Sullavan is good, as usual. This picture should do business anywhere. Princess Juliana enjoyed it immensely. Running time, 120 minutes. Played July 7-16.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

THAT UNCERTAIN FEELING: Merle Oberon, Melvyn Douglas, Burgess Meredith—This picture misses fire. Not up to anticipation. Business only fair. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TOPPER RETURNS: Joan Blondell, Roland Young, Carole Landis, Eddie (Rochester) Anderson—A comedy which gave the patrons plenty of laughs. A better 'Topper' than the last one, with good business. "Rochester" makes this one. He is terrific. All comments were in favor of this picture. Played week and a half. Running time, 88 minutes. Played June 30th-July 9th.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

TOPPER RETURNS: Joan Blondell, Roland Young, Carole Landis, Patsy Kelly—This "Topper" series is quite popular. Business fair.—Harland Rankin, Plaza Theatre, Tilbury, Onatrio, Can. General patronage.

Universal

BUCK PRIVATES: Bud Abbott, Lou Costello, the Andrews Sisters, Jane Frazee—Universal certainly got all excited over this production. Although we bought this flat, they sent out a blind checker who arrived Sunday morning early enough to attend the First Mass. Universal would have done much better to have behaved like that ball player who played for me back in our high school days. He seldom got a hit, but when he did, acted as if he was accustomed to doing just that all along. Going in as a pinchhitter one day, he clouted the first pitch for one of the longest homers I had ever seen. Going forward to meet him as he crossed home plate, I expected to see a highly jubilant and excited lad. Instead, he was cool and unruffled. "Nice clout, Jim," I said. "Well, I'll tell you," he replied in a voice that reflected boredom. "That pitch just about fooled me; it sort of slid off the end of my bat." Now every story has a moral and the moral of this story is: "One swallow doesn't make a summer." Business above average.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

BUCK PRIVATES: Bud Abbott, Lou Costello, the Andrews Sisters, Jane Frazee—Very good and it did good business. Running time, 81 minutes. Played July 6-8.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. Rural patronage.

HIRED WIFE: Rosalind Russell, Brian Aherne, Virginia Bruce, Robert Benchley—Weak picture. Good for second only.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

RAGTIME COWBOY JOE: Johnny Mack Brown, Fuzzy Knight—A surprisingly good western. Johnny Mack Brown is welcome back here any time. They may be running out of titles and this one has nothing to do with the story. However, the picture is good and pleased every one. Played on same bill with "Sunny." Running time, 60 minutes. Played July 12.—Frank Vesley, State Theatre, Hollister, Calif. Small town patronage.

SANDY GETS HER MAN: Baby Sandy, Stuart Erwin, Una Merkel, Edgar Kennedy—These Sandy pictures, not played too often, pleased very much.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Warner Brothers

FLIGHT FROM DESTINY: Thomas Mitchell, Jeffrey Lynn, Geraldine Fitzgerald—Nothing to write home about. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FLIGHT FROM DESTINY: Geraldine Fitzgerald, Thomas Mitchell, Jeffrey Lynn—This is one of those unusual kind of pictures. Excellent performance by Thomas Mitchell holds the interest of the average and brings forth fine comments from the better class. Well done. Business only average. Difficult to sell such a title and Mr. Mitchell. Running time, 78 minutes. Played July 1-2.—Frank Vesley, State Theatre, Hollister, Calif. Small town patronage.

FOOTSTEPS IN THE DARK: Errol Flynn, Brenda Marshall, Ralph Bellamy—Very weak. They must have lost the script when they filmed this story. No business.—Played June 29-30.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

FOOTSTEPS IN THE DARK: Errol Flynn, Brenda Marshall, Ralph Bellamy—This picture did business in spite of heat wave. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, John Garfield—Made my mistake; should have forgotten it. Played because of the cast, but the attendance was terrible on this one, and the story was weak. Running time, 127 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

NURSE'S SECRET, THE: Lee Patrick, Regis Toomey—A little program picture which got by on Family Night. Running time, 65 minutes. Played July 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

INTERNATIONAL FORUM, NO. 1: Special—Ready-made audience can be easily reached to see this series. Dorothy Dorothy Thompson, Wythe Williams, William L. Shirer appear in this one, informally discussing the present crisis. We have heard them on the radio and many want to see as well as hear them. Running time, 15 minutes.—Frank Vesley, State Theatre, Hollister, Calif. Small town patronage.

Metro-Goldwyn-Mayer

BATTLE, THE: Miniatures—Very entertaining war subject. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

COFFINS ON WHEELS: Crime Does Not Pay Series—Another good one in the Crime Does Not Pay Series. Tells of dealers who buy wrecked cars, patch them up and sell them to the unsuspecting public, causing the driver and others to be killed. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THIS IS THE BOWERY: Passing Parade—Interesting one-recler of life in a certain district of New York. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WILLIE AND THE MOUSE: Passing Parade—Very good one-reeler with some comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

FORGOTTEN MAN, THE: Benchley Comedies—One of the best in the Benchley series. Certain to please all classes of movie fans. Running time, 10 minutes.—Frank Vesley, State Theatre, Hollister, Calif. Small town patronage.

RAGGEDY ANN: Special—Outstanding and exceptionally so. Worth advertising. Cleverly conceived, very entertaining and appealing to all, young and old. They'll mention this, as a "you must see it." Running time, 20 minutes.—Frank Vesley, State Theatre, Hollister, Calif. Small town patronage.

SPEAKING OF ANIMALS: Animated Antics—This is something new. Pleased and caused a lot of talk. Animals talked and brought the house down. Get out some more of this ingenuity and maybe business will come back.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Republic

MEET THE STARS, NO. 7: "Meet Roy Rogers"—Good star reel, introducing Gene Autry, Roy Rogers, Mary Lee, Billy Gilbert, Judy Canova and other stars at the opening of Roy Rogers' new Rangers' Trading Post. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

MARCH OF TIME, NO. 11: CHINA FIGHTS BACK—Will some of us exhibitors take the time and comment on these March of Time releases? Does the public still go for a hash of newsreel shots showing practically nothing, dramatically described by the same commentator? I may be unfair, but the average small town reaction is not favorable any longer. Running time, 17 minutes.—Frank Vesley, State Theatre, Hollister, Calif. Small town patronage.

RKO PATHE NEWS: Too much war in newsreels and people are awfully tired of it. We have a few that will not in until the news is over on account of war pictures. The producers should think that over.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

ANZACS IN ACTION: The World Today—Entertaining reel showing war scenes in Europe. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOOD OLD IRISH TUNES: Terrytoons—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNCLE JOEY COMES TO TOWN: Terrytoons, Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

HAL KEMP AND ORCHESTRA: Melody Masters Bands—Good orchestra reel. Running time, 10 minutes. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

INKI AND THE LION: Merrie Melodies Cartoons—Very good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S HOTEL: Looney Tunes—Fair. Running time, 7 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

SHARK HUNTING: Hollywood Novelties—Outstanding, exciting short. Exceptionally well arranged. Shooting sharks with a bow and arrow is as exciting in this picture as "Billy the Kid" in action. This one is worth advertising as a special featurette. Running time, 10 minutes.—Frank Vesley, State Theatre, Hollister, Calif. Small town patronage.

SHOP TALK: Bob Hope Re-Issues—Good two-reel comedy. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.



Havana Has New Production Plans

by RAMON PEON
in Havana, Cuba

Ernesto Caparros, local motion picture director, is scheduled to start his next film featuring Dn. Pancracio, a favorite radio personality. The picture will be produced independently and C. M. Q. Radio Circuit will finance the production.

Saica Films is now preparing two musical short subjects to follow "Cuban Rhythms" to meet their international contract with J. H. Hoffberg for the world distribution rights.

Gomez Castro of Continental Films also will go into production, having signed Ernesto Caparros for his first production, expected to be the first of a series. Continental Films is now handling a large portion of Mexican production which have had successful runs in Cuba.

▽

Jorge Pineyro of Education Pictures of Cuba, is now in New York closing negotiations with DuPont and Victor to bring back to Cuba a complete developing plant and stock to develop 16 mm prints. Up to now only Eastern stock has been available.

▽

Harry Weiner of United Artists, Havana's oldest foreign manager, will be awarded a gold medal by a local newspaper federation. The date for the event has not been set.

Golden To Aid O.P.M. On Picture Matters

Nathan D. Golden, motion picture consultant to the Department of Commerce, in Washington, D. C., has been assigned to assist the Office of Production Management in any matters relating to motion pictures which may arise under the defense program.

Mr. Golden was one of a number of industrial experts who will represent the department on advisory committees which are being set up in the Commodity Sections of the O.P.M. The department's experts will also work on the defense program in the course of their regular duties, advising the Government on industrial matters and assisting members of their industries in complying with the national defense program.

Diesel Operation Filmed

A new educational motion picture film showing the operating principle and development of the Diesel engine is being released by the United States Bureau of Mines. The film, available only in sound, makes clear to the non-technical observer the various details involved in the construction and operation of this machine, and its use in factories, industrial plants, locomotives and in ocean-going vessels. The film runs 19 minutes.

Film Council Elects

At the recent meeting of the Better Films Council of East St. Louis, Miss Elsie Clanahan was again elected president. Miss Clanahan founded the Council in January, 1933 and served as president for more than six years. The past year Mrs. Walter A. Renard has served as president.

HERALD PEOPLE



By Staff Photographer

SAM ABERMAN . . . Your name goes through his hands once every week, if you are a subscriber to Motion Picture Herald. Sam runs the addressing department and its mechanisms which put your name on the wrapper of the copy that comes to you. His office is a fortress walled with steel cabinets filled with the thousands upon thousands—about 18,000 active—of metal stencils that list the subscribers. So it figures out, what with subscribers and other circulation activities, Sam handles a matter of just about one million name impressions a year. He is married, lives in Brooklyn and considers baseball at week-end good entertainment. Where he works, up on the Herald's floor of the RKO building, he can see the Hudson highlands and the shipping traffic of the big North River. While the stencils hum through the addressograph, he dreams about sailing away some day on a ship to Everywhere.

Harris and Evens Shifted to Cleveland

Harold W. Evens, manager of Loew's Theatre in St. Louis for the past 11 years, will manage the Loew's State Theatre in Cleveland, it was announced this week, and James E. Harris, publicity director of the St. Louis theatre for seven years, will have charge of publicity and advertising for five Cleveland theatres, working under Charles Raymond, division manager. Rex Williams of Elkhart, Ind., will succeed Mr. Evens, and Wally Heim will replace Mr. Harris.

St. Louis Changes

Harold W. Evens, manager of the Loew theatre in St. Louis for the past 11 years, and James E. Harris, publicity director of the theatre, have been transferred to Cleveland. Mr. Evens will be succeeded in St. Louis by Rex Williams of Elkhart, Ind., and Wally Heim replaces Mr. Harris. In Cleveland, Mr. Evens will manage the Loew State theatre, while Mr. Harris will have charge of publicity and advertising for five theatres working under Charles Raymond, division manager.

Big Four To Aid USO Drive

Paramount, RKO, Twentieth Century-Fox and Warner Brothers, "four of the largest motion picture chains in the country," according to Thomas E. Dewey, national chairman of the United Service Organization, have promised to participate in the forthcoming film exhibitors' drive to be conducted in behalf of USO which is raising funds for recreational outlets for servicemen. The exhibitors' campaign will be held the first week in September, under the auspices of the newly-formed Motion Picture Theatre Committee of USO, headed by Joseph Bernhard, general manager of Warner Brothers Theaters.

In urging cooperation for the drive, Mr. Dewey said, "The success of this effort requires that 12,000 theatres be enlisted within a relatively short period. He urged local USO chairmen to cooperate in lining up theatres for the campaign and in providing workers to assist in the collection of money in the theatres.

A special film will be shown on the screen of houses in the big-four chains during the week of September 1st, to encourage contributions from theatre patrons.

Mr. Bernhard announced last Monday the appointment of A. P. Waxman as director of the campaign for his division. Harry Goldberg, advertising manager of Warner Brothers Theatre Circuit, will be associate director with Mr. Waxman. The drive will be featured as USO Theatre Week.

Jay Emanuel, independent circuit operator and publisher of "The Exhibitor" and Sidney E. Samuelson, business manager of Eastern Pennsylvania Allied, were selected to represent the Philadelphia area in the theatre drive.

Last week, it was reported from Chicago that Warner Theatres there suggested to their employees that contributions for the USO theatre drive amount to "at least two and one half per cent of one week's salary." Warner Theatres quota in the campaign is $700.

N. Y. U. Film Course Set

The New York University School of Education in cooperation with the National Board of Review will again this coming term offer a course on the motion picture. Given by well-known lecturers, the course will cover the artistic, technical, educational and social aspects of the industry and will be illustrated with many interesting and unusual films. The new season's course will be presented from 6:15 to 8:00 P.M. on Thursdays during the year instead of 8:15 to 10:00 P.M. as has been the policy in previous terms.

Beauty Judges Named

Among those from the picture industry invited to serve as judges in the Miss America Beauty Pageant in Atlantic City during the Sept. 1st week are Al Altman, Metro talent director; Vincent Trotta, Paramount art director; and Vyvyvan Donner, fashion editor for 20th Century-Fox Movietone.

Academic Short Completed

Academic Film Co. Inc., has completed the fifth two reel subject, "Our Louisiana Purchase," in its series of American Historical short subjects. The series is being released through Producers Releasing Corp.,

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

ABUSE WON'T DO IT

It's been quite a stretch since this observer has found occasion to finger-point at relations between district manager and manager, between manager and staff. Comment here over the last few years, for the best part has been directed at the harmony and team-work between personnel encouraged by district and theatre heads. It is to be regretted, therefore, that too many protests now reach this desk to indicate that all is far from serene.

Mostly, the complaints have a common form. They stress that too much whipping and too few soft words are used by the bossman in calling attention to errors, easy to correct, or differences in opinion. The alarming thing is that the complaints are general, from independent operations as well as circuits. They blame manager as they do supervisor.

Reasons for the disturbing change in these employer-employee relationships may be many. The wearing strain of war, conditions brought on by the national defense program, tension of consent decree operational changes, for instance, can be offered as causes. Whatever the reasons, the executive—supervisor or manager—must rise above them. That's why he is where he is.

The bossman's big job is to encourage every last bit of effort from his forces. That encouragement is effective only when workers are sufficiently content in their labors to try harder and harder. Whether or not they are depends almost entirely upon the attitude of the higher-up.

It is not sufficient that he be a producing showman well versed in the business of operation. He must be teacher, counselor. He must have tolerance, patience, understanding. And more, he must respect the other fellow if, in turn, he is to earn the respect his position demands.

Every executive does not come by these qualities naturally. But the smart lad will at least learn to take on their outward aspects, if for no other reason than good business in the face of today's rapidly mounting manpower problems.

The defense program and the draft are making deep inroads upon theatre personnel. This is competition that threatens to develop alarmingly unless there is an immediate overhauling of executive viewpoint where such negative conditions exist.

Sharp words, abuse and dictatorial bearing are crippling to morale and profitable operation. The executive who develops hard-hitting, ticket-selling manpower does so with a firm hand. Never a hard one.

In a recent issue, editorial comment was made on the advertising manual put together by Pat McGee for the managers of his Schine Ohio theatres district. It was aimed to assist the boys lacking drill in the fundamentals of newspaper advertising. Immediately, there were requests from the field to this department for copies of the same. So, on a following page, are set down the highlights of what Pat had to say on the subject.

There is a continuous search among theatremen for information to help them do a job. Most frequently, the Round Table is where they find it.

TELL 'EM AGAIN, AGAIN

Though the cooling plant at the Des Plaines, in Des Plaines, Ill., is well advertised, Manager Joe Feulner seized upon the recent heat wave to do an extra selling job on behalf of his air-conditioning. The Round Tabler blanketed the vicinity with window and pole cards, redecorated the front and lobby, planted feature "cool" publicity in the papers. The campaign proved well advised, according to audience reactions noted by the theatreman.

Too many managers, inclined to take for granted the virtues of the cooling plant, fail to follow-through in keeping this ticket-selling inducement impressed upon the public. Air-conditioning today is universal. Everyone has it. The manager must shout more often and louder in the process of pointing to his.

▽ ▽ ▽

FOR theatremen in resort country not yet privy to the slant, cheerfully recommended is the card promotion offered by the Warner men of Sheboygan, Wis., and reported by Marlowe Conner. Carrying theatre copy on one side, reverse of the card is given over to a road map showing the encircling countryside and numbered roads leading right to the circuit's Sheboygan theatres.

A-Mike Vogel

Round Table In Pictures



For "Stars Look Down" at the N. Y. Criterion, publicist Phil Laufer erected seven-foot shatterproof steel tank out front. Inside tank was depicted gripping scene from picture in which group of men are trapped in a mine and engulfed by avalanche of water. Centric pump sent rush of water over figures.

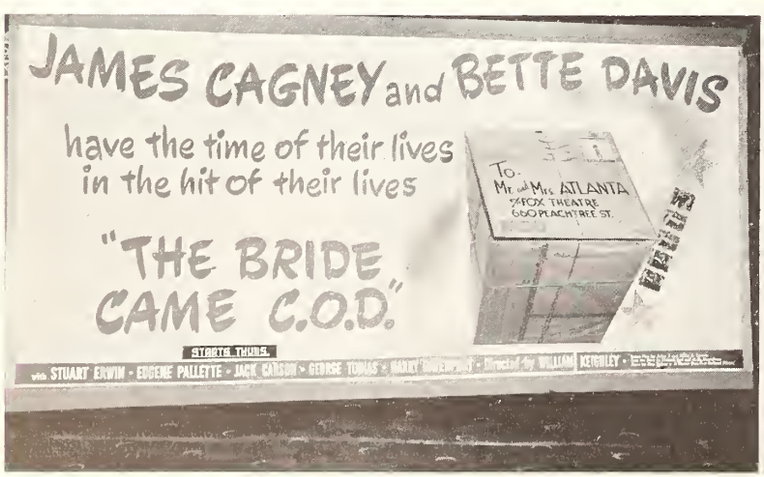




Self-explanatory was Sam Gilman's lobby gag at Loew's, in Harrisburg, consisting of artificial apple tree. Alongside was card with copy reading: "Adam and Eve, they met under this tree, but Gable and Russell, They Met in Bombay."

Mimature stage display was created by Lou Cohen in lobby of Loew's Poli, Hartford, to sell summer attractions. Doors swung open by concealed motor and interior lit showing off star heads, etc.

Unusually attractive animated display was arranged for "Bride Came C.O.D." by Tommy Read at the L&J Fox, Atlanta. Box was mechanized to open and close, photo at right shows result when box was opened.





Dollar Bill Stunts Build 'Dollar Baby'

Circulation of real United States currency is being stimulated these days in money promotions put across by Round Tablers on "Million Dollar Baby," currently reported being "dollar" tieins from Charlie Carden, at the Interstate Hollywood, in Fort Worth, Texas, and from Ed Dunn, at the Tri-States Paramount, in Des Moines.

Carden hooked a "lucky buck" search on the date with the local *Press* for six days of front-page, the opening day cracking a five-column break. Readers were invited to look for dollars with certain serial numbers, the numbers carried prominently in each day's story. Those coming in possession of the "lucky bucks" were asked to bring them to a designated bank where they would be "bought" for five dollars a piece.

On each of the five days, the paper put two new dollars in circulation through one of the staff, the serial numbers included in the daily story of the search. When any of the "lucky-bucks" were turned into the bank, their numbers were publicised as were the numbers of the dollars still in circulation. The picture tiein was stressed each day with mention of the attraction, theatre and theme of the picture which inspired the promotional activity.

Sells Dollars for 50 Cents

Folks in Des Moines were not at all skeptical of bargain prices for real money, as discovered by Ed Dunn in offering dollar bills for fifty cents as his buildup for "Million Dollar Baby." The Tri-Stater had the manager of a nearby five-and-ten recommend one of the sales girls who had looks, nerve and a "gift of gab." The girl selected agreed to peddle the dollars on a downtown corner during rush hour, and Dunn tipped off the newspapers, who went for the stunt with three-column shots and stories.

Wearing chest banners reading: "I'm a million dollar baby. Buy a dollar for 50 cents—no tax," the girl found ready takers in the traffic-stopping crowds which bought up her wares in a few minutes.

"LET'S HEAR FROM YOU"

Report on Star Marriage Lands Page One on "Bombay"

Since Waterbury, Conn., is Rosalind Russell's home town, the recent report by Jimmy Fidler that the star was to wed proved an ace break for Ed Fitzpatrick, since the local papers broke the story and photo of Miss Russell on page one coincident with the run of "They Met In Bombay" at Loew's Poli, the attraction and theatre included in the yarn with appropriate tiein credits.

For his advance, Fitz featured a full co-op page published on opening day, the streamer at top illustrated by scene shot from the picture calling attention to gift values offered by participating merchants for local boys in service. To insure reader attention, the Loew-man offered guest tickets to readers reassembling cutout pieces of a Gable photo in the different ads. He also planted the four-column "Eyes Have It" portfolio pictorial strip.

LAST MOMENT "FLASHES"

To tap potential business among thousands of tourists on behalf of "Billy the Kid" at the United Artists, Los Angeles, Tom Soriero tied the Automobile Club of Southern California to a theatre exhibit of the famed Wheeler Illuminated Photo-Scenic transparencies, by promoting the Club to advise visiting motorists to take in the display, entitled "The Call of the Open Road." Since the transparencies were of actual scenic shots throughout that sector, the tiein was made so that tourists, calling at the Club, would be guided to the theatre to get a closeup of the various points of interest.

Soriero gave over his entire lobby to the showing, selecting scenes fitting the background of the picture, which was duly credited in the posters and other publicity. Further advertising was had at Club headquarters with 40 by 60's, and through other of the transparencies planted in windows of leading steamship and railroad offices. Excellent breaks were had in the papers and announcements made over four stations.

ABBOTT PROMOTES CITY BLACKOUT TO PLUG "WINGS"

Selling the Mayor, the local power company and other civic heads of Georgetown, Ohio on the value of a citywide "blackout" to support national defense, Manager J. Harry Abbott, of the Grant, and a member of the National Motion Picture Committee, arranged the sensational exploitation to take place on the night before his opening of "I Wanted Wings", the picture credited in the publicity for inspiring the promotion. Public address system set up in the court house tower broadcast airplane sound effects record and when the siren sounded for the blackout, all lights were turned off while the plane record was brought up to full volume. Aerial bombs spotted around town were fired off for added effect and at the end of the blackout, Abbott spoke over the p.a. urging support of the defense movement and getting in a strong plug for the picture.

Front page stories carried full instructions to the public on blackout procedure and in addition the Mayor issued a proclamation also carried in the dailies, the picture and theatre emphasized in all the breaks.

"THE BRIDE CAME C.O.D."—BY TAXI FROM NEW YORK

As related by the two-column story and cut in the Philadelphia *Daily News*, forwarded by Ev Callow, it seemed that a local girl—curiously enough named Bette—went to New York for a short trip the day before her marriage. It also seems that the girl's pocketbook was stolen, her predicament finally solved by persuading a taxi driver to drive her back to Philadelphia, "collect". The prospective bride then wired her boy friend to meet her at the City Hall and that she was coming "C.O.D." The story finished by noting that, after the wedding, the newlyweds saw "The Bride Came C.O.D." at Warners' Stanley.

RENO SELLS NEW STAR TO BUILD ONE-DAY DATE

Noting that a number of reviews on "Cowboy and the Lady" had praised George Montgomery, the male lead, Manager John C. Reno sold his one-day date at the Westbury, Westbury, Long Island, with a campaign aimed to plug Montgomery to the distaff side. This was done principally with a trailer headed "Girls, Girls", copy stressing the introduction of a "new heart beat" and inviting the women to "drop him a line" after seeing the picture. To further the buildup, Reno deleted all scenes in the prevue trailer in which Montgomery appeared with the exception of one closeup for identification. Success of the theatreman's efforts was evident in the business for the day which he reports doubled normal receipts.

SAUNDERS DISCOVERS LOCAL "BARNACLE BILL"

For communities situated on water and supporting commercial fishing, Matt Saunders reports a "space-stealer" which aided the advance on "Barnacle Bill" at Loew's Poli, Bridgeport. Saunders went down to the docks and when he discovered a local fisherman said to be a double for Wally Beery, the theatreman sold the local Times-Star on a four-column spread showing the double and his crew unloading the day's catch, plus another shot of the boys at a local bar refreshing themselves after the job was done. The accompanying caption of course tied in the theatre and picture, thus given a local angle which Matt feels was of assistance in "spreading the word."



WIN WITH

TWO-WEEKS !
ALL EXPENSES PAID !
Winter or
Summer

TEN VACATION TRIPS TO SUN VALLEY!

FOR THE FIVE SHOWMEN WHO DO THE BEST COMBINED PROMOTION IN THEIR LOCAL COMMUNITIES OF "SUN VALLEY SERENADE," THE 20th CENTURY-FOX PICTURE, AND SUN VALLEY, THE FAMED IDAHO RESORT!

SHOWMANSHIP!

As an incentive to all theatre managers and advertising men, 20th Century-Fox is offering TEN SUN VALLEY VACATION TRIPS to five winners – two trips to each winner – in a great showmanship contest!

The awards will be made for the five best local campaigns combining promotion of "SUN VALLEY SERENADE"—the 20th Century-Fox picture starring Sonja Henie and John Payne with Glenn Miller and his Orchestra—AND SUN VALLEY, the glamorous American vacationland!

The contest is to be judged strictly on the merits of your advertising, publicity and exploitation. And by participating you will be cashing in on 20th's tremendous UNION PACIFIC TIE-UP FOR "SUN VALLEY SERENADE"!

Get a copy of the special press-book supplement describing this contest and tie-up at your local 20th Century-Fox Exchange. Read the complete details. Remember that campaigns do not necessarily have to be based on material in the press-book—original ideas are encouraged. And get started NOW!



CONTEST RULES

1. The contest is open to all theatre managers and advertising men in the United States whose theatres play "Sun Valley Serenade."
2. Prizes will be awarded for the five best campaigns which combine promotion of "Sun Valley Serenade," the 20th Century-Fox picture, and Sun Valley, the resort.
3. Ten all-expense two-week vacation trips to Sun Valley, Idaho, will be awarded to the five winners. Two trips will be awarded each winner and may be taken either winter or summer.
4. Judges will be: Maurice Kann, Editor of "Boxoffice"; Charles Lewis, Publisher of "Showmen's Trade Review"; Sam Shain, Editor of "Motion Picture Daily"; Jay Emanuel, Publisher of "Exhibitor"; A-Mike Vogel, Editor of Managers' Round Table Section of "Motion Picture Herald"; John Flinn, of the editorial staff of "Variety"; Jack Alicoate, Editor and Publisher of "Film Daily". Decisions of the judges shall be final.
5. Prizes will be awarded strictly on the merits of the advertising, publicity and exploitation campaigns, regardless of the size of communities.
6. In the event of ties, duplicate prizes will be awarded.
7. Contest begins August 29, 1941 and continues to and including November 15, 1941. The contest applies to all "Sun Valley Serenade" engagements opening within this period.
8. All entries must be postmarked no later than midnight, November 15, 1941.
9. All material should be placed in books. Campaign books will not be returned and no responsibility is assumed for entries.
10. Entries must be sent to "Sun Valley Serenade" Contest Editor, 444 West 56th Street, New York City.

70 WIN FORTNIGHTERS

Judging for the third preliminary Fortnight period of the Third Quarter Quigley Awards finds appointments voted to 70 efforts, a total comfortably in keeping with the numbers listed by aspiring theatremen since the beginning of the 1941 Competitions. Who they are and from where are set down below.

J. HARRY ABBOTT
Grant, Georgetown, Ohio

GEORGE BALKIN
Vernon, Philadelphia, Pa.

STANLEY BENFORD
Colonial, Philadelphia, Pa.

BOB BEREZIN
Elgin, Ottawa, Ont., Canada

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

AL BLASKO
Parthenon, Hammond, Ind.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

ROBERT BUSCH
Jeffery, Chicago, Ill.

EV CALLOW
AL REH
Warners, Philadelphia, Pa.

IRVING CANTOR
Palace, Syracuse, N. Y.

C. E. CARDEN
Hollywood, Fort Worth, Tex.

LOU COHEN
Loew's Poli, Hartford, Conn.

CLAYTON CORNELL
Schine's State, Tupper Lake, N. Y.

JACK COTTER
Colonial, Erie, Pa.

MARLOWE CONNER
Sheboygan, Sheboygan, Wis.

A. D. DEASON
Liberty, Tyler, Tex.

FRANCIS DEERING
HOMER McCALLON
Loew's, Houston, Tex.

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DI PESA
Loew's, Boston, Mass.

E. M. DOWLING
Capitol, Pittsfield, Mass.

ED DUNN
Paramount, Des Moines, Ia.

PETE EGAN
Palace, Calgary, Alta., Canada

BILL ELDER
Loew's, Indianapolis, Ind.

FRANCIS J. FAILLE
Paramount, North Adams, Mass.

RICHARD FELDMAN
Schine's Paramount, Syracuse, N. Y.

JOE FEULNER
Des Plaines, Des Plaines, Ill.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

SAM FITZSIMMONS
Strand, Van Wert, Ohio

JACK FLEX
Schine's Keith, Syracuse, N. Y.

FRANCIS GILLON
LeClaire, Moline, Ill.

FLOYD GREY
Avenal, Avenal, Calif.

JOHN HAMILTON
Brandon, Brandon, Vt.

JOHN HEFLINGER
Lafayette, St. Louis, Mo.

GEORGE D. IRWIN
Paramount, Grand Forks, N. D.

KAL KALBERER
Switow's Indiana, Washington, Ind.

GEORGE KRASKA
Fine Arts, Boston, Mass.

GEORGE LABY
Victory, Holyoke, Mass.

JOE LUTER
Grand, Fitzgerald, Ga.

JACK LYKES
Loew's Valentine, Toledo, Ohio

EDWARD MAY
Schine's Russell, Maysville, Ky.

HIRAM MEEKS
Ritz, Russellville, Ark.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

J. K. O'DONNELL
Haines, Waterville, Me.

RICHARD PEFFLEY
State, Danville, Ky.

CARMON PHILLIPS
Onate, Belen, N. Mex.

S. E. PIERPOINT
Paramount, Rio de Janeiro, Brazil

CHARLES PINCUS
Utah, Salt Lake City, Utah

LES PRESTON
Capitol, St. Thomas, Ont., Canada

KEN PRICKETT
Long-Griffiths' El Rancho
Victoria, Tex.

HARLAND RANKIN
Centre, Chatham, Ont., Canada

JIMMIE REDMOND
Bonham, Fairbury, Neb.

CARL ROGERS
Loew's Granada, Cleveland, Ohio

HARRY ROSE
Globe, Bridgeport, Conn.

N. H. RUBIN
Poli-Bijou, New Haven, Conn.

C. A. SKELLY
New Lamax, Wilmington, Ohio

DAVID R. SABLOSKY
Norris, Norristown, Pa.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

FRANCIS B. SCHLAX
Kenosha, Kenosha, Wis.

HAROLD SEIDENBERG
Earle, Philadelphia, Pa.

WILFORD N. SKLAR
Roxy, Clearfield, Pa.

H. F. SLITER
Glove, Gloversville, N. Y.

CLYDE SMITH
Paramount, Hot Springs, Ark.

ED SNIDERMAN
RKO Proctor's, Newark, N. J.

THOMAS D. SORIERO
United Artists, Los Angeles, Cal.

ARNOLD STOLTZ
Avon, Utica, N. Y.

HAROLD H. THOMAS
Fulton, Fulton, Ky.

HERSCHEL A. WHEELER
Pace, Gordon, Neb.

WILLIAM E. YURASKO
Sedgwick, Philadelphia, Pa.

Florida Visitors Told about 'Moon'

Exploitation coverage on "Moon Over Miami" is widespread according to reports from the field, with Marlowe Conner at the Sheyboygan, in Sheboygan, Wis., as an instance, making a direct tieup with the folks in his town who visited in Florida during the past year. With the cooperation of the personal column editor of the *Press,* who made up a list of over 100 families who had wintered in the south, Conner mailed a postcard with a hand-written message with copy along these lines:

"When you were in Florida, you undoubtedly had a lot of fun, well, you're going to have a lot more fun when you see," etc., etc. The snapper of the idea was the curiosity caused among the recipients who wondered how the theatreman knew they had wintered in Miami.

For the same date in Kenosha, Wis., at the Kenosha, Francis B. Schlax featured a number of stunts having to do with bathing beauties, using the girls in the theatre and also around town. Starting ten days ahead, the girls in swim suits and carrying white-lettered bags posed on a blacked-out stage. When the special intermission trailer was thrown on the screen, the girls were picked up with spots from the booth.

"LET'S HEAR FROM YOU"

Jitterbugs Cavort on Street For Feldman's "Dance Hall"

Leaning heavily on the dance angles for "Dance Hall" at the Paramount, in Syracuse, Dick Feldman worked out a street stunt with a young couple dressed in jitterbug outfits making the downtown district during rush hours. Wearing banners selling the show, the youngsters every now and then would break into a few fast steps, repeating this as the occasion warranted to curious crowds.

For dance hall attention, Feldman sent cards around prescribing the picture and on the night before opening promoted a dancing contest at leading academy with prizes of guest tickets. Based on the book, "Giant Swing," the date was sold to bookstores and libraries with tiein copy.

"LET'S HEAR FROM YOU"

Trousseau Contest Featured By Flex on "Bride Came COD"

Continuing his successes with contests on various dates, Jack Flex at the Keith, in Syracuse, sold "The Bride Came C. O. D." with a bride's trousseau contest in one of the papers, which invited readers to submit lists of wearing apparel for a bride about to go on her honeymoon. It was required that the articles be selected from among the ads appearing in the classified and advertising sections of the paper.

Flex also pointed the fashion background with newspaper layouts of Bette Davis in summer sports wear. This slant was promoted in a number of leading stores and for the information of males interested in what the well-dressed man was featuring, the Schiner planted star stills of Jimmy Cagney wearing new season's hats.

On Newspaper Advertising In the Smaller Situation

Round Tabler Gives Suggestions Aimed for Theatremen Lacking Basic Training

by PAT McGEE
District Manager, Schine Ohio Theatre

We noted recently there had been a decided acceleration in the advancement of younger men to the positions of Assistant Managers and Managers. It became quickly apparent these men had somehow not been given the basic training in the preparation of newspaper ads—they lacked drill in the fundamentals—so we started an intensive effort to supply this information.

Among other things we set forth as simply as possible the basic rules of writing ads and the reasons for them.

Most managers have the correct thought that their ads must tell what, where, when, and how much, but if that was all we needed, we could restrict our copy to about two inches of space a day and confine ourselves to a directory service only.

Ads Should "Make a Sale"

The fact that we try to make a layout and carry some sort of copy proves that we are also trying to sell those who casually stumble into our copy; to make a customer out of a reader who isn't thinking about going to a theatre. To do this requires plenty of thought, both about the illustration you need, the copy you use, and the ease with which the message is read and understood.

Indeed, we can do even more, make our copy stand out on the page. Literally reach out and drag the reader's eye right to our space. If the thought is right and the illustration appealing you can then make him curious about the program to the final thought of wanting to go to the show. In short, to make a Sale.

Advocates Plenty of White Space

We have seen as many as eight different mats in a single ad creating so much clashing of lettering, of reverses and illustration, as to make an ad that actually repels the eye. The manager simply followed the course of least resistance. He had the mats, so he used them and saved himself a little work, completely overlooking the fact that if everything in an ad is emphasized the net result can only be that nothing will have emphasis. When you appeal to the sense of hearing you change the tone of your voice for emphasis. In appealing to the eye you must arrange black against white and large against small.

A point most men never consider is that the artist who make the ads in the pressbooks designs each, even to the midgets, with the sole purpose of attracting attention as an individual ad. They contemplate their ad in the light of what it must compete with on the rest of the page.

Small communities, denied the use of engraving plants and without the services of an artist, have still a powerful aid—"white space." White space, used intelligently, will make even poor copy at least attractive to the eye. Like an island in the ocean, a bit of white space stands out from the dull gray sea of the balance of the page. That doesn't mean that you need simply to buy gobs of space and leave most of it blank. Usual space will serve very well if you'll learn to balance your copy and not to fill every bit of space with type. Learn to use guide lines to keep your copy condensed within certain limits. If you letter without guides you'll find your copy filling the available space, a course which the compositor is certain to follow when he sets up your ad, since he can only do what you indicate.

Many mediocre ad writers get very good ads because they are on friendly terms with their composing-room ad men, who take an interest in the ads of the theatre, and follow copy closely or even make suggestions on how to improve the layouts. Then some managers can't write their instructions on the copy but can explain what they're trying to get, and the ad-alley men remember when they work on the copy.

Experience has shown certain things which are very helpful in improving newspaper ads and a number are listed above.

McGee Ad "Do's" and "Dont's"

Get a book, or proof sheets, of the type faces available in your local newspaper plant so you can select your own type faces for contrast. Don't overdo this: simply mark the type face you want for the catchlines or titles, leaving the size to the compositor's option. Emphasize what is important; the mechanical department will follow.

▽

Prepare copy several days in advance for composing room so it can have plenty of time to work on it. You can then have your proofs a day or so ahead of publication. Most sloppy and incorrect ads come from haste in composition.

▽

It is helpful to write out all the copy you intend to use before you even attempt to make a layout. That way you'll have firmly in mind what you want to say and the sales points which you want to emphasize most.

▽

Lay out your copy, using but a single illustration in the ad. When the exception demands a second illustration, try to select one that won't conflict with the other.

Balance up your copy, using white space to make a border between it and the rest of the ads on the page. After making your outline of size ad is to occupy, draw a light border inside and all around. Set all copy and illustrations inside this smaller layout and you will always have white space.

▽

Never be afraid to use boldface type for the title of your picture in preference to a title in a mat which you have to squeeze into your space. A good Gothic type is almost always more readable than some fancy lettering. Stay away from too many capital letters in an ad.

Don't hesitate to have a large mat cast and mortise off just the part that you need for your ad. The mechanical department can do wonders in this way, even to the extent of setting up off-angle boxes.

▽

Large heads as illustrations are usually better than action scenes, for a number of reasons: People like to look at other people. Star heads are quickly recognizable and thus help sell at a glance. They usually reproduce much better in the newspaper, and they are more easily handled in a layout.

▽

Always make notes on the various items each ad must carry before you start your layout. A good habit is to make a rough quick pencil sketch of the layout you have in mind before you paste down your illustration; thus you can move the illustration around and decide how it balances best while keeping proper emphasis for your copy.

▽

A single forceful word as a catchline is always effective but, if you can't find anything suitable, keep your catchline down to a few words which convey a meaning, and keep all copy to a minimum. Try to make your copy have some connection with your illustration so the whole thing tells a story.

▽

Scan the ads in your out-of-town newspapers, particularly your big metropolitan dailies, and save every ad for filing you find that looks good or which has a different sales slant.

▽

A good general rule is to use a "sig" cut one column smaller than your layout—a single-column "sig" in a two-column space, etcetera.

EXPLOITATION BRIEFS FROM A-FIELD

For his "Captain Marvel" serial at the Lafayette, in St. Louis, Mo., Manager John Heflinger mailed cards to all boys and girls who had registered from a previous serial. Spaces were run for each chapter and to all kids attending 11 consecutive shows, guest tickets went for the final. In addition, John promoted soft drinks for all.

▽

Peep-show angle was used for "Topper Returns" lobby display by Bill Johnson at Smalley's, in Dolgeville, N. Y. Door had copy lettered on it reading: "Look. Where is the lady when Topper Returns." On inspection, folks saw planted againt black background hat, gloves, legs and shoes.

▽

For his Flag Day Matinee party at the Schine State, in Tupper Lake, N. Y., Clay Cornell decorated his front, marquee, lobby and stage with flags and bunting. Speaker was secured from the Legion Post to talk to the kids, the National Anthem was sung and the Pledge of Allegiance was given to open the festivities.

▽

The old telephone stunt, with a novel twist, was employed by F. R. Jackson, St. Mary's, St. Mary's, Pa., for "They Met in Bombay." Members of his staff made phone calls to local residents, and those able to tell him exactly what picture was playing at his house received guest tickets.

▽

Since the murder committed in "Trial of Mary Dugan" was committed by a left-handed person, Les Campbell at the Strand, in Trail, B. C., tied this sequence into a lobby contest. Left-handed customers were invited to sign their names in a book provided for that purpose, while Les offered ten dollars in cash to one of the lucky "signers." Papers picked up the stunt and gave it daily breaks.

▽

Contest in conjunction with 15-minute radio program was run in connection with opening of "Philadelphia Story" at the Capitol, in St. Thomas, Ont., with Manager Les Preston offering guest tickets to those who could name as many picture titles as possible that the stars of "Story" had appeared in. Numerous stores came through with attractive window displays and special deluxe heralds were printed and distributed well in advance.

▽

Ahead of "Philadelphia Story" at the Palace, in Antigo, Wisconsin, H. R. Simons printed up a letterhead, top of which carried cut of Hepburn, Grant and Stewart, side featuring title, complete cast and playdates. Body of letter called attention to the picture itself. In addition, special envelopes were printed with cut of Grant and copy reading: "There's something very confidential inside."

▽

Plenty of picture and publicity breaks were grabbed off by Jack Harris, manager of the Affiliated Circuit's Avenue Theatre, Philadelphia, in inviting 39 selectees and the entire district draft board to preview "Buck Privates."



Tying in the "V" for victory movement to the date on Underground at the Fox Theatre, in Philadelphia, Ev Callow put out folder, front cover of which is here reproduced to note how tiein was made.

For the recent booking of the Louis-Conn fight pictures, George Rabb at the Phillips Theatre, in Springfield, Mass., posted copies of wire received from his general manager relative to the pictures, on store windows around town.

▽

In connection with the reissue of "The Champ" at the Royal, in Enid, Okla., Roy T. Shield planted two large barrels in his lobby filled with envelopes addressed to the theatre. Copy alongside read: "Look two big barrels of requests received by us asking for the return of 'The Champ.' You asked for it; here it is." Caricature cutouts of Beery and Cooper were also featured.

▽

To usher in his "Flying G Men Club" at the Princess, in Edmonton, Canada, F. Tickell had printed and distributed lucky numbered membership cards. Kids were instructed to attend all chapters at the last of which an air force outfit was presented to the holder of the lucky number.

PLANTS CREDIT LINE IN DAILY CARTOON

Hooking his campaign on "Blondie in Society" to the popular "Blondie" comic strip in the Cincinnati Enquirer, E. V. "Dinny" Dinerman, RKO divisional ad head, was able to land a daily credit line alongside the cartoon title for a week ahead and during the run of the picture at the RKO Keith.

Tying up with local restaurant, Marietta McCartney for "A Woman's Face" at the Jefferson, in Punxsutawney, Pa., promoted distribution of heralds which carried jig-saw scene still puzzle, guest tickets going to those cutting out pieces and assembling them correctly. Theatre and restaurant ad were included. In addition Mrs. McCartney recently held a cooking class on her stage through cooperation of local store, refrigerator was awarded and baskets of groceries promoted as extra prizes.

▽

With a local merchant continually running the same type ad, Jim McDonough at the Grand, in Galt, Ontario, approached him with the idea of supplying cuts and movie copy to brighten the ads. Merchant fell for the idea immediately and now Mac gets in plugs for his current and forthcoming attractions.

▽

Teaser heralds with the words "Guess Who?" on the front page were distributed by D. M. Dillenbeck at the Rialto, in Bushnell, Ill., to sell "Ridin' on a Rainbow." Inside spread carried cut and picture copy, back page devoted to restaurant ad suggesting that folks go there after the show. Store came through for part of printing and distribution cost in exchange.

▽

Guessing the weight of a huge bin of tobacco in a local smoke shop window was one of the highlights of the "They Met in Bombay" campaign executed by Dave Boyd, Cabrillo, San Pedro, Cal. Guest tickets were awarded the men guessing nearest the correct weight.

▽

For the appearance of George McCall's Revue at Warner's Columbia, in Erie, Pa., Round Tabler John Schultz landed top streamer of newspaper movie page in addition to scene mat and stories. McCall was interviewed over WLEU opening day, in addition the radio commentator appeared as guest speaker at the Lyons Club. Jumbo window cards were distributed as were heralds well in advance.

▽

Pinch-hitting for manager Roland Haynes, recuperating from a serious appendectomy, assistant Nat Warshaw, of Warners' Keystone Theatre, Philadelphia, promoted a guessing contest for "Strawberry Blonde." Contestants were invited to send in as many words as they could make out of the title.

▽

"Beware! Billy the Kid Is Coming!" was the copy used in a sidewalk stencil plugging "Billy the Kid" by Pat Notaro, Columbia, Sharon, Pa.

▽

Two thousand samples of face powder were distributed by H. L. Stahl, Drake, Oil City, Pa., as part of his campaign for "A Woman's Face."

▽

Running some old film upside down, Robert Bowman, Strand, Ridgway, Pa., appended the message: "If you think this is nutty, wait until you see the Marx Brothers in 'The Big Store.'"

Australians Hit Hard on Datings

That the intensive war activities in Australia have not been allowed to interfere with aggressive theatre exploitation is to be noted in the campaigns arriving from that sector and especially from Sydney, on "Northwest Mounted Police" at the Prince Edward and "Second Chorus" at the State.

On the former, under the guidance of Mel G. Lawton, general manager, and Hermann E. Flynn, Paramount publicity director, the newspaper publicity, in city, country and suburban papers reached a total of over 5000 column inches, a decided accomplishment in the face of rationing of newsprint and paper. The elaborate billing campaign, running from one-sheets to 24's, blanketed the entire area and at the leading beaches, boxkites carrying theatre credits were flown.

At the theatre, special displays were heightened with the addition of girls dressed in Indian costume, the usherettes also costumed accordingly. Radio coverage was featured with special recordings made by Cecil B. DeMille, producer of the picture, and various of the players. In addition, a 15-minute preview of the picture was also broadcast.

"Second Chorus" Dance Featured

Outstanding promotion for the date on "Second Chorus" at the State, Sydney, worked by Ted Lane, publicity director, Greater Union theatres and Hermann Flynn, was a tiein with the city's leading dance hall to have the "Dig It" number in the picture spotlighted and taught at night sessions. This brought heightened interest when hooked up to search advertised by the dance-hall for a partner for Fred Astaire. Winner selected by the audience was awarded a prize of five pounds with extra prizes of cash given in a novelty dance competition and jitterburg contest. Guest tickets were offered in addition and the picture further plugged with a demonstration of the featured dance by the dance-hall professionals.

"LET'S HEAR FROM YOU"

School Dress Designing Class Tied to "Ziegfeld" by Brien

Of no mean proportions was the high school tieup on "Ziegfeld Girl" arranged by Lige Brien at the Belmar, in Pittsburgh, with 140 students of the dress designing class submitting costume designs for the stars in the picture. These were placed in the local Carnegie Library for display purposes two weeks ahead. Highlights of the campaign consisted of entire student body of 3500 pupils marching to the Library to cast their votes for their favorite "Ziegfeld Girl" design. Winners received guest tickets, local dailies coming through with stories and art.

Metal signs with title were planted strategic spots around town, through tieup with local merchant imprinted cellophane bags containing peanuts were distributed copy reading "It's the nuts," etc. Through cooperation of five and dime store, guest tickets were offered to those securing weight cards bearing cut of any star appearing in the picture and four local plants came through by distributing salary checks in imprinted envelopes.

POLICY CHANGE ADS











When it was decided to reduce admissions at the Malco-Fulton, in Fulton, Ky., and to introduce double-features for Friday and Saturday, Manager Harold H. Thomas built an eight-day ad campaign. The first six were one- and two-column teasers, the price and policy changes announced on the last two days. Reproduced here are the teasers used the first five days.

Ackery Gives "Hudson's Bay" Well-Rounded Campaign

By permission of the City Council, the streets within a three-block radius of theatre and the main stem were decorated with flags and shields carrying "Hudson's Bay" copy in connection with that picture's opening at the Orpheum in Vancouver, B. C., as arranged by Round Tabler Ivan W. Ackery. Utilities company decorated theatre block with special design red and green streamer lights. Programs were arranged over CJOR daily for four weeks with special broadcast opening night, which was attended by local dignitaries, including the mayor and government officials. Westminster Regiment band performed out front and on stage, while frontiersmen were on hand to lend color to the festivities. Trappers and Indians also were invited guests of the management.

For his stage presentation, Ackery promoted the Hudson's Bay Choir of 75 voices, while officials of the Hudson's Bay company presented the Mayor with special blankets. The company also constructed a special front for the theatreman designed along the lines of a trading post with two men dressed as trappers on duty. Lobby was also dressed in keeping with fort, trapper dummies, trees.

OBITUARIES

James V. Ritchey, Monogram Founder

James V. Ritchey, a founder of Monogram Pictures, and for more than 30 years connected with the motion picture industry, died at his home at 65 South St., Stamford, Conn., Saturday, August 26th. He was 68 years old.

Mr. Ritchey, who was the father of Norton V. Ritchey, Monogram vice-president in charge of foreign distribution, was founder of the Ritchey Export Corp., and the Ritchey International Corp., film exporting firms, and the Ritchey Lithographing Corp.

Surviving are his wife, Mrs. Bessie Norton Ritchey, and another son, Mr. James V. Ritchey. Interment services were held Tuesday, at the Kensico Cemetery in Westchester.

Willard C. Burgert, Supply Dealer

Willard C. Burgert, an exhibitor and operator of the Amusement Supply Company in Tampa, Fla., until his retirement five years ago, died in that city Sunday, July 20th, after a long illness.

In the early years of motion pictures Mr. Burgert opened a Nickelodeon in Tampa. Under the firm name of Burgert & Ratcliff, they later built the Orpheum, Tampa's first vaudeville house. In connection with his theatres he started selling supplies to other Florida theatres. Later he sold his theatre interests and operated only the supply company.

L. C. Hehl, M.P.T.O. Official, Dies

Louis C. Hehl, secretary of the Motion Picture Theatre Owners in the St. Louis territory, and an exhibitor for many years, died in that city Friday, July 25th at the age of 83.

Mr. Hehl was widely known in the St. Louis area as the foster father of 14 adopted children, all of them orphans. He was formerly a newspaper man and at one time a member of the Missouri legislature.

Calvin Monroe Franklin

Calvin Monroe Franklin, vice president of Columbia Concerts Corp., and husband of Kathryn Meisel, Metropolitan Opera contralto, died Wednesday, July 23rd, in Women's College Hospital, Philadelphia, after an illness of several months. He was 54 years of age. Mr. Franklin was associated with the Hanson Concert Direction, Inc., and the Wolfsohn Music Bureau, Inc., before joining the Columbia firm, until recently a subsidiary of the Columbia Broadcasting System.

M. O. Reilly

Melvin Oliver Reilly, theatre operator for many years in Virginia, Ill., died in that city Tuesday, July 22nd. Mr. Reilly, who formerly operated several theatres at Waterloo, Ia., moved to Virginia, Ill., and operated a string of theatres there. He is survived by a widow and stepson.

Allan Forrest

Allan Forrest, motion picture star of the silent days, and leading man for Mary Pickford and others, died at the Grace Hospital in Detroit, Mich., Friday night, July 25th. He was 55 years old. His wife, Edna Forrest, survives.

Frank Miley

Frank Miley, owner of the Daylight theatre in Saskatoon, Sask., in partnership with Famous Players Canadian, died in Toronto, Saturday, July 26th, following an operation.

Reserve Decision In Clearance Case

Judge Guy K. Bard, in U. S. District Court in Philadelphia, last Friday, July 25th, reserved decision on the motion for an injunction to restrain Columbia Pictures Corp. from booking the New Embassy Theatre in Atlantic City as a first-run house in the Atlantic Avenue zone. Of unusual interest to the trade in this territory because the complaint, a typical case for the arbitration board, was taken instead to court, the injunctive proceeding was initiated last week by Harry L. Waxmann, head of Hacco Theatres, Inc., operating an independent circuit in Atlantic City. Joined as defendants were the Wieland Theatre Co., also an independent circuit that includes the New Embassy Theatre, and the Warner Brothers Theatre Circuit Management Corp. The Warner and Weiland interests operate their Atlantic City houses on a pooling agreement.

A bill of complaint alleges that in its contract with Columbia, the Astor and Hollywood theatres, Waxmann houses, have clearance over all but the first-run house on Atlantic Avenue, and that clearance covers any new houses built in that zone. Weiland's New Embassy, replacing the circuit's dark Embassy Theatre, was opened on June 7th, 1941. Mr. Weiland's Colonial Theatre is the first-run for Columbia on Atlantic Avenue at the resort, Mr. Waxmann's Astor playing seven days after the Colonial and his Hollywood 14 days after the first-run house.

It is alleged that Columbia had booked into the New Embassy "They Dare Not Love" and "She Knew All the Answers," thus making the New Embassy a first-run house on Atlantic Avenue. Since Judge Bard has taken the matter under advisement both pictures are subsequently being shown at the New Embassy. As a result, the plaintiff made a motion to amend its original motion, which sought an injunction only against the two pictures in question, and now asks that its contract be protected on all Columbia bookings. The defendants ask that the motion be dismissed. Judge Bard has promised to hand down his opinion this Friday, August 1st.

William A. Wolff, Western Electric Official, Dies

William A. Wolff, 58, information manager for Western Electric and Erpi, died Thursday night, July 24th, while on a vacation trip in Maine. He had been ill several months at his home in Woodmere, L. I. Surviving are his wife, Dr. Harriette Hart Wolff, and three children.

Mr. Wolff was advertising manager of Western Electric and Electrical Research Products, Inc., from 1929 until he became information manager in 1940. Advertising and publicity for Western Electric sound mation picture equipment were under his supervision from the time sound and talking films were first introduced.

George A. Ranshaw

George A. Ranshaw of the Nortown theatre in Detroit died in that city of a heart attack Wednesday, July 23d. Mr. Ranshaw started with Casino Feature Film Co. as salesman in 1914 and had been connected with the film industry in Detroit ever since, except for a brief period in Chicago as a salesman for Paramount. He is survived by his widow.

Albert E. Brown

Albert E. Brown, former theatre owner in Philadelphia, died Monday, July 21st, at the Presbyterian Hospital, Philadelphia, after a long illness. He was 73 years of age, and until his retirement several years ago, operated the Overbrook and Grand theatres in Philadelphia. His widow survives.

IN COURTS

Second Davis Trial Begins

For the second time in two months, former U. S. District Court Judge J. Warren Davis and Morgan S. Kaufman, former attorney for William Fox, went on trial Monday July 28th, on charges of conspiracy to defraud the United States Government. The indictments grew out of the bankruptcy litigations of William Fox, bankrupt film producer, who pleaded guilty to the same charges. The first trial ended May 29th, when a jury failed to reach an agreement and was discharged. Mr. Fox was a Government witness in the last trial and will again take the stand for the Government.

Judge Hugh D. McLellan, of Boston, is presiding at the trial, in the U. S. district court in Philadelphia.

Before the opening of the sessions, Walter H. Gahagan, Jr., Special Assistant to the U. S. Attorney General, announced that he expected the Government would take at least two weeks in presenting once more its evidence against the two defendants, precluding any possibilities of a short trial. In the first trial, which lasted only ten days, the Government presented its case in five days.

The selection of jurors occupied the court activity the opening day and the Government started its case on Tuesday. William A. Grey, noted Philadelphia criminal attorney, continues as counsel for Judge Davis, with Abe Salsburg, of Wilkes-Barre, Pa., replacing Isador Gainsburg, of New York, in Mr. Kaufman's defense.

William Fox, who has pleaded guilty to the charges and is at liberty under bail pending sentence, was not in court for the opening session, but is expected to appear later in the role of star witness for the Government, as he did previously.

The indictment specifically charges that Mr. Kaufman was the go-between for Mr. Fox and Judge Davis, whereby the jurist borrowed $28,000 from the movie producer before the latter's litigation was in his court for consideration.

Claim Deadline Set

Chancellor W. W. Harrington has set October 1st as the deadline for filing claims by creditors and stockholders against Pacific National Theatres, dissolved Delaware corporation, in the chancery court in Wilmington. The chancellor also set September 15th to hear objections to petitions for fees filed. William H. Foulk, Wilmington attorney, who was named receiver last year for Pacific National, has requested the court for $5,000 in fees and total of $385.03 for expenses in a report submitted to Chancellor Harrington.

Tax Actions Withdrawn

Paramount Pictures on Friday, July 25th, discontinued two suits in the United States district court in New York which had sought a total of $106,100 in refunds from the United States Government. The company had claimed it had paid on behalf of itself and its subsidiaries the sum of $69,600 in 1934 for capital stock taxes and $36,500 in 1933. The suits charged that the tax laws of 1933 and 1934 were illegal and invalid. No reason for the withdrawal of the suits were given.

Plagiarism Suit Dismissed

Judge J. F. T. O'Connor on Wednesday, July 23rd, dismissed on ground of insufficient evidence the $400,000 suit of Juan Igual Montijo against Fox Azteca Film Distribution Co. and others for alleged plagiarism of Mr. Montijo's story, "Viva Madero," in the "Cisco Kid" series.

THE RELEASE CHART

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Down in San Diego....MGM
Dressed to Kill....20th-Fox
Dutch Shoe Mystery....Col
Dynamite Canyon....Mono

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions are printed in Italics.

ELLERY Queen's Penthouse Mystery....Col
Ellery Queen Perfect Crime....Col.
Emergency Landing....Prod

FANTASIA....RKO
Father Takes a Wife....RKO
Father Steps Out....Mono
Federal Fugitives....Prod
Female of the Species....MGM
Flame of New Orleans....Univ
Flight Patrol....WB
Flying Blind....Para
Flying Wild....Mono
Fools of Oesire....Foreign
Footlight Fever....RKD
Footsteps in the Oark....WB
For Beauty's Sake....20th-Fox
Forced Landing....Para
Four Jacks and a Queen....RKO
Frank Buck's Jungle Cavalcade....RKD
Fugitive Valley....Mono

GAMBLING Oaughters....Prod
Gangs All Here....Mono
Gangs of Sonora....Rep
Gay Falcon, The....RKO
Gay Vagabond....Rep
Get Away, The....MGM
Ghost Train, The....Foreign
Girl, A Guy and Gob, A....RKO
Girl Must Live, A....20th-Fox
Glamour Boy....Para
Go West, Young Lady....Col
Great Dictator, The....UA
Great American Broadcast....20th-Fox
Great Commandment, The....20th-Fox
Great Guns....20th-Fox
Great Lie, The....WB
Great Man, The....Univ
Great Mans Lady, The....Para
Great Swindle, The....Col

HANOS Across the Rockies....Col
Harmon of Michigan....Col
Hello, Sucker....Univ
Hellzapoppin'....Univ
Henry Aldrich for President....Para
Here Comes Happiness....WB
Here Comes Mr. Jordan....Col
Here Is a Man....RKO
Her First Beau....Col
Her Jungle Mate....Para
Highway West....WB
Hit the Road....Univ
Hold Back the Dawn....Para
Hold That Ghost....Univ
Honky Tonk....MGM
Hoosier Schoolboy....Mono
Hot Spot....20th-Fox
Horror Island....Univ
House of Mystery....Mono
How Green Was My Valley....20th-Fox
Hurricane Smith....Rep
Hurry, Charlie, Hurry....RKD

ICE Capades of 1941....Rep
I'll Wait for You....MGM
In Old Cheyenne....Rep
In Old Colorado....Para
In the Navy....Univ
International Lady....UA
Invisible Ghost....Mono
It Happened to One Man....RKO
I Wanted Wings....Para
I Was a Prisoner on Devil's Island....Col

JUNGLE Book....UA

KANSAS Cyclone....Rep
King of Dodge City....Col
King of the Zombies....Mono
King of the White Elephant....St. Rts
Kings Row....WB
Kipps....20th-Fox
Kiss the Boys Goodbye....Para
Kisses for Breakfast....WB
Knockout....WB-FN
Kukan....St. Rts.

LADIES in Retirement....Col
Lady Be Good....MGM
Lady Eve, The....Para
Lady from Cheyenne....Univ
Lady from Louisiana....Rep
Lady Scarface....RKO
Las Vegas Night....Para
Law of the Range....Univ
Law of the Tropics....WB
Law of the Winchester....Col
Law of the Wolf....St. Rts
Let's Go Collegiate....Mono
Life Begins for Andy Hardy....MGM
Li'l Louisiana Belle....Mono
Little Foxes, The....RKO
Lone Rider in Frontier Fury....Prod
Lone Rider in Ghost Town....Prod
Lone Wolf Takes a Chance....Col
Look Who's Laughing....RKO
Louisiana Purchase....Para
Love Crazy....MGM
Love on the Dole....Foreign
Lydia....UA

MAD Emperor, The....Foreign
Mail Train....20th-Fox
Major Barbara....UA
Maltese Falcon, The....WB
Man at Large....20th-Fox
Man from Montana....Univ
Man Hunt....20th-Fox
Man Made Monster....Univ
Manpower....WB
Man Who Came to Dinner....WB
Man Who Lost Himself, The....Univ
Married Bachelor....MGM
Marry the Boss's Daughter....20th-Fox
Masked Rider....Univ
Mata Hari....MGM
Medico Hits the Trail....Col
Medico of Painted Springs....Col
Meet John Doe....WB
Melody for Three....RKD
Men in Her Life, The....Col
Men of the Timberland....Univ
Men of Boys Town....MGM
Mexican Spitfire's Baby....RKO
Million Dollar Baby....WB
Miss Polly....UA
Mob Town....Univ
Model Wife....Univ
Moonlight in Hawaii....Univ
Moon Over Miami....20th-Fox
Mr. Bug Goes to Town....Para
Mr. District Attorney....Rep
Mr. Dynamite....Univ
Mountain Moonlight....Rep
Murder at the Baskervilles....Foreign
Murder by Invitation....Mono
Mutiny in the Arctic....Univ
My Life with Carolina....RKO
Mystery Ship....Col

NAVAL Academy....Col
Navy Blue and Gold....MGM
Navy Blues....WB
Nevada City....Rep.
New Orleans Blues....WB
New York Story....MGM
New York Town....Para
New Wine....UA
Niagara Falls....UA
Night of Horror....Mono
Night of January 16th....Para
Nine Lives Are Not Enough....WB
No Greater Sin....St. Rts
North from the Lone Star....Col
Nothing but the Truth....Para
Nurse's Secret....WB

OBLIGING Young Lady....RKO
Officer and the Lady....Col
One Foot in Heaven....WB
Once a Crook....20th-Fox
One Night in Lisbon....Para
Our Wife....Col
Outlaw, The....20th-Fox
Outlaws of the Rio Grande....Prod
Out of the Fog....WB-FN
Outlaw Trail....RKO

PALS of the Pecos....Rep
Panama Hattie....MGM
Paper Bullets....Prod
Parachute Battalion....RKO
Paris Calling....Univ
Parson of Panamint, The....Para
Passage from Hongkong....WB
Penalty, The....MGM
Penny Serenade....Col
People vs. Dr. Kildare....MGM
Pepe Le Moko....Foreign
Pimpernel Smith....Foreign
Pioneers, The....Mono
Pirates on Horseback....Para
Pittsburgh Kid, The....Rep.
Playmates....RKO
Poison Pen....Rep
Pot O' Gold....UA
Power Dive....Para
Prime Minister, The....WB
Prisoner of Zenda....UA
Private Nurse....20th-Fox
Professor Mamlock....Foreign
Puddin' Head....Rep

QUIET Wedding....Univ

RAGE in Heaven....MGM
Rags to Riches....Rep
Raiders of the Oesert....Univ
Rawhide Rangers....Univ
Reaching for the Sun....Para
Reap the Wild Wind....Para
Redhead....Mono
Reg'lar Fellers....Prod
Reluctant Dragon....RKO
Remarkable Andrews, The....Para
Repent at Leisure....RKO
Return of Daniel Boone....Col
Richest Man in Town....Col
Ride 'Em Cowboy....Univ
Riders of the Purple Sage....20th-Fox
Ride On Vaquero....20th-Fox
Riding the Wind....RKO
Ridin' The Cherokee Trail....Mono
Ringside Maisie....MGM
Road to Zanzibar....Para
Roaring Frontiers....Col
Roar of the Press....Mono
Robbers of the Range....RKD
Rookies on Parade....Rep
Round Up, The....Para
Ruggles of Red Gap....Para

SAOOLEMATES....Rep
Saddle Mountain Roundup....Mono
Saint's Vacation....RKO
San Antonio Rose....Univ
Scattergood on Broadway....RKO
Scattergood Pull the Strings....RKO
Scotland Yard....20th-Fox
Secrets of the Wastland....Para.
Sea Wolf, The....WB
Sergeant York....WB
Shadows on the Stairs....WB-FN
Sheik of Buffalo Butte....Para
She Knew All the Answers....Col
Shepherd of the Hills....Para
Sheriff of Tombstone....Rep
Shining Victory....WB
Shot in the Oark....WB
Sign of the Wolf....Mono
Silver Stallion....Mono
Sing Another Chorus....Univ
Singapore Woman....WB
Singing Hill, The....Rep
Sis Hopkins....Rep
Skylark....Para
Sleepers West....20th-Fox
Small Town Deb....20th-Fox
Smiling Ghost, The....WB
Smilin' Through....MGM
Son of Oavy Crockett....Col
South of Panama....Prod
Soviet Frontiers on the Oanube....Foreign
Spare a Copper....Foreign

Spellbound ..... *Foreign*
Strange Alibi ..... WB-FN
Stars Look Down, The ..... MGM
Stick to Your Guns ..... *Para*
Sullivan's Travels ..... *Para*
Sumatra ..... *Univ*
Sundown ..... *UA*
Sunny ..... RKO
Sunset In Wyoming ..... Rep
Sun Valley Serenade *20th-Fox*
Swamp Water *20th-Fax*
Sweater Girl ..... *Para*
Sweet Sixteen ..... *Mono*
Sweetheart of the Campus ..... Col
Swing It Soldier ..... *Univ*

TANKS a Million ..... *UA*
Tarzan's Secret Treasure ..... *MGM*
Texas ..... *Col*
Texas Marshal, The ..... Prod
That Hamilton Woman ..... UA
That Night In Rio 20th-Fox
That Uncertain Feeling ..... UA
There's Magic In Music ..... Para
They Dare Not Love ..... Col
They Died with Their Boots On ... *WB*
They Meet Again ..... RKO
They Met In Argentina ..... RKO
They Met in Bombay ..... MGM
Thieves Fall Out ..... WB
This England ..... *Foreign*
This Woman Is Mine ..... *Univ*
Three Cockeyed Sailors ..... *UA*
Three Girls About Town ..... *Col*
Three Texas Rangers ..... *Rep*
Three Sons O'Guns ..... WB
Thunder Over the Prairies ..... Col
Tight Shoes ..... *Univ*
Tillie the Toiler ..... *Col*
Timber Wolves ..... *Para*
Time Out for Rhythm ..... Col
Tobacco Road 20th-Fox
Tom, Dick and Harry ..... RKO
Too Many Blondes ..... Univ
Topper Returns ..... UA
Tumbledown Ranch In Arizona ..... Mono
Turned Out Nice Again ..... *Foreign*
Two-Gun Sheriff ..... Rep
Two In a Taxi ..... Col
Two Latins from Manhattan ..... *Col*

UNDER Age ..... Col
Underground ..... WB
Under Fiesta Stars ..... *Rep*
Unexpected Uncle ..... *RKO*
Unfinished Business ..... *Univ*
Untitled (Garbo) ..... *MGM*

VATICAN of Pius XII, The ..... RKO
Very Young Lady, A 20th-Fox
Vivacious Lady ..... RKO
Voice in the Night, The ..... Col

WAGONS Roll at Night ..... *WB-FN*
Wanderer of the West ..... Mono
Washington Melodrama ..... MGM
We Go Fast *20th-Fox*
Weekend for Three ..... *RKO*
Weekend in Havana *20th-Fox*
Western Union 20th-Fox
West Point Widow ..... Para
When Ladies Meet ..... *MGM*
Whistling in the Dark ..... *MGM*
Wide Open Town ..... *Para*
Wild Geese Calling *20th-Fox*
Woman's Face, A ..... MGM
World Premiere ..... *Para*
Wrangler's Roost ..... Mono

YANK in the R.A.F. *20th-Fax*
You Belong to Me ..... *Col.*
You'll Never Get Rich ..... *Col*
You Will Remember ..... *Foreign*

ZIEGFELD Girl ..... MGM

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.

Numbers following titles are production numbers.

Release dates are furnished as soon as available (advance dates are tentative and subject to change).

Running time is subject to change.

Dagger (†) after release date indicates 1941-42 Product.

Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.

For complete listing of 1940-41 Short Subjects see Product Digest, pages 200, 201, 202.

COMING ATTRACTIONS

are listed in alphabetical order with the other productions of each distributor, and may be identified at a glance by reason of being in italic type.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure In Washington (G) 2010	H. Marshall-Virginia Bruce	May 30,'41	85.	May 31,'41
And Now Goad-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Bachelor Babies	*Maxie Rosenbloom-Rochelle Hudson*	*Not Set†*		
Big Boss, The (G) 2037	Otto Kruger-Gloria Dickson	Apr. 28,'41	70.	May 31,'41
Blonde from Singapore	*Florence Rice-Leif Erikson*	*Not Set†*		
Blondie in Society (G) 2014	P. Singleton-A. Lake-L. Simms	July 17,'41	77.	July 5,'41
Dutch Shoe Mystery	*Ralph Bellamy-M. Lindsay*	*Not Set†*		
Ellery Queen and Perfect Crime (G) 2023	*R. Bellamy-Charley Grapewin-Margaret Lindsay*	*Aug.* 14,'41	66.	July 12,'41
Ellery Queen's Penthouse Mystery (G) 2025	Ralph Bellamy - M. Lindsay - Chas. Grapewin	Mar. 24,'41	65.	Mar. 1,'41
Ga West, Young Lady	*Penny Singleton-Glenn Ford*	*Not Set†*		
Great Swindle, The (G) 2034	Jack Holt-Marjorie Reynolds	Apr. 10,'41	54.	May 24,'41
Hands Across the Rockies (G) 2215	Bill Elliott	June 19,'41	58.	June 7,'41
Harmon of Michigan	*Tommy Harmon-A. Louise-Nat Set†*			
Here Comes Mr. Jordan (A)	*R. Montgomery-Rita Johnson*	*Aug.* 21,'41	93.	*July* 26,'41
Her First Beau (G) 2013	Jane Withers-Jackie Cooper	May 8,'41	77.	May 10,'41
I Was a Prisoner on Devil's Island (G) 2008	Sally Eilers-Donald Woods	June 30,'41	71.	June 28,'41
King of Dodge City	*B. Elliatt-T. Ritter*	*Aug.* 14,'41		
Ladies in Retirement	*Ida Lupino-Louis Hayward*	*Not Set†*		
Law of the Winchester, The	*Bill Elliott-Tex Ritter*	*Not Set†*		
Lone Wolf Takes a Chance (G) 2022	Warren William - Henry Wilcoxon-June Storey	Mar. 6,'41	76.	Apr. 12,'41
Medico Hits the Trail	Charles Starrett	Aug. 14,'41		
Medico of Painted Springs (G) 2206	Charles Starrett	June 26,'41	59.	June 28,'41
Men in Her Life, The	*Laretta Young-Dean Jagger*	*Not Set†*		
Mystery Ship (G)	*Paul Kelly-Lala Lane*	*Not Set*	65.	*Aug.* 2,'41
Naval Academy (G) 2020	Jimmy Lydon-F. Bartholomew	May 22,'41	67.	May 31,'41
North from the Lone Star 2213. (See Product Digest, page 87)	Bill Elliott	Mar. 31,'41	58.	
Officer and the Lady (G)	Rochelle Hudson-Roger Pryor	July 24,'41	59.	July 12,'41
Our Wife (See Product Digest, page 157)	*Melvyn Douglas-R. Hussey*	*Aug.* 28,'41		
Penny Serenade (G) 2002	Irene Dunne-Cary Grant	Apr. 24,'41	120.	Apr. 19,'41
Return of Daniel Boone 2214 (See Product Digest, page 147)	Bill Elliott	May 7,'41	61.	
Richest Man in Town (G) 2026	Frank Craven-Eileen O'Hearn-Roger Pryor	June 12,'41	69.	June 14,'41
Roaring Frontiers	*Bill Elliott*	*Not Set*		
She Knew All the Answers (G) 2008	Joan Bennett-Franchot Tone	May 15,'41	85.	May 24,'41
Son of Davy Crockett (G) 2216	Bill Elliott-Iris Meredith	July 15,'41	59.	July 12,'41
Sweetheart of the Campus (G) 2019	Ruby Keeler-Harriet Hilliard-Ozzie Nelson	June 26,'41	67.	June 28,'41
Texas (See Product Digest, page 181)	*Wm. Holden-Glenn Ford*	*Not Set*		
They Dare Not Love (G) 2011	George Brent-Martha Scott	Apr. 30,'41	75.	May 3,'41
Three Girls About Town	*Joan Blondell-John Howard*	*Not Set†*		
Thunder Over the Prairies (G) 2207	Charles Starrett	July 30,'41	60.	Aug. 2,'41
Tillie the Toiler (See Product Digest, page 195)	*Kay Harris-Wm. Tracy*	*Aug.* 7,'41		
Time Out for Rhythm (G) 2009	Rudy Vallee-Rosemary Lane	June 20,'41	75.	May 31,'41
Two in a Taxi (G) 2042	Anita Louise-Russell Hayden	July 10,'41	62.	June 28,'41
Two Latins from Manhattan	*Jinx Falkenberg-Joan Davis*	*Not Set*		
Under Age (A) 2036	Nan Grey-Alan Baxter	Apr. 24,'41	60.	Apr. 26,'41
Voice in the Night, The (G) 2040	Clive Brook-Diana Wynyard	May 10,'41	79.	May 31,'41
You Belong to Me	*Henry Fonda-B. Stanwyck*	*Not Set*		
You'll Never Get Rich (See Product Digest, page 193)	*Fred Astaire-Rita Hayworth*	*Not Set*		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babes on Broadway	*Mickey Rooney-J. Garland*	*Not Set†*		
Bad Man, The (G) 124	Wallace Beery - Lionel Barrymore-Laraine Day	Mar. 28,'41	70.	Mar. 29,'41
Barnacle Bill (G) 141	Wallace Beery-Virginia Weidler	July 4,'41	90.	July 5,'41
Big Store, The (G) 139	Marx Bros. - Tony Martin - Virginia Grey	June 20,'41	82.	July 21,'41
Billy the Kid (G) 137 (Color)	Robert Taylor-Brian Donlevy-Ian Hunter	May 30,'41	95.	May 24,'41
Blossoms in the Dust (A) 144 (Color)	Greer Garson-Walter Pidgeon-Marsha Hunt	July 25,'41	100.	June 28,'41
Chocalate Soldier, The	*Nelson Eddy-Rise Stevens-Lee Bowman*	*Not Set†*		
Down in San Diego (G)	*Dan Dailey, Jr.-Leo Gorcey-Bonita Granville*	*Not Set†*	*70.*	*Aug.* 2,'41
Dr. Jekyll and Mr. Hyde (A)	*Spencer Tracy-Ingrid Bergman-Lana Turner*	*Not Set†*	*125.*	*July* 26,'41
Dr. Kildare's Wedding Day	*Lew Ayres-Laraine Day*	*Aug.* 22,'41		
Female of the Species	*Rosalind Russell-D. Ameche-Kay Francis*	*Not Set†*		
Get-Away, The (G) 138	R. Sterling-C. Winninger	June 13,'41	89.	June 14,'41
Honky Tonk	*Clark Gable-Lana Turner-Claire Trevar*	*Not Set†*		
I'll Wait for You (G) 135	Virginia Weidler-R. Sterling-Marsha Hunt	May 16,'41	75.	May 10,'41
Lady Be Good (G)	*A. Sothern-Eleanor Powell-Robert Young*	*Not Set†*	*110.*	July 19,'41
Life Begins for Andy Hardy. (See Product Digest, page 193)	*Lewis Stone-Mickey Rooney-Judy Garland*	*Aug.* 15,'41		
Love Crazy (A) 134	William Powell-Myrna Loy	May 23,'41	99.	May 17,'41
Married Bachelar	*Ruth Hussey-Robert Young*	*Not Set†*		
Mata Hari (Re-issue) (See Product Digest, page 159)	Greta Garbo-Ramon Novarro	June 6,'41	89.	Jan. 9,'32
Men of Boys Town (G) 132	S. Tracy-M. Rooney-B. Watson	Apr. 11,'41	106.	Mar. 15,'41
Navy Blue and Gold (Re-issue) (See Product Digest, page 170)	James Stewart-Robert Young-Lionel Barrymore	July 11,'41	90.	Nov. 20,'37
New York Story, The	*Edw. G. Robinson-Edward Arnold-Laraine Day*	*Not Set†*		
Panama Hattie	*Ann Sothern-Geo. Murphy-Red Skelton*	*Not Set†*		
Penalty, The (G) 129	L. Barrymore-Edw. Arnold	Mar. 14,'41	80.	Mar. 15,'41
People vs. Dr. Kildare, The (G) 133	Lionel Barrymore - Lew Ayres - Laraine Day	May 2,'41	78.	May 3,'41

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rage in Heaven (A) 128	Robt. Montgomery-Ingrid Bergman-George Sanders	Mar. 7,'41	85	Mar. 8,'41
Ringside Maisie (G) 143	Ann Sothern-Geo. Murphy	Aug. 1,'41	96	July 26,'41
Smilin' Through	*Jeonette MacDonold - Brion Aherne-Gene Roymond*	*Not Set†*		
(Color) (See Product Digest, page 196)				
Stars Look Down, The (A) 142	Margaret Lockwood - Michael Redgrave-Emlyn Williams	July 18,'41	103	Jan. 27,'40
(See Product Digest, page 183)				
Tarzon's Secret Treasure	*J. Weissmuller - Maureen O'Sullivon*	*Not Set†*		
They Met in Bombay (G) 140	Clark Gable-Rosalind Russell	June 27,'41	90	June 28,'41
(Untitled)	*Greta Garbo-Melvyn Douglas*	*Not Set†*		
Washington Melodrama 131	Frank Morgan-Kent Taylor-Ann Rutherford	Apr. 4,'41	80	Apr. 26,'41
When Ladies Meet	*Joan Crawford-Robt. Taylor-Greer Garson-H. Marshall*	*Aug. 29,'41*		
Whistling in the Dark (G)	*Red Skelton-Ann Rutherford*	*Aug. 8,'41*	*77*	*Aug. 2,'41*
Woman's Face, A (A) 136	Joan Crawford-Melvyn Douglas	May 9,'41	105	May 10,'41
Ziegfeld Girl, The 130 (A)	James Stewart - Judy Garland - Hedy Lamarr - Lana Turner	Apr. 25,'41	131	Apr. 19,'41

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Bound (G)	Buck Jones-Tim McCoy	July 19,'41†	57	July 26,'41
Bad Man from Bodie	*Buck Jones-Tim McCoy*	*Aug. 29,'41†*		
Bowery Blitzkrieg (G)	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61	Aug. 2,'41
Break the News (G)	M. Chevalier-J. Buchanan	Apr. 10,'41	78	May 14,'38
Deadly Game, The	Charles Farrell-June Lang	July 26,'41		
(See Product Digest, page 182)				
Dynamite Canyon	*Tom Keene-Evelyn Finley*	*Aug. 8,'41*		
(See Product Digest, page 182)				
Father Steps Out (G)	Frank Albertson - Jed Prouty - Lorna Gray	July 12,'41	63	Aug. 2,'41
Flying Wild	Leo Gorcey-Bobby Jordan	Mar. 10,'41	63	Mar. 1,'41
Fugitive Valley	Range Busters	July 30,'41		
Gang's All Here (G)	F. Darro-Mae Jones	June 11,'41	61	June 28,'41
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	Apr. 17,'41	62	July 3,'37
(Re-issue) (See Product Digest, page 135)				
House of Mystery (G)	Kenneth Kent-Judy Kelly	May 7,'41	62	June 7,'41
Invisible Ghost, The (A)	Bela Lugosi-John McGuire	Apr. 25,'41	65	Apr. 19,'41
King of the Zombies (G)	John Archer-Mantan Moreland	May 14,'41	67	May 10,'41
Let's Go Collegiate	*Frankie Darro-Mantan Moreland*	*Not Set†*		
Li'l Louisiana Belle	*Jack LaRue-Marian Marsh*	*Sept. 10,'41†*		
Murder by Invitation (G)	Wallace Ford-Marian Marsh	June 30,'41	67	June 28,'41
Night of Horror	*Belo Lugosi*	*Aug. 15,'41†*		
Pioneers, The (G)	Tex Ritter	May 10,'41	61	May 3,'41
Ridin' the Cherokee Trail (G)	Tex Ritter	Feb. 25,'41	62	Feb. 22,'41
Redhead (G)	June Lang-Johnny Downs	May 21,'41	64	May 17,'41
Roar of the Press (G)	Jean Parker-Wallace Ford	Apr. 30,'41	72	Apr. 26,'41
Saddle Mountain Roundup	*Ronge Busters*	*Aug. 30,'41†*		
Sign of the Wolf (G)	Grace Bradley-M. Whalen	Mar. 25,'41	69	Mar. 29,'41
Silver Stallion	David Sharpe-Janet Waldo	May 28,'41		
(See Product Digest, page 148)				
Sweet Sixteen	*F. Dorro-Jackie Moran*	*Sept. 20,'41†*		
Tumbledown Ranch in Arizona (G)	Ray Corrigan-John King	Apr. 20,'41	60	May 3,'41
Wanderers of the West	Tom Keene	June 30,'41		
(See Product Digest, page 170)				
Wrangler's Roost (G)	Ray Corrigan-John King	June 4,'41	57	July 26,'41

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Living	*Albert Dekker-Susan Hoyword*	*Not Set†*		
Aloma of the South Seas 4038 (Color)	*Dorothy Lamour-Jon Hall*	*Aug. 29,'41*		
Bahama Passage (Color)	*Madeleine Carroll - Stirling Hayden*	*Not Set†*		
Birth of the Blues	*Bing Crosby-Mory Mortin*	*Not Set†*		
Border Vigilantes (G) 4053	Wm. Boyd-Russell Hayden	Apr. 18,'41	62	Mar. 29,'41
Buy Me That Town (G)	*L. Nolan-Constance Moore*	*Not Set†*	*70*	*Aug. 2,'41*
Caught in the Draft (G) 4032	Bob Hope-Dorothy Lamour	July 4,'41	80	May 31,'41
Flying Blind 4037	*Richard Arlen-Jean Parker*	*Aug. 29,'41*		
Forced Landing (G)	Richard Arlen - Eva Gabor - J. Carrol Naish	July 18,'41	65	July 5,'41
Glamour Boy	*Susanna Foster-J. Cooper*	*Not Set†*		
Great Man's Lady, The	*Barbara Stanwyck-Joel McCrea-Brion Donlevy*	*Not Set†*		
Henry Aldrich for President (G)	*Jimmy Lydon-Charlie Smith*	*Not Set†*	*73*	*Aug. 2,'41*
Her Jungle Mate	*Dorothy Lomour-R. Denning*	*Not Set†*		
Hold Back the Dawn (A) (Color)	*Charles Boyer - Olivia de Havillond-P. Goddard*	*Not Set†*	*116*	*Aug. 2,'41*
In Old Colorado (G) 4052	W. Boyd-R. Hayden-A. Clyde	Mar. 14,'41	67	Feb. 22,'41
I Wanted Wings (A) 4028	Brian Donlevy - R. Milland - W. Holden	May 30,'41	132	Mar. 29,'41
Kiss the Boys Goodbye (G) 4035	Mary Martin-Don Ameche	Aug. 1,'41	83	June 28,'41
Lady Eve, The (A) 4022	Barbara Stanwyck-H. Fonda	Mar. 21,'41	95	Mar. 1,'41
Las Vegas Nights (A) 4023	Phil Regan - Bert Wheeler - Tommy Dorsey	Mar. 28,'41	89	Mar. 29,'41
Louisiana Purchase (Color)	*Bob Hope - Victor Moore - Vera Zorina*	*Not Set†*		
Mr. Bug Goes to Town (Color)	*Fleischer Cartoon Feature*	*Not Set†*		
New York Town (G)	*F. MacMurray-Mary Martin-Robert Preston*	*Not Set†*	*75*	*Aug. 2,'41*
Night of Jonuory 16th	*Robert Preston-Ellen Drew*	*Not Set†*		
Nothing But the Truth (G)	*Bob Hope - P. Goddord - Edward Arnold*	*Not Set†*	*90*	*Aug. 2,'41*
One Night in Lisbon (A) 4029	Madeleine Carroll - Fred MacMurray-Dame May Whitty	June 13,'41	97	May 17,'41
Porson of Panamint, The (G) 4031	*Ellen Drew-Charles Ruggles-Phil Terry*	*Not Set*	*84*	June 21,'41
Pirates on Horseback (G) 4054	Wm. Boyd-Russell Hayden	May 23,'41	69	May 24,'41
Power Dive (G) 4026	Richard Arlen-Jean Parker	Apr. 25,'41	65	Apr. 12,'41
Reaching for the Sun (A) 4027	Joel McCrea-Ellen Drew	May 2,'41	89	Apr. 12,'41
Reap the Wild Wind (Color)	*Roy Millond - John Wayne - P. Goddard-R. Massey*	*Not Set*		
Remarkoble Andrew, The	*Brion Donlevy-Wm. Holden-Ellen Drew*	*Not Set†*		
Road to Zanzibar, The (G) 4025	Bing Crosby-Bob Hope-Dorothy Lamour	Apr. 11,'41	90	Mar. 15,'41
Round Up, The (G) 4024	R. Dix-P. Morrison-P. Foster	Apr. 4,'41	90	Mar. 15,'41
Ruggles of Red Gap (G)	Charles Laughton-Mary Boland-Charles Ruggles	July 18,'41	90	Feb. 16,'35
(Reissue) (See Product Digest, page 183)				
Secrets of the Wostelond	*William Boyd*	*Aug. 15,'41*		
Sheik of Buffalo Butte	*Wm. Boyd-Brad King*	*Not Set*		
Shepherd of the Hills (G) 4034 (Color)	John Wayne-Betty Field-Harry Carey-Beulah Bondi	July 25,'41	95	June 21,'41
Skylork	*Cloudette Colbert-Ray Millond-Brian Aherne*	*Not Set†*		
Stick to Your Guns	*William Boyd*	*Not Set†*		
Sullivons Trovels	*Joel McCreo-Veronica Loke*	*Not Set†*		
Sweeter Girl	*Eddie Bracken-June Preisser*	*Not Set†*		
There's Magic in Music (G) 4021	Allan Jones-Susanna Foster	May 16,'41	80	Mar. 1,'41
Timber Wolves	*Wm. Boyd-Brad King*	*Not Set†*		
West Point Widow (A) 4030	Anne Shirley - Richard Carlson	June 20,'41	63	June 14,'41
Wide Open Town (G) 4055	*Wm. Boyd-Russell Hayden*	*Aug. 8,'41*	*78*	*Aug. 2,'41*
World Premiere 4036	*John Borrymore-F. Farmer*	*Aug. 22,'41*		
(See Product Digest, page 195)				

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid in Santa Fe 162	Bob Steele	July 11,'41		
(See Product Digest, page 171)				
Billy the Kid's Fighting Pals (G) 161	Bob Steele	Apr. 18,'41	62	Apr. 12,'41
Criminals Within 111	Eric Linden-Ann Doran	June 27,'41		
(See Product Digest, page 158)				
Desperate Cargo 113	Ralph Byrd-Carol Hughes	July 4,'41		
(See Product Digest, page 170)				
Double Cross 112	Kane Richmond-Pauline Moore	June 27,'41		
(See Product Digest, page 160)				
Emergency Landing (G) 109	Carol Hughes-Forrest Tucker	May 23,'41	79	July 19,'41
Federal Fugitives (G) 108	Neil Hamilton-Doris Day	Mar. 29,'41	66	May 10,'41
Gambling Daughters 124	Cecilia Parker-Roger Pryor	July 25,'41		
(See Product Digest, page 183)				
Lone Rider in Frontier Fury	*George Houston*	*Aug. 8,'41*		
Lone Rider in Ghost Town (G) 165	George Houston-Alaine Brandes	May 16,'41	64	May 17,'41
Outlaws of the Rio Grande (G) 155	Tim McCoy	Mar. 7,'41	55	Mar. 1,'41
Paper Bullets (G) 123	Joan Woodbury-Jack LaRue	June 13,'41	72	June 7,'41
Reg'lar Fellers	Billy Lee-Alfalfa Switzer	Aug. 15,'41		
South of Panama 110 (G)	Roger Pryor-Virginia Vale	May 2,'41	68	May 3,'41
Texas Marshal, The 156	Tim McCoy-Kay Leslie	June 13,'41	62	

REPUBLIC

Title	Star	Del: Date	Running Time Minutes	Reviewed
Angels with Broken Wings (G) 016	Binnie Barnes-Edw. Norris	May 27,'41	72	June 7,'41
Apache Kid	*Don "Red" Borry*	*Not Set†*		
Back in the Saddle (G) 045	Gene Autry-Smiley Burnette	Mar. 14,'41	73	Mar. 15,'41
Bod Mon of Deadwood	*Roy Rogers-"Gabby" Hoyes*	*Aug. 27,'41*		
Citadel of Crime	Robert Armstrong-Linda Hayes	July 24,'41		
(See "Ten Nights in a Barroom," Product Digest, page 195)				
Country Fair (G) 015	Eddie Foy, Jr.-June Clyde	May 5,'41	74	May 17,'41
Desert Bandit (G) 077	Don "Red" Barry-Lynn Merrick	May 24,'41	56	May 31,'41
Doctors Don't Tell	*John Beal-Florence Rice*	*Aug. 18,'41*		
Gangs of Sonora 068 (G)	Three Mesquiteers	July 10,'41	56	July 19,'41
Gay Vagabond, The (G) 022	Roscoe Karns-Ruth Donnelly-Ernest Truex	May 12,'41	66	May 24,'41
Hurricane Smith (G)	Ray Middleton - Jane Wyatt - J. Edward Bromberg	July 20,'41†	69	July 26,'41
Ice Capades of 1941	*Dorothy Lewis-J. Colonno*	*Aug. 20,'41*		
In Old Cheyenne (G) 055	Roy Rogers-"Gabby" Hayes	Mar. 28,'41	58	Apr. 12,'41
Kansas Cyclone (G) 078	Don Barry-Lynn Merrick	June 24,'41	56	June 28,'41
Lady from Louisiana (G) 014	John Wayne-Ona Munson	Apr. 22,'41	82	May 3,'41
Mountain Moonlight (G)	Weaver Brothers & Elviry	July 12,'41†	68	July 19,'41
Mr. District Attorney (G) 012	Dennis O'Keefe - Peter Lorre - Florence Rice	Mar. 26,'41	69	Apr. 5,'41
Nevada City (G) 057	Roy Rogers - "Gabby" Hayes - Sally Payne	June 20,'41	58	June 21,'41
Pals of the Pecos (G) 066	Three Mesquiteers	Apr. 8,'41	56	Apr. 26,'41
Pittsburgh Kid, The	*Billy Conn*	*Not Set†*		

THE RELEASE CHART

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Before the Fact	*Cary Grant-Joan Fontaine-Sir Cedric Hardwicke*	*Not Set*†		
(See Product Digest, page 158)				
Bringing Up Baby (G) 163 (Re-issue) (See Product Digest, page 123)	Kath. Hepburn-Cary Grant	May 2,'41	102.	Feb. 19,'38
Citizen Kane (G) 118	*Orson Welles*	*Sep.* 5,'41†	120.	*Apr.* 12,'41
Cyclone on Horseback 185	Tim Holt-Marjorie Reynolds	June 13,'41	60.	
Devil and Miss Jones, The (G) 122	Jean Arthur-Charles Coburn	Apr. 11,'41	90.	Apr. 12,'41
Fantasia (G) (Color)	*Disney-Stakawski*	*Not Set*†	135.	*Nov.* 16,'40
Father Takes a Wife (G)	*Adolphe Menjou - Gloria Swanson*	*Oct.* 3,'41†	79.	*July* 19,'41
Footlight Fever (G) 119	Alan Mowbray-Donald McBride	Mar. 21,'41	69.	Mar. 29,'41
Four Jacks and a Queen	*Ray Bolger-Anne Shirley*	*Not Set*†		
Frank Buck's Jungle Cavalcade (G) (Scenes from "Bring 'Em Back Alive," "Wild Cargo" and "Fang and Claw")		June 27,'41	77.	July 12,'41
Gay Falcan, The	*Gea. Sanders-Wendy Barrie*	*Nat Set*†		
Girl, a Guy and a Gob, A (G) 120	George Murphy-Lucille Ball	Mar. 14,'41	91.	Mar. 8,'41
Here Is a Man (A)	*Thomas Mitchell-W. Hustan-Anne Shirley*	*Oct.* 17,'41†	107.	*July* 19,'41
Hurry, Charlie, Hurry (G) 129	Leon Errol - Mildred Coles - Russell Gleason	July 25,'41	65.	July 12,'41
It Happened to One Man (A)	*Wilfrid Lawson-Nara Swinburne*	*Not Set*	80.	*Mar.* 1,'41
Lady Scarface (G)	*Dennis O'Keefe-J. Anderson*	*Sep.* 26,'41†	66.	*July* 26,'41
Little Faxes, The	*Bette Davis - H. Marshall - Richard Carlson*	*Nat Set*†		
Look Wha's Laughing	*Edgar Bergen & Charlie McCarthy-Fibber McGee & Molly—Lucille Ball*	*Not Set*†		
Melody for Three (G) 124	Jean Hersholt-Fay Wray	Mar. 28,'41	67.	Mar. 8,'41
Mexican Spitfire's Baby	*Leon Errol-Lupe Velez*	*Not Set*†		
My Life with Caroline (G) 135	*Ronald Colman - Anna Lee - Katharine Leslie*	*Sep.* 1,'41†	81.	*July* 19,'41
Obliging Young Lady	*Joan Carroll - Edmond O'Brien*	*Nat Set*†		
Outlaw Trail	*Tim Holt-Janet Waldo*	*Not Set*†		
Parachute Battalion (G)	*Robert Preston-Nancy Kelly-Harry Carey*	*Sep.* 12,'41	75.	*July* 19,'41
Playmates	*Kay Kyser-John Barrymore-Lupe Velez*	*Not Set*†		
Reluctant Dragon (G) 191 (Color)	Disney Cartoon Feature	June 20,'41	73.	June 7,'41
Repent at Leisure (G) 125	Kent Taylor-Wendy Barrie	Apr. 4,'41	66.	May 31,'41
Riding the Wind 186	*Tim Holt*	*Aug.* 8,'41		
Robbers of the Range (G).. 184	Tim Holt-Virginia Vale	Apr. 18,'41	61.	Apr. 5,'41
Saint's Vacation (A) 131	Hugh Sinclair-Sally Gray	June 6,'41	78.	Mar. 22,'41
Scattergood on Broadway 136	*Guy Kibbee*	*Aug.* 22,'41		
Scattergood Pulls the Strings (G) 132	Guy Kibbee-Dink Trout	May 23,'41	69.	May 17,'41
Sunny (G) 133	Anna Neagle-John Carroll-Ray Bolger	May 30,'41	98.	May 24,'41
They Meet Again 134 (See Product Digest, page 181)	J. Hersholt-Dorothy Lovett	July 11,'41	67	
They Met in Argentina (G) 128	James Ellison-Maureen O'Hara	Apr. 25,'41	77.	May 17,'41
Tom, Dick and Harry (G) 126	Ginger Rogers - G. Murphy - B. Meredith-A. Marshal	July 4,'41	86.	July 19,'41
Unexpected Uncle	*Anne Shirley-James Craig*	*Not Set*†		
Vatican of Pius XII, The, 172	Rt. Rev. Mon. Fulton J. Sheen-March of Time	July 18,'41		
Vivacious Lady 162 (re-issue)	Ginger Rogers-James Stewart	Mar. 28,'41	90.	May 7,'38
Weekend for Three	*Dennis O'Keefe-Jane Wyatt*	*Not Set*†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Love (G) 148	George Montgomery-Osa Massen	July 11,'41	61.	July 5,'41
Belle Starr (Color) (See Product Digest, page 161)	*Randolph Scott-Gene Tierney*	*Sep.* 12,'41†		
Blood and Sand (A) 143 (Color)	Tyrone Power - Linda Darnell - Rita Hayworth-Nazimova	May 30,'41	125.	May 24,'41
Bride Wore Crutches, The (G) 112	Lynne Roberts-Ted North	June 13,'41	55.	May 31,'41
Charley's Aunt (G)	*Jack Benny-Kay Francis*	*Aug.* 1,'41†	81.	*July* 26,'41
Cadet Girl	*Carole Landis-George Montgomery*	*Not Set*†		
Charley Chan in Rio	*S. Toler-M. B. Hughes*	*Sep.* 5,'41†		
Cowboy and the Blonde (A) 141	George Montgomery-Mary Beth Hughes	May 16,'41	68.	Apr. 26,'41
Dance Hall (A) 149	Cesar Romero-Carole Landis	July 18,'41	68.	July 5,'41
Dangerous But Passable	*Lynn Bari-Dan Dailey, Jr.*	*Not Set*†		
Dead Men Tell (G) 136	S. Toler-Katharine Aldridge	Mar. 28,'41	60.	Mar. 29,'41
Dressed to Kill (G)	*Lloyd Nolan - Mary Beth Hughes*	*Aug.* 8,'41†	81.	*July* 26,'41
For Beauty's Sake (G) 144	Ted North-Marjorie Weaver	June 6,'41	62.	June 28,'41
Girl Must Live, A (A)	Lilli Palmer-Marg't Lockwood	Apr. 25,'41	92.	May 13,'39
Great American Broadcast (G) 140	Alice Faye-Jack Oakie	May 9,'41	91.	Apr. 26,'41
Great Commandment, The 142	John Beal-Maurice Moscovitch-Albert Dekker	May 23,'41	80	
Great Guns	*Laurel & Hardy*	*Not Set*†		
Hot Spot	*Betty Grable-Victor Mature-Carole Landis*	*Not Set*†		
How Green Was My Valley	*Roddy McDowall - Walter Pidgeon-Anna Lee*	*Not Set*†		
Kipps (British)	*Diana Wynward - Michael Redgrave*	*Not Set*†	112.	*Apr.* 12,'41
Mail Train (G) 139 (Reviewed under title "Inspector Hornleigh Goes To It.")	Gordon Harker-P. Calvert	Apr. 25,'41	87.	Mar. 22,'41
Man at Large	*Marjorie Weaver - Richard Deer*	*Nat Set*†		
Man Hunt (G) 146	Walter Pidgeon-Joan Bennett	June 20,'41	102.	June 14,'41
Marry the Boss's Daughter	*B. Joyce-Bruce Edwards*	*Sep.* 19,'41†		
Moon Over Miami (G) 147 (Color)	Don Ameche - Betty Grable - Robert Cummings	July 4,'41	91.	June 21,'41
Once a Crook (A)	*Gordon Harker*	*Not Set*†	81.	*June* 28,'41
Outlaw, The 135	*Walter Hustan-T. Mitchell-Jane Russell-Jack Buetel*	*Not Set*†		
(See Product Digest, page 85)				
Private Nurse (G)	*Brenda Joyce-Jane Darwell-Robert Lowery*	*Aug.* 22,'41†	61.	*July* 26,'41
Ride On Vaquero (G) 138	Cesar Romero-Mary B. Hughes	Apr. 18,'41	64.	Apr. 5,'41
Riders of the Purple Sage	*George Montgomery - Mary Haward*	*Not Set*†		
Scotland Yard (G) 131	Nancy Kelly-John Loder	Apr. 4,'41	68.	Apr. 12,'41
Sleepers West (G) 134	Lloyd Nolan-Lynn Bari	Mar. 14,'41	74	Mar. 22,'41
Small Town Deb	*J. Withers-CobinalWright, Jr.*	*Oct.* 3,'41†		
Sun Valley Serenade (G)	*Sonja Henie - John Payne - Glenn Miller*	*Aug.* 29,'41†	86.	*Aug.* 2,'41
Swamp Water	*Walter Huston-W. Brennan-Anne Baxter*	*Not Set*†		
That Night in Rio (A) 137 (Color)	Alice Faye-Don Ameche-Carmen Miranda	Apr. 11,'41	90.	Mar. 8,'41
Tobacco Road (A) 133	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar. 7,'41	84.	Mar. 1,'41
Very Young Lady, A (G) 145	Jane Withers-Nancy Kelly	June 27,'41	79.	Apr. 26,'41
Week-end in Havana (Color)	*Alice Faye - John Payne - Carmen Miranda*	*Not Set*†		
We Go Fast	*Alan Curtis-Sheila Ryan*	*Not Set*†		
Western Union (G) 126 (Color)	Robt. Young - Randolph Scott - Dean Jagger-Virginia Gilmore	Feb. 21,'41	95.	Feb. 8,'41
Wild Geese Calling (A)	*Henry Fanda-Joan Bennett*	*Aug.* 15,'41	78.	*July* 26,'41
Yank in the R.A.F., A (See Product Digest, page 149)	*Tyrone Power-Betty Grable*	*Sep.* 26,'41†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Tom Sawyer (Re-issue) (Color) (See Product Digest, page 123)	Walter Brennan-May Robson	May 16,'41		Feb. 17,'38
All-American Co-ed	*F. Langford-Johnny Downs*	*Not Set*†		
Broadway Limited (G)	Victor McLaglen-Marjorie Reynolds-Dennis O'Keefe	June 13,'41	73.	June 21,'41
Cheers for Miss Bishop (G)	Martha Scott-Wm. Gargan	Feb. 21,'41	95.	Jan. 18,'41
Great Dictator, The (G)	Charles Chaplin-Paulette Goddark-Jack Oakie	Mar. 7,'41	126.	Oct. 19,'40
International Lady	*Ilana Massey-George Brent-Basil Rathbone*	*Not Set*		
Jungle Book (Color)	*Sabu-Jerome Cowan-Patricia O'Rourke*	*Not Set*†		
Lydia	*Merle Oberon-Alan Marshal*	*Not Set*		
Major Barbara (G)	*Wendy Hiller-Robt. Morley*	*Not Set*	115.	*May* 10,'41
Miss Polly	*Zasu Pitts-Slim Summerville*	*Nat Set*†		
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Aug.* 8,'41	87.	*Aug.* 2,'41
Niagara Falls	*Marjorie Woodworth - Tom Brown - Zasu Pitts*	*Not Set*†		
Pot O'Gold (G)	Jas. Stewart-Paulette Goddard-Horace Heidt	Apr. 11,'41	87.	Apr. 5,'41
Prisoner of Zenda (Re-issue) (See Product Digest, page 123)	Ronald Colman-Madelaine Carroll	May 16,'41		Sept. 4,'37
Sundown	*Gene Tierney-Bruce Cabot-George Sanders*	*Sep.* 26,'41†		
Tanks a Million	*William Tracy-Elyse Knox*	*Not Set*†		
That Hamilton Women (A)	Vivien Leigh-L. Olivier	Apr. 18,'41	128.	Mar. 22,'41
That Uncertain Feeling (A) (Color)	Merle Oberon-Melvyn Douglas	Apr. 25,'41	85.	Mar. 22,'41
Three Cockeyed Sailors (G)	*Tommy Trinder - Michael Wilding-Claude Hulbert*	*Not Set*†	75.	*June* 21,'41
Topper Returns (G)	Joan Bennett - Roland Young - Carole Landis-'Rochester'	Mar. 21,'41	90.	Mar. 15,'41

THE RELEASE CHART

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost an Angel	*Deanna Durbin-C. Laughton-R. Cummings*	*Sep.* 26,'41†		
Appointment for Love	*Marg't Sullavan-Chas. Boyer-Mary Gordon*	*Oct.* 31,'41†		
Arizona Cyclone	*Johnny Mack Brown*	*Nov.* 14,'41†		
Bachelor Daddy (G) 5035	Baby Sandy - Kathryn Adams - Raymond Walburn	July 4,'41	61	June 28,'41
Badlands of Dakota	*Richard Dix-Frances Farmer-Broderick Crawford*	*Sep.* 5,'41†		
Black Cat, The (G) 5028	Basil Rathbone-Hugh Herbert-Gale Sondergaard	May 2,'41	71	May 3,'41
Bombay Clipper	*Wm. Gargan-Irene Hervey*	*Not Set*		
Buck Privates (G) 5011	Abbott & Costello	Jan. 31,'41	84	Feb. 1,'41
Burma Convoy (See "Half Way to Shanghai," Product Digest, page 137)	*C. Bickford-Evelyn Ankers*	*Oct.* 24,'41†		
Bury Me Not on the Lone Prairie 5065 (See Product Digest, page 47)	Johnny Mack Brown	Mar. 21,'41		
Cracked Nuts (G) 5039	Mischa Auer - Una Merkel - Stuart Erwin	Aug. 1,'41	61	July 26,'41
Dangerous Game, A 5057 (See Product Digest, page 39)	*Richard Arlen-Andy Devine*	*Aug.* 22,'41		
Double Date (G) 5037	Edmund Lowe-Una Merkel	Mar. 14,'41	60	Mar. 15,'41
Flame of New Orleans, The (A) 5011	Marlene Dietrich-Roland Young-Bruce Cabot	Apr. 25,'41	78	Apr. 26,'41
	C. Bickford-Evelyn Ankers	*Not Set*†		
Great Man, The	*W. C. Fields-Gloria Jean*	*Nov.* 14,'41†		
Hello, Sucker (G) 5038	Hugh Herbert-Peggy Moran	July 11,'41	61	July 5,'41
Hellzapoppin'	*Olsen & Johnson - Martha Raye*	*Oct.* 10,'41†		
Hit the Road (G) 5029	Gladys George-Barton MacLane	June 27,'41	91	June 21,'41
Horror Island (G) 5033	Dick Foran-Peggy Moran	Mar. 28,'41	60	Apr. 5,'41
Hold That Ghost (G)	*Abbott & Costello*	*Aug.* 8,'41	86	*Aug.* 2,'41
In the Navy (G) 5000	Abbott & Costello	May 30,'41	86	May 31,'41
Lady from Cheyenne (A) 5043	Loretta Young - Robt. Preston - Gladys George	Apr. 11,'41	88	Apr. 5,'41
Law of the Range (G) 5066	Johnny Mack Brown	June 20,'41	59	July 19,'41
Man from Montana	*Johnny Mack Brown*	*Sep.* 5,'41†		
Man Made Monster (G) 5012	Lionel Atwill-Lon Chaney, Jr.	Mar. 28,'41	59	Mar. 29,'41
Man Who Lost Himself, The (G) 5016	Brian Aherne - Kay Francis - Henry Stephenson	Mar. 21,'41	70	Mar. 29,'41
Masked Rider, The	*Johnny Mack Brown*	*Oct.* 24,'41†		
Men of the Timberland (G) 5055	Richard Arlen-Andy Devine	June 6,'41	60	May 31,'41
Mob Town	*Anne Gwynne-Dick Foran*	*Not Set*		
Model Wife (A) 5014	Joan Blondell-Dick Powell	Apr. 18,'41	78	Apr. 19,'41
Moonlight in Hawaii (See Product Digest, page 149)	*Johnny Downs-Jane Frazee*	*Oct.* 3,'41†		
Mr. Dynamite (G) 5041	Lloyd Nolan-Irene Hervey	Mar. 7,'41	63	Mar. 15,'41
Mutiny in the Arctic (G) 5054	Richard Arlen-Andy Devine	Apr. 18,'41	61	May 3,'41
Paris Calling	*R. Scott-Elisabeth Bergner*	*Oct.* 17,'41†		
Quiet Wedding (A)	*Marg't Lockwood-Derek Farr*	*Nov.* 14,'41†	80	*Feb.* 15,'41
Raiders of the Desert (G) 5056	Arlen-Devine	July 18,'41	66	July 12,'41
Rawhide Rangers 5067	Johnny Mack Brown	July 18,'41		
Ride 'Em Cowboy	*Abbott & Costello*	*Nov.* 28,'41†		
San Antonio Rose (G) 5031	Robert Paige-Jane Frazee	June 20,'41	63	June 21,'41
Sing Another Chorus (See Product Digest, page 137)	*Johnny Downs-Jane Frazee*	*Sep.* 19,'41†		
Sumatra	*Dick Foran-Andy Devine*	*Sep.* 19,'41†		
Swing It Soldier	*Frances Langford-Ken Murray-Don Wilson*	*Not Set*†		
This Woman Is Mine (See Product Digest, page 171)	*Franchot Tone-Walter Brennan-Carol Bruce*	*Aug.* 15,'41		
Tight Shoes (G) 5012-A	B. Crawford-Anne Gwynne	June 13,'41	67	June 14,'41
Too Many Blondes (G) 5034	Rudy Vallee-Helen Parrish	May 23,'41	60	May 17,'41
Unfinished Business (See Product Digest, page 172)	*Irene Dunne-Robert Montgomery-Preston Foster*	*Sep.* 12,'41†		

WARNER BROTHERS-FIRST NATIONAL

WB — After Title, Warner Brothers
FN — After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours [FN] (G) 566	Merle Oberon - Dennis Morgan - Rita Hayworth	May 10,'41	90	May 10,'41
Atlantic Ferry (G)	*Michael Redgrave - Valerie Hobson*	*Not Set*†	108	*July* 5,'41
Bad Men of Missouri [FN] (G) 557	Dennis Morgan-Wayne Morris-Jane Wyman	July 26,'41	74	Aug. 2,'41
Bride Came C.O.D. [WB] (A) 507	Bette Davis—James Cagney	July 12,'41	86	July 5,'41
Bullets for O'Hara [WB] 518 (See Product Digest, page 194)	Joan Perry-Roger Pryor	July 19,'41	50	
Captains of the Clouds (Color)	*James Cagney-Dennis Morgan-Alan Hale*	*Not Set*†		
Devil Dogs of the Air [WB] 550 (Re-issue) (See Product Digest, page 135)	James Cagney-Pat O'Brien	June 7,'41	86	Feb. 9,'35
Dive Bomber [FN] (Color) (See Product Digest, page 145)	*Errol Flynn-F. MacMurray-Ralph Bellamy*	*Aug.* 30,'41		
Flight Patrol (See Product Digest, page 196)	*James Stephenson - Ronald Reagan-Olympe Bradna*	*Not Set*		
Footsteps in the Dark [WB] (G) 509	Errol Flynn - Ralph Bellamy - Brenda Marshall	Mar. 8,'41	93	Mar. 8,'41
Great Lie, The [WB] (A) 504	Bette Davis - George Brent - Hattie McDaniels-Mary Astor	Apr. 12,'41	110	Apr. 12,'41
Here Comes Happiness [WB] (G) 521	Mildred Coles-Edw. Norris	Mar. 15,'41	58	Mar. 8,'41
Highway West [FN] 565 (See Product Digest, page 170)	*Brenda Marshall - Olympe Bradna*	*Aug.* 23,'41		
Kings Row	*Ann Sheridan - R. Reagan - James Stephenson*	*Not Set*†		
Kisses for Breakfast [WB] (G) 517	Dennis Morgan-Jane Wyatt	July 5,'41	85	Aug. 2,'41
Knockout [FN] (G) 568	Arthur Kennedy-Olympe Bradna	Mar. 29,'41	73	June 14,'41
Law of the Tropics	*Jeffrey Lynn-C. Burnett*	*Not Set*†		
Maltese Falcon, The	*Mary Astor-Peter Lorre*	*Not Set*†		
Manpower [WB] (A) 505	*Geo. Raft-Marlene Dietrich-Ed. G. Robinson*	*Aug.* 9,'41	105	July 5,'41
Man Who Came to Dinner, The	*Bette Davis-Ann Sheridan-Monty Woolley*	*Not Set*†		
Meet John Doe (G) 500	Jeffrey Lynn - Priscilla Lane - Ronald Reagan	May 4,'41	123	Feb. 15,'41
Million Dollar Baby [WB] (G) 508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102	May 31,'41
Navy Blues	*Jack Oakie-Jack Haley-Ann Sheridan*	*Not Set*†		
New Orleans Blues	*Priscilla Lane - R. Whorf - Betty Field*	*Not Set*†		
Nine Lines Are Not Enough	*Ronald Reagan-Joan Perry*	*Not Set*†		
Nurse's Secret, The [WB] (G) 523	Lee Patrick-Regis Toomey	May 24,'41	65	June 14,'41
One Foot in Heaven	*Fredric March-Martha Scott*	*Not Set*†		
Out of the Fog [FN] (A) 555	Ida Lupino - Thomas Mitchell - John Garfield	June 14,'41	85	June 14,'41
Passage from Hongkong [WB] 524 (See Product Digest, page 159)	Keye Luke - Lucille Fairbanks - Keith Douglas	June 21,'41		
Prime Minister, The	*John Gielgud-Diana Wynyard*	*Not Set*†		
Sea Wolf, The [WB] (G) 501	Edw. G. Robinson - John Garfield-Ida Lupino	Mar. 22,'41	100	Mar. 29,'41
Sergeant York (G)	*Gary Cooper - Joan Leslie - Walter Brennan*	*Not Set*†	134	*July* 5,'41
Shadows on the Stairs [FN] (G) 573	Frieda Inescort-Paul Cavanagh	Mar. 1,'41	63	May 10,'41
Shining Victory [FN] (A) 564	Geraldine Fitzgerald - James Stephenson-Donald Crisp	June 7,'41	80	May 24,'41
Shot in the Dark [WB] (A) 522	Ricardo Cortez-Wm. Lundigan-Nan Wynn	Apr. 5,'41	57	May 24,'41
Singapore Woman [FN] (A) 563	Brenda Marshall-David Bruce	May 17,'41	64	May 17,'41
Smiling Ghost, The	*Wayne Morris-Brenda Marshall-David Bruce*	*Not Set*†		
Strange Alibi [FN] (G) 567	Arthur Kennedy-Joan Perry	Apr. 19,'41	63	May 3,'41
They Died with Their Boots On	*Errol Flynn-O. de Havilland-Alan Hale*	*Not Set*†		
Thieves Fall Out [WB] (G) 516	Eddie Albert-Joan Leslie	May 3,'41	72	June 7,'41
Three Sons O'Guns [FN] 574 (See Product Digest, page 193)	Wayne Morris-Tom Brown	Aug. 2,'41		
Underground [WB] (A) 558	Jeffrey Lynn-Karen Verne	June 28,'41	95	June 21,'41
Wagons Roll at Night, The [FN] (G) 560	H. Bogart-S. Sidney-E. Albert	Apr. 26,'41	82	Apr. 26,'41

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Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Buzzy and the Phantom Pinto (G)	Buzzy Henry	Arthur Ziehm	May 1,'41	55	May 3,'41
Chinese Den (A)	Paul Lukas	Film Alliance	Mar. 25,'41	73	Apr. 12,'41
City of Missing Girls (G)	H. B. Warner	Select	Mar. 1,'41	72	Apr. 5,'41
Dangerous Moonlight (G)	*Anton Walbrook*	*RKO-British*	*Not Set*	101	*July* 12,'41
Fools of Desire (A)	Byron Foulger	Syndicate	Apr. 1,'41	60	Mar. 20,'41
Ghost Train, The (A)	*Arthur Askey*	*General Film*	*Not Set*	83	*Mar.* 22,'41
King of the White Elephant (G)	Native Cast	Allyn Butterfield	Apr. 5,'41	66	Apr. 12,'41
Kukan (G)	Documentary	Adventure Epics	June 24,'41	90	July 5,'41
Law of the Wolf (G)	Rin Tin Tin, Jr.	Arthur Ziehm	May	55	May 10,'41
Love on the Dole	*Clifford Evans*	*Anglo-Ameri*	*Not Set*	100	*Apr.* 19,'41
Mad Emperor, The (A)	Harry Baur	World	Mar. 8,'41	89	Mar. 22,'41
Murder at the Baskervilles (G) (Reviewed under title, "Silver Blaze.")	Arthur Wontner	Astor	Jan. 15,'41	68	July 17,'37
No Greater Sin (A)	*Leon Ames*	*University Film*	*Not Set*	63	*June* 21,'41
Pepe Le Moko (A)	Jean Gabin	Mayer-Burstyn	Mar. 3,'41	100	Mar. 20,'37
Pimpernel Smith (G)	*Leslie Howard*	*Anglo Ameri.*	*Not Set*	122	*July* 5,'41
Professor Mamlock (G)	Russian Cast	Artkino	July 7,'41	95	July 12,'41
Soviet Frontiers on the Danube (G)	Documentary	Artkino	June 28,'41	65	July 5,'41
Spare a Copper (G)	*George Formby*	*ABFD*	*Not Set*	77	*Apr.* 5,'41
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	82	*Feb.* 1,'41
This England	*Documentary*	*Anglo-Ameri*	*Not Set*	85	*Mar.* 8,'41
Turned Out Nice Again (G)	*George Formby*	*Ealing-UA*	*Not Set*	81	*July* 12,'41
You Will Remember	*Robert Morley*	*British Lion*	*Not Set*		*Feb.* 1,'41

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REVIEWS:

Tillie the Toiler
Tanks a Million
King of Dodge City
Citadel of Crime
The Terror
Deadly Game
Highway West
Bullets for O'Hara

THIS WEEK—

Product Digest

NEXT WEEK—

Release Chart

EXHIBITORS *name* STARS *of* TOMORROW

VOL. 144, NO. 6

AUGUST 9, 1941

Entered as second-class matter [illegible] at the Post Office [illegible] under the act [illegible] Published weekly by Quigley Publishing [illegible] Inc. at 1270 Sixth Avenue, Rockefeller Center, New York [illegible] Subscription price [illegible] in the Americas $[illegible] a year; Foreign [illegible] a year. For contents [illegible]





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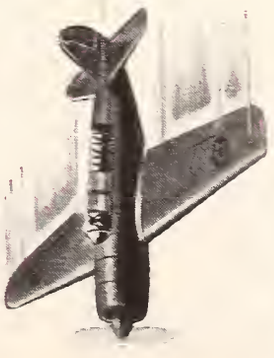
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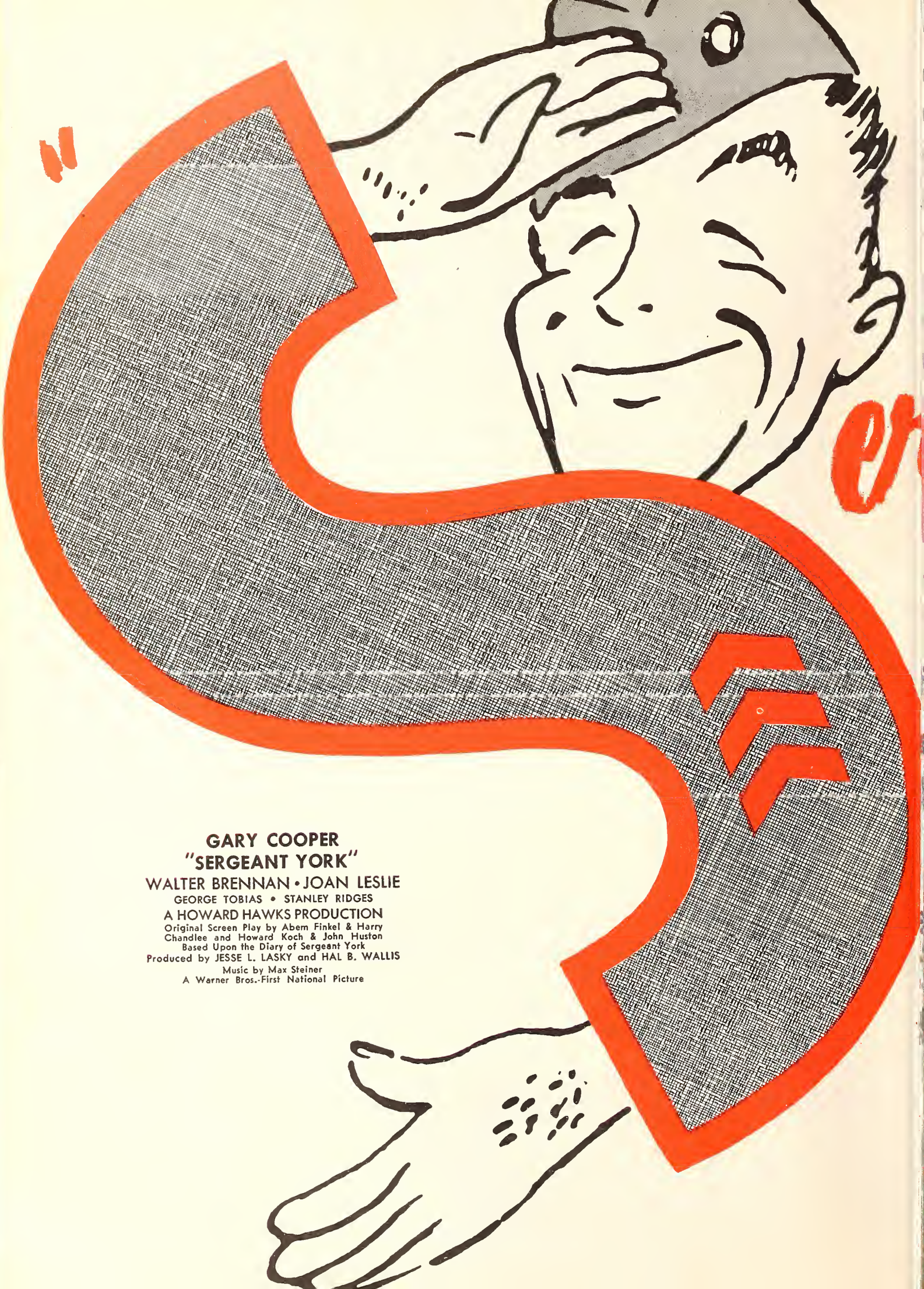
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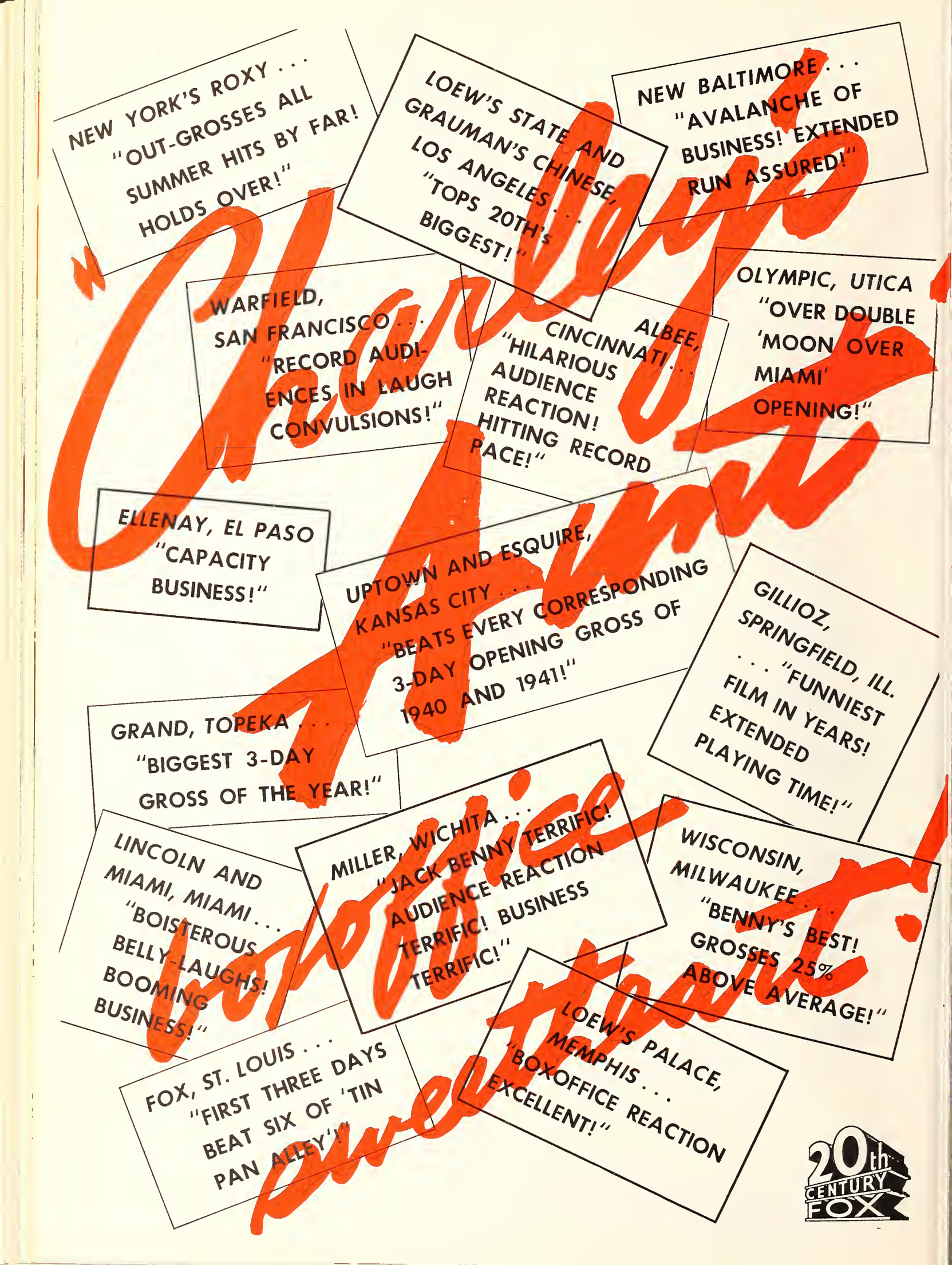
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GILLIOZ, SPRINGFIELD, ILL. . . . "FUNNIEST FILM IN YEARS! EXTENDED PLAYING TIME!"
GRAND, TOPEKA . . . "BIGGEST 3-DAY GROSS OF THE YEAR!"
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LINCOLN AND MIAMI, MIAMI . . . "BOISTEROUS BELLY-LAUGHS! BOOMING BUSINESS!"
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LOEW'S PALACE, MEMPHIS . . . "BOXOFFICE REACTION EXCELLENT!"
Sweetheart!
20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 144, No. 6 August 9, 1941

ABOUT SHORTS

SOME current announcements about increased appropriations and projects for special trade showings for short product would tend to encourage a hope that Production and Distribution are to come to a realization of responsibility to the audience across the whole program.

A minor fraction of the short output always, or nearly always, has been notably excellent, while a preponderance has varied from commonplace to worse.

Perhaps the most conspicuous attention to the short product in an organized fashion and with pointed recognition of the importance of the short as a component of the theatre program, in recent years, has been from the Interstate circuit in the Southwest. There in Dallas Mrs. Besa Short has conducted a bureau for the sifting, booking and exploitation of shorts.

Far too generally, shorts have been bought either as "forced" product or as "fillers", taken by the armload.

The short product department of the industry, ever since the rise of the feature drama, has lingered under the influence of heritage from the ancient General Film program, in both production and distribution, and too widely in exhibition also.

IT should be, and always should have been, obvious that the motion picture patron is properly inclined to hold the screen in front of him just as responsible for quality entertainment one minute as the next. The customer does not enter equipped with two states of mind, two channels of judgment—one for features, one for shorts. The customer goes to the movies, be they long or short. He hopes they will be good, long or short. The considerations of the processes of distribution are unknown and of no interest to the retail customer. Most unfortunately he has heard about "A" and "B" features, but he has not heard about "filler" shorts. That is a minor miracle.

As has been so often obeserved here before, the better showmen are those most concerned about shorts. For many years, starting with the dawn of the modern theatre, the late Mr. Samuel L. Rothapfel was the most outstanding exponent of competent short product competently presented. It is interesting that when he brought the motion picture to Broadway with the opening of the Strand theatre in mid-year of 1914, with great flourish and grandeur, he opened his show with a specially compiled Pathe Weekly, mostly of marching men, to give pretext to fanfare and music of pageantry, all so dear to Roxy and his customers. As often as not, Roxy delegated attention to the feature product in theatres under his administration, but always he screened newsreels and shorts.

It is to be said of shorts in general, and newsreel in particular, too, that they offer substantially the only opportunity for the theatre screen to serve the "non-fiction" interests of the audience. That area of interest is very much larger than the motion picture has ever permitted itself to realize.

THE short subject department has also always suffered from the constant draining off into the feature field of such special talent as shorts have developed. Keystone comedies delivered Mr. Charles Chaplin, who romped into feature-length pictures as rapidly as possible. The story was repeated for Mr. Harold Lloyd. Again, Mickey Mouse did so much for Mr. Walt Disney that his major attention and efforts have gone into features and super-features.

One large factor of influence in the direction indicated has been dollar pressure. The feature has promised more money for less work. It has not always, however, delivered. Also, there has been, in the main, more glory in features and their attendant promotions.

The box-office customers have always been more interested in shorts than the industry has been. If, by reason of collateral influences, the general stirring up of distribution and selling policies improves the attention to and position of shorts, the art and industry alike will have made a gain.

△ △ △

FREDERICK JAMES SMITH

WITH especial regret we record this week the abrupt passing of Mr. Frederick James Smith, these five and twenty years a friendly and able writer about the motion picture.

Mr. Smith was the perennial optimist in his work, the perennial romanticist in his living. He worked with gifted diligence; he lived and loved dangerously, adventurously, but with decorum. He believed in decency and the mores of a decent America. As a writer for the fan and lay press, beginning with the New York Evening Mail's motion picture department of 1914, he spoke fairly and as favourably as might be of what the screen offered. He ever gave the screen and its people the benefit of as much doubt as he might have had, sometimes more.

Fred Smith was one of those, along with Mr. Julian Johnson, Mr. Al Cohn and Mr. Randolph Bartlett, in the procession of editors of Photoplay Magazine, whom the late Mr. James R. Quirk brought to the glorifications of the art of the cinema for its mass public. In the death of Fred Smith, we and you and all the motion picture have lost a friend.

△ △ △

HOBLITZELLE

DOWN in Texas and the Southwest, wherever the flag of Interstate flies, it is Hoblitzelle month, memorializing his thirty-fifth anniversary in the showmanship of the motion picture.

Few, indeed, survive in active function and leadership in the screen theatre who were contemporaries of Mr. Karl Hoblitzelle in his initial year of 1906.

That was the year after the dawn of the nickelodeon. "The Great Train Robbery", in its majestic 850 feet, was the superpicture of the day. The years between then and now cover all the development that there has been in motion picture exhibition and cover, too, most all that has made the screen the dominant meoium of entertainment.

Along with the motion picture, Mr. Hoblitzelle has grown into both fortune and fame. In his own Lone Star state, from Texarkana to El Paso, he is known quite as much for his good citizenship, his patronage of all the arts, his social consciousness, as for his showmanship.

—Terry Ramsaye

This Week in the News

No Rodgers for U. A.

William F. Rodgers will not be president of United Artists, for two years, at least.

This became apparent Tuesday, in New York, when Nicholas M. Schenck, MGM president, refused to release his general sales manager from a contract which runs two more years.

It became a certainty Wednesday when, in a formal statement, Mr. Rodgers said he "could not even consider the proposal without my companies full approval," and this, he added "the company felt it could not grant."

United Artists' three partners, Mary Pickford, Alexander Korda, and Charles Chaplin, for several weeks had been asking Mr. Rodgers to assume the United Artists' presidency, vacant since the departure, several years ago, of A. P. Giannini, although Murray Silverstone acted as general manager for several years, and Arthur Kelly is now acting chieftain.

Mr. Schenck is reported discussing a new contract with Mr. Rodgers, to run 10 years.

It is understood other majors' executives are now being approached by United Artists. N. L. Nathanson, former Famous Players Canadian president, denied reports in New York this week, that he would join UA, either as president, or financier.

David O. Selznick, one of the prime motivators to place William Rodgers at the head of United Artists and who is negotiating to join that company, said in Hollywood Wednesday that his negotiations with UA "are not affected, this despite the fact, that Bill Rodgers is, in my opinion, one of the most able men in the picture business."

Fantastic Figures

Two hundred and fifty million dollars for a lone million. That's the settlement price proposed Wednesday in New York by Westinghouse Electric and General Electric in offering to settle a quarter of a billion dollars stockholders' suit against them, RCA, RCA Victor. Suit was filed in the N. Y. Supreme Court by 11 minority stockholders of RCA.

Half of the original action, which asked $500,000,000, was dismissed due to the statute of limitations. Suit stated that General Electric and Westinghouse had sold worthless patents to RCA for $240,000,000 worth of stock; that losses of $82,000,000 were sustained in investment in RCA Victor; and $11,000,000 through investment in RKO. The defendants in making the settlement offer do not admit charges to be correct, but state that to continue the suit would take another three years and tie up executives needed in national defense.

TOMORROW'S STARS named by exhibitors in Herald poll Pages 12 to 15

NEW LIFE for short subjects in decree divorce from feature sales Page 16

OIL CURFEW worries, encourages exhibitors in 17 eastern states Pages 17, 18

INTERVENOR appeals arbitration award; report decisions Page 23

SCHINE STAFF hears "have confidence" plea at meeting Page 24

ASCAP-RADIO peace shows war was costly for both musicians and networks Page 25

SENATORS TILT with industry; Wheeler, Nye charge film propaganda Page 26

TELEVISION not stymied by war, Morton, NBC chief, asserts Page 28

SALARIES of Hollywood leaders revealed by U. S. Treasury Page 31

TRADE SHOWS are a flop, say Myers and Kuykendall Pages 29, 30

PRESS AGENTS demand union contracts from home offices Page 36

BIG PROFITS shown in Paramount, Warners, RCA reports; Atlas buys more RKO holdings Pages 37, 38

ARMY SHOWS motorized to reach more soldier audiences Page 48

DRAFT TAPS studio employees in all salary brackets Page 50

SERVICE DEPARTMENTS

Hollywood Scene	Page 39	Product Digest	Page 71
Managers' Round Table	Page 59	Reviews	Page 41
Obituaries	Page 69	What the Picture Did for Me	Page 52

'Big-5' Expansion

One of the largest—if not *the* largest—theatre expansions by a "Big Five" circuit since the signing of the consent decree and its attendant limitations, inferred and otherwise, on "Big 5" circuit expansion, will occur September 1st, when the Fox Wisconsin Amusement Corporation acquires seven Milwaukee and four other Saxe Amusement Management theatres.

The theatres are the Uptown, Modjeska, Garfield, Mirth, Princess, Tivoli, and Parkway, Milwaukee; the Oshkosh, Oshkosh; Jeffris and Apollo, Janesville; and Orpheum, Kenosha.

All theatres have been operating under a booking arrangement with the Warner Brother exchanges.

The acquisition will raise Fox's string in Wisconsin and upper Michigan, to more than 65 theatres when the deal is consumated next month.

Product Predicament

Charging that the Balaban and Katz circuit's influence alone in the Chicago territory is setting release dates, Jack Kirsch, president of the Illinois Allied, Wednesday, wrote to all distributors that members of his organization will be unable to buy the best pictures of the new season, if the situation continues.

Mr. Kirsch asserted the circuit established film combinations in first and second class houses; combinations in many instances not available for subsequent runs.

He asked formation of a booking committee, to set releases monthly—a system used before, but discontinued the past several years because of Balaban and Katz' asserted lack of cooperation.

Cock-Eyed

Sydney H. MacKean, long an editor of newsreels, is finishing an autobiography devoted to his personal contacts with world events from 1913 to 1930, and containing anecdotes of noted men who have figured in the news and newsreels. The book, entitled "Cock-Eyed Business," is not a history of newsreels and follows no chronological order but is said to promise a "somewhat facetious, sometimes exciting," account of Mr. MacKean's experiences in the 17 years in which he was variously news editor and editor of Hearst's International Newsreel, editor of Universal's Animated Weekly and Universal Current Events and news editor of Paramount News. It is expected that the book will be in the Fall list of a Chicago publisher.

First Soviet War Reels

After six weeks of a war "without movies," American newsreel companies issued on Tuesday and Wednesday the first newsreel shots of the Russian-German war. Soviet officials had released them to the British Government last week, representatives of American reels in London receiving the pictures last Saturday, and flying them immediately to the U. S. via Clipper.

Paramount News reported that the original films were flown from Russia to London by plane with General Golikov, who headed the first military mission from the USSR to England. The General previewed the reels for officials of the British Ministry of Information, who in turn approved the pictures for distribution throughout the British Empire. Both the Russian and British governments censored the reels for release to American news reel companies.

Movietone News, Pathe, Paramount News, Universal and News of the Day used approximately from 300 to 600 feet of the original 1,000 footage prepared by Red Army military and intelligence officers. All the American reels used practically the same shots.

Shown in theatres this week in the United States, the films depict Russian crowds receiving news of the sudden German attack; streams of Red Army motor division and infantry moving up to the front; civilian population preparing to dig trenches and back up river banks for troop movements; shots of Generals Voroshiloff, Timoshenko and Budenny, high-ranking commanding Red Army officers, reviewing troop movements; the Soviet air force bombing Nazi troops; Russian soldiers taking German prisoners; Russian civilian population being armed for guerilla warfare, and finally a shot of Sir Stafford Cripps and Stalin signing the British-Russian pact in the Kremlin.

Spy Notes in Film Cans

Nazi and Japanese film distributing exchanges in Brazil, Uruguay and Argentina are being used as headquarters for handling and routing of German-Japanese espionage communications in motion picture cans, Transradio Press reported last week-end over its Mutual network program, "Confidentially Yours."

Arthur Hale, commentator for the program, revealed that since the Russo-German war, "Germany was robbed of her shortest means of communication with her Axis partner, Japan, via the trans-Siberian Railway," and that now, "German material destined for Japan is flown to Buenos Aires, Santiago or Montevideo, encased in cans usually identified with movie films and bearing the bold stamp of UFA, the initials of Germany's largest motion picture concern. These cans are taken in charge by Japanese 'film exchange' officials and are rushed to some port on the west coast of South America, Santiago, Chila or Guayaquil, Ecuador, where they are placed aboard Japanese-bound steamers for the trip to Yokohama. The system works the same way, in reverse, when Japan forwards information to Berlin."

U. S. Intelligence Officers found in World War I that certain persons in this country sympathetic to the German cause were shipping certain rubber products in film cans from film offices in the U. S. to film offices in Holland.

'Birthday' Promotions

Theatre "birthdays," ranked high by showmen for wide promotional celebrations, become doubly so on the occasion of a 20th anniversary, such as the one sponsored by RKO in the New York metropolitan area at the Fordham Theatre. Supervised by Sol A. Schwartz, RKO division manager, and Harry Mandel, circuit advertising chief, a solid week of special events, prize contests and such was presented. Civic heads were on hand to inaugurate the festivities and vast crowds came to enjoy them. What was done and how is told in this week's Round Table, starting on page 59.

Taxes . . . if War Comes

Seventy-seven per cent of so-called "average citizens" interviewed by Fortune Magazine, for its survey on public sentiment for or against war—are willing to pay "double the present taxes on luxuries, such as movies, tobacco, liquor, etc.," if the country enters the war. The survey is in the August issue.

Specifically, the percentage is 77.7. The percentage of those who would pay such taxes "unwillingly" is 14.2. 3.9 per cent would "fight against" the taxes. 4.2 per cent didn't know what they would do.

PICTURES ADVERTISED THIS WEEK

"Whistling in the Dark", MGM, Second Cover.
"Dive Bomber", Warners, Page 3.
"Sergeant York", Warners, Pages 4, 5.
"Charley's Aunt", 20th Century-Fox, Page 6.
"Here Comes Mr. Jordan", Columbia, Pages 19, 20, 21.
"Our Wife", Columbia, Page 22.
"The Little Foxes", RKO, Pages 32, 33.
"This Woman Is Mine", Universal, Pages 42, 43.
"Sun Valley Serenade", Twentieth Century-Fox, Pages 62, 63.

New Taxes Nearer

The $3,529,000,000 U. S. tax bill this week got over its first hurdle—though not unscarred—and is now the subject of hearings before the Senate Finance Committee.

So far as the motion picture and broadcasting industries are concerned, the bill as passed by the House August 4th is practically unchanged, in that it includes both the lowering of the admission tax exemption from 20 to nine cents and the new taxes on radio advertising. Broadcasting, however, was given another, but not unexpected jolt, in the adoption of a committee amendment providing that the new five per cent tax on telephone bills shall apply to radio stations and newspapers.

Representatives of the various industries affected by the new taxes, including some film representatives, will appear before the Senate Finance Committee next week, at which time representatives of the broadcasters are expected to make a strong fight for elimination of the proposed levies of five to 15 per cent on net advertising income.

Abram F. Myers, general counsel for Allied, is to appear in Washington on August 13th before the Senate Committee to present Allied's plan to reduce exemption on admissions so that the tax will start with the first cent. Allied is seeking further lowered exemption in order to avoid threats of price-cutting to nine cents.

Broadway Blackout

Broadway lights went dark Tuesday night, theatre uprights, picture displays and others of "Mazda Lane."

However, it was not a war blackout; not yet. It was a union demonstration.

Amusement signs were turned off from 8:55 P.M. to 9:30 P.M., by Local 3, International Brotherhood of Electrical Workers, in sympathy with 8,000 unionists striking against the city's Consolidated Edison Company.

Crowds, curious, silent, witnessed the demonstration. So did extra police forces. So did city notables.

Among the famed signs and "outfronts" extinguished were the Wrigley, Planters' Peanut, Paramount Theatre, Chevrolet, Coca Cola, Wilson's Whiskey, Loew's State, et al.

The Mayfair, Capitol, Criterion and Roxy theatres maintained most of their marquee lighting. The Local's men do not handle such lighting; but the theatres "cooperated" in varying degrees.

Harry Van Arsdale, Local 3 business manager, called the event a "blackout of enlightenment."

Meanwhile, from Washington the word is blackouts of amusement signs and other commercial fronts may come because of a power shortage.

MOTION PICTURE HERALD, published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubca, New York." Martin Quigley, Editor-in-Chief and Publisher; Calvin Brown, Vice-President and General Manager; Wattersan R. Rathacker, Vice-President; Terry Ramsaye, Editor; Ernest A. Ravelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building. Lean Friedman, manager, William R. Weaver, editor; Taranta Bureau, Ste. B11, 21 Dunas Sq., Taranta, Ontaria, Canada. Alister Grasart, representative; Montreal Bureau, Press Bureau, 224 Canada Cement Building, Montreal, Canada. C. A. Hawarth, representative; London Bureau, 4, Golden Square, London W 1, Hope Williams Burnup, manager; cable Quigpubca London; Paris Bureau, Pierre Autre, representative, c/a Mansieur Autre, chez Madame Erable, Les Mathes, Charante Inferieure, France; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Halt, representative; Sydney Bureau, 17 Archbald Rd., Raseville, Sydney, N.S.W., Australia. Lin Endean, representative. Mexica City Bureau, Apartada 269, Mexica City, Luis Becerra Celis, representative; Buenos Aires Bureau, Carrientes 2470, Buenos Aires, Argentina, Natalia Bruski, representative; Ria de Janeira Bureau, Caixa Postal 335B, Ria de Janeira, Brazil, L. S. Marinha, representative; India Bureau, Past Office Box 147, Bunder Raad, Karachi, India, G. A. Thakur, representative; Mantevidea Bureau, P. O. Box 664, Mantevidea, Uruguay, Paul Bada, representative, cable Argus Mantevidea; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Halland, Philip de Schaap, representative. Member Audit Bureau of Circulations. All contents copyright 1941 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK IN PICTURES







ENDING PRESS PREVIEWS. Screening of Gloria Pictures - United Artists "New Wine" in a wine cellar of the Padre Vineyard at Cucamonga, Calif., was a gala finish of the institution of gala press premieres for Hollywood pictures. It was accompanied by the burying of a "Time Capsule" containing film-world memorabilia, including current editions of Quigley Publications, calculated to interest anthropologists centuries hence. Above, right, is shown James Vai of the Padre Company; Ilona Massey, star of "New Wine"; Leo Carillo, and Alan Curtis, male lead of the picture, at the capsule-burying ceremony. And there was feasting, too, as attested above by Reinhold Schunzel, director, and Eddie Albert, and less voraciously by William E. Weaver, Hollywood editor of Quigley Publications (extreme right, lower picture), Mrs. Weaver, and Mr. and Mrs. Harry B. O'Donnell of Chicago.



AIR PLAY IN LONDON. Early theatregoers lining up at the Plaza theatre in the British capital to see Paramount's "I Wanted Wings", which opened concurrently at the Carlton and Plaza theatres.



AT EASE. Maj. Deacon G. Bell of the 99th Coast Artillery, turns to showbusiness for a moment when Stanley Hand, Altec field representative, drops in at Camp Davis, S. C. Major Bell is on leave of absence from Robb & Rowley's Texas circuit.

THRILLED. That was the word President Roosevelt used to express his reaction to Warner Brothers' "Sergeant York". The hero of the Jesse L. Lasky production is shown at right as he and Mr. and Mrs. Lasky and political leaders called on the President following the premiere of the picture at the Earle theatre. Besides the President and York, shown shaking hands, are pictured Congressmen Gore and Priest, Governor Prentice Cooper of Tennessee, Representative Estes Kefauver, Senator Kenneth McKellar of Tennessee, Mrs. Lasky, Mr. Lasky.



RODEO GUEST. (Below) Tom Keene, Monogram Western star, with party at Ogden, Utah, rodeo at which he was guest of honor. Shown seated are May Mann, columnist; Keene (being greeted by Ross C. Glasman, rodeo chairman), Mr. and Mrs. Warren William.



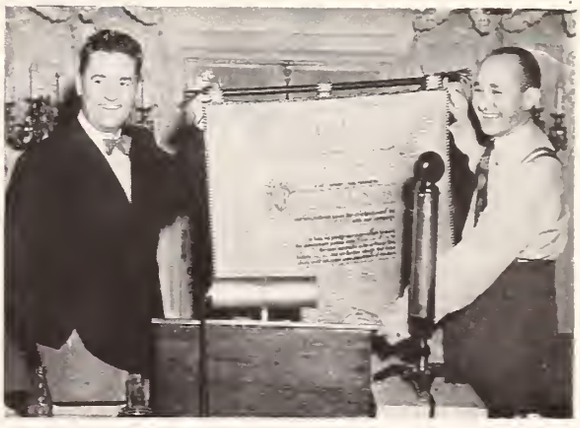


CONVENTION COUNCIL. Paramount sales executives at the company's sales convention in Boston. Standing: Eddie Ruff, New Haven; A. M. Kane, Boston. Seated: J. J. Unger, Eastern division head; William Erbb, New England chief.



(Left) V. Frank Freeman, Paramount studio chief, and Arthur Hornblow, Jr., with Havana Rotary Club cup given them for "The Ghost Breakers" as hemisphere unity aid.

(Right) Gradwell Sears, Warner sales head, receiving scroll signed by staff in appreciation of his leadership. Carl Leserman, assistant sales manager, made presentation.



NATION'S SHOWMEN IN RECORD POLL SEE STARS TO COME

TOP TEN STARS ON HORIZON OF TOMORROW

Combined Vote of Exhibitors	Per-cent	Independent Exhibitors	Per-cent	Circuit Theatre Exhibitors	Per-cent
1. Laraine Day	59.	1. Laraine Day	58.	1. Laraine Day	60.
2. Rita Hayworth	51.	2. Rita Hayworth	48.	2. Rita Hayworth	53.
3. Ruth Hussey	49.	3. Ruth Hussey	47.	3. Ruth Hussey	49.
4. Robert Preston	39.9	4. Robert Preston	39.	4. Ronald Reagan	41.
5. Ronald Reagan	39.8	5. Ronald Reagan	37.8	5. Robert Preston	40.
6. John Payne	37.	6. John Payne	37.7	6. Jeffrey Lynn	36.5
7. Jeffrey Lynn	36.	7. Ann Rutherford	37.5	7. John Payne	36.3
8. Ann Rutherford	34.9	8. Jeffrey Lynn	36.	8. Stirling Hayden	35.
9. Dennis Morgan	34.8	9. Dennis Morgan	35.	9. Dennis Morgan	34.
10. Jackie Cooper	32.	10. Jackie Cooper	32.	10. Ann Rutherford	32.

The exhibitors of the United States and Canada have delivered, available to Production and Distribution, through a Motion Picture Herald poll extraordinary, the guidance of their judgment, sitting at the box office, of the personnel prospects for the development and promotion of those who are promising as the stars of tomorrow.

Token of a new intensity of concern about product, the response to the questionnaires of this poll, both in volume and in the celerity of return, has been extraordinary, even in the experience of the Herald, with its long and especially successful series of annual polls on the "Ten Best Money Makers"—which, incidentally, will be again a piece of international news of renewed import at the end of this fateful 1941. Returns on this poll currently recorded have come in swift floods of thousands, beginning in a day of the first mailings. The exhibitor is anxious to have his say on this subject, feels deeply and writes earnestly and often with vigour.

No matter how the exhibitor buys, by program or block, with all due respect to decree-controlled positions, he sells picture by picture to his public. His convictions are many, acute, and in general his opinions are absolute. He enjoys no possibility of so intimate a knowledge of available story material, but he does know people, on the screen and in the seats in front of the screen. Those are two dominant factors of success.

The exhibitor, also, with more than a quarter of a century of familiarity with this medium of the Herald, finds it as convenient and available and expeditious an avenue of expression as of information.

It is clear enough that litigations and legislations and the agitations incident to those processes have made the exhibitor more product conscious, more eager for product information, more eager for responsiveness in production than at any prior period in the experience of the industry. He wants to hear and he wants to tell. In the Herald he does.

—THE EDITOR

HOW EXHIBITORS VOTE AND WHY

The HERALD questionnaire asked only for the top ten prospects for stars of tomorrow, but the returns brought, in all, 130 nominations. The count however found that a top group of ten, mentioned in at least one-third of all the ballots, did indeed lead all the rest by far. Women took the top three positions and the eighth, while the men held the positions four, five, six, seven, nine and ten.

Seventy-two hundred independent exhibitors and 5,500 operators of circuit theatres in all parts of the country and Canada were invited to participate in the poll, to give ten nominations for future stardom. As showmen they were to express the box-office point of view, their anticipation of the big marquee names in seasons to come. The response was widespread and enthusiastic.

Agreement on First Five

There was remarkable agreement on the leading candidates, although no name was without its ardent protagonist. Every ballot contained four or five of the top ten names, some many more. In fact, showmen commented that these names were already box office for them, and would be great stars if given suitable roles.

Laraine Day, ranking an easy first and named on three-fifths of the ballots, was a general favorite. The "Doctor Kildare" series has won her many admirers, and her portrayals in "My Son, My Son" and "Foreign Correspondent" have encouraged the idea that she should be given varied opportunities to prove her acting ability and audience appeal.

Rita Hayworth, in second place, was commended for her versatility, although some theatremen suggested that she receive more sympathetic roles than those in "Susan and God" and "Blood and Sand."

In urging the name of Ruth Hussey exhibitors frequently praised her performance in "The Philadelphia Story," and one admirer named her "Queen of the Well-done Bit."

Blonde by a Shade

Robert Preston and Ronald Reagan vied for first place among the young male leads. Very few votes separated them in the final count, blonde shading brunette by one percentage point. John Payne and Jeffrey Lynn were strong contenders for this position, as well. These promising male actors comprised a solid block of four to counterbalance female solidarity in the first three places.

Another young woman, a juvenile this time, Ann Rutherford, received next mention, and was the only other feminine player in the top ten. The "Polly Benedict" of the "Andy Hardy" series is proposed by many for more adult, romantic roles in the near future.

Dennis Morgan enthusiasts were particularly voluble. His performance in "Kitty Foyle" as well as his singing voice have gained him friends among exhibitors and patrons alike.

Jackie Cooper, the last name on the list of ten, is not a new name for the fans who have watched him since his appearances with "Our Gang." But it's a new Jackie Cooper now, undertaking juvenile leads and winning new admirers.

NEXT WEEK

Further analysis of the poll returns next week will set forth the several regional preferences between the divisions of the United States, and will also present the separate returns from the Dominion of Canada.

Additionally, the judgment of the motion picture critics of the leading papers of the United States, referred to and compared with the vote of the showmen, will be presented.

The recorded divergences of opinion will perhaps afford exhibitors and producers alike information of certain nuances of choice that may be indicative.

The total of 130 nominations offered in the naming of a list of ten makes clear a spread of categories of appeal, while the preponderant plurality of the top ten indicates a national and continental consistency of preference.

Long Shots

Of the next 15 names—all of which were mentioned on at least 15 per cent of the ballots—the first four are men. But, just as in the top ten, the other sex monopolizes the following positions, with two exceptions. It was among these names that the strongest individual recommendations were made. The feeling that many of these players were too new to featured roles to have gained general recognition may have prompted showmen to single out special talents and special performances. There was a "just-between-you-and-me" air to their predictions, a sense of crystal-gazing and backing a long shot. But they were rarely alone in their enthusiasm, and although no weight could be given to emotional quality, their favorites all found enough support to place well up in the top quarter.

The independent exhibitors and those operating circuit theatres agreed on the whole in their choices. The first twenty-five names on both lists were identical, and split as evenly between men and women as you can split twenty-five and remain a gentleman. There were, however, slight deviations in the order, only one of which made a difference in the top-ten ranking. Stirling Hayden made the first ten on the circuit theatre tabulation, although he was thirteenth choice among the independents. This might well be due to the fact that his debut in "Virginia" was recent, and his work is less familiar to some independent showmen. Most of the differences were minor, amounting to but a few percentage points.

Rapid Changes Seen

Twenty-five additional names were mentioned on more than five per cent of the ballots. Some of these were unfamiliar to exhibitors who are restricted in their product to certain distribution channels. Many were mentioned for their ability by showmen who did not give them top-ten ranking because their stardom seemed a little further off. Most of them were warmly praised by a few while many said they should be "watched." One exhibitor suggested that the next year should tell in many cases. He thought he would be revising his own list on the basis of already released pictures he had not yet shown, and product for the new year in which new faces would appear more often and those on the brink of stardom would be given their chance.

There was general complaint that a limit of ten names was too small, and perhaps the 130 different nominations bear this out. The poll asked only for "players of promise" for "promotion in, and to, starring roles," and drew wide variety. Some players had impressed with their performances in a single picture, some names were hardly new, and not all are younger actors. But the electors wasted no votes on whim or sentiment. Their ten held the most promise for them, and, it may be supposed, for their patrons. If a few more familiar names suggest comebacks rather than rising young players, they are still nominations for stardom, perhaps long overdue.

"Bad Day" Reactions

There were, of course, a few exhibitors who, in their attachment to various well-established stars, insisted they were the "Stars of Tomorrow" as well; and a few who felt that there was no discernible new talent. The latter reaction may be symptomatic of their recent business indices or perhaps a rainy Monday evening. But this was not representative of the great number of enthusiastic showmen who welcomed the idea of new names in lights, and in the affections of steady customers.

Most voters agreed generally that the choices were subject to revision according to the material given the promising players. Good parts, the showmen felt, could "make" any name on the list, and poor casting would obscure outstanding talent.

"Give us better pictures" they urged, and the stars would take care of themselves.

Exhibitors Nominate



1. *LARAINE DAY.* (MGM) *Best known for her role as the nurse in "Dr. Kildare," the MGM series. Descendant of Charles Rich, famous Mormon leader, she was born Loraine Johnson, in Utah. Began her career with the Long Beach Players' Guild where Hollywood discovered her in 1936. Has had prominent roles in "My Son, My Son" and "Foreign Correspondent."*



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2. *RITA HAYWORTH.* (Columbia) *Born in New York in 1918, her real name is Margarita Carmen Cansino, daughter of a Spanish dancer, Eduardo Cansino. Came to Hollywood in 1935, via a dancing engagement in Agua Caliente, and since then has appeared in 28 films. Cagney's dream girl in "Strawberry Blonde," the siren in "Blood and Sand." She is a Columbia contract player.*



3. *RUTH HUSSEY.* (MGM) *After graduating from Pembroke College, Mass., Ruth decided the stage was her way of life. A succession of parts in little theatre groups helped her to Broadway. Her stage role of Kay, the girl in "Dead End," won her a Hollywood contract. Has appeared in "Susan and God," "The Philadelphia Story" and as the wife in "Flight Command."*



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4. *ROBERT PRESTON.* (Paramount) *A Paramount contract player, Preston had years of theatre stock experience before going to Hollywood. Born in Newton Highlands, Mass., at 15 he was playing Julius Caesar in a stock company. Next leap was to the Pasadena Community Playhouse troupe. Recently appeared in "Moon Over Burma" and "New York Town."*

The Next Fifteen

Combined Vote of Exhibitors	Percentage	Independent Exhibitors	Percentage	Circuit Theatres	Percentage
11. Louis Hayward	31.	11. Louis Hayward	30.	11.*Jackie Cooper	31.7
12.*Stirling Hayden	30.	12. William Holden	29.	12. Louis Hayward	31.4
13. William Holden	28.	13. Stirling Hayden	23.	13. Eddie Bracken	29.
14. Eddie Bracken	25.	14. Lucille Ball	21.8	14. William Holden	27.
15. Kathryn Grayson	23.	15. Nancy Kelly	21.7	15. Kathryn Grayson	24.
16. Lucille Ball	22.	16. Eddie Bracken	21.6	16. Lucille Ball	21.
17. John Carroll	18.8	17. Kathryn Grayson	21.5	17. Geraldine Fitzgerald	19.
18. Nancy Kelly	18.7	18. Jon Hall	19.8	18. John Carroll	18.
19. Geraldine Fitzgerald	18.3	19. Bonita Granville	19.4	19. Gene Tierney	16.8
20. Bonita Granville	18.	20. John Carroll	19.1	20. Bonita Granville	16.3
21. Gene Tierney	17.	21. Gloria Jean	19.	21. Nancy Kelly	16.
22. Jon Hall	16.	22. Gene Tierney	16.7	22. Ellen Drew	15.
23. Gloria Jean	15.5	23. Geraldine Fitzgerald	16.6	23. Jon Hall	14.
24. Betty Field	15.1	24. Betty Field	16.5	24. Betty Field	13.9
25. Ellen Drew	15.	25. Ellen Drew	15.8	25. Gloria Jean	13.4

* Note: Stirling Hayden's lower percentage in the independents' poll reduced his position in the combined total to twelfth.
Jackie Cooper polled a sufficient percentage among the independents to place tenth in the combined total.

The following 25 stars polled more than 5 per cent of the combined vote of independents and circuits. Their ranking and percentages in the combined vote are listed:

26. Carole Landis	14.
27. Veronica Lake	13.3
28. Brenda Joyce	13.1
29. Anne Shirley	13.
30. Ann Miller	12.6
31. James Craig	11.6
32. June Preisser	11.4
33. Virginia Gilmore	11.2
34. Mary Beth Hughes	11.
35. Maureen O'Hara	10.5
36. Lee Bowman	10.
37. Joan Leslie	9.8
38. Tim Holt	9.5
39. John Shelton	8.7
40. Victor Mature	8.6
41. Robert Stack	8.
42. Patricia Morison	7.7
43. Philip Dorn	6.2
44. Douglas McPhail	6
45. Dan Dailey, Jr.	5.9
46. Edmond O'Brien	5.5
47. Jean Rogers	5.3
48. Arthur Kennedy	5.2
49. Peggy Moran	5.1
Virginia Grey	5.1

Stars of Tomorrow



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5. *RONALD REAGAN.* (Warners) *Leading man in "Million Dollar Baby," Reagan was born in Tampico, Ill., 25 years ago. Worked on a local newspaper and then in radio, where as a sports announcer he broadcast for NBC. While covering the Chicago Cubs' spring training camp at Catalina Island, he was screen-tested by Warner's. Has appeared in "The Bad Man," "Santa Fe" and "Knute Rockne."*



6. *JOHN PAYNE.* (20th-Fox) *Best known for his romantic leads in "Tin Pan Alley," "Great American Broadcast" and as the singing fighter in "Kid Nightingale," Payne was born in Roanoke, Va. While at Columbia University he learned to fight. New York arena promoters paid him $25 per knockout. From college, he sang in radio. Samuel Goldwyn signed him for "Dodsworth."*



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7. *JEFFREY LYNN.* (Warners) *His bent for the theatre was developed at Bates College, Maine, where he starred in college dramatics. Born in Auburn, Mass., 28 years ago, Lynn has had numerous acting jobs with theatrical stock companies. Has appeared in Warners' "Yes, My Darling Daughter," "Espionage Agent," "The Roaring Twenties," and "Fighting 69th."*



8. *ANN RUTHERFORD.* (MGM) *a starlet who plays Polly Benedict, Andy Hardy's sweetheart in the "Hardy" series, Ann comes of a theatrical-opera family. Her father sang in the Metropolitan and her mother was screen actress. Entered films via radio singing. Played in "Gone With the Wind," "Pride and Prejudice," "Keeping Company" and "Washington Melodrama."*

Honorable Mention

Eddie Albert
Andrews Sisters
Desi Arnaz
Betty Brewer
Butch & Buddy
Richard Carlson
Joan Carroll
Jack Carson
Ben Carter
Don Castle
Lon Chaney, Jr.
Stanley Clements
Mildred Coles
Dorothy Comingore
Ralph Cooper
Catherine Craig
Broderick Crawford
Robert Cummings
Frankie Darrow
Joan Davis
Muggins Davis
Johnny Downs
Jinx Falkenberg
Edith Fellows
Glenn Ford
Helen Gilbert
Leo Gorcey
Nan Gray
Anne Gwynne
Susan Hayward
Bill Henry
Darryl Higman
John Howard
John Hubbard
Selmar Jackson
Rita Johnson
Miliza Korjus
Carolyn Lee
Mary Lee
Vicki Lester
Diana Lewis
Ella Logan
William Lundigan
Marjorie Main
Pigmeat Markham
Brenda Marshall
Geo. Montgomery
Constance Moore
Mantan Moreland
George Murphy
Larry Nunn
Dennis O'Keefe
Robert Paige
Charles Quigley
Eddie Quillan
Lois Ransome
Gene Reynolds
Jane Russell
George Sanders
Joseph Saunders
Randolph Scott
John Shepperd
Red Skelton
Edward L. Smith
Robert Stirling
June Storey
Shepperd Strudwick
Phillips Terry
Ruth Terry
William Tracy
Ruth Warrick
Bobs Watson
John Wayne
Marjorie Weaver
Virginia Weidler
Marie Wilson
Joan Woodbury
Cobina Wright



9. *DENNIS MORGAN.* (Warners) *Born in Prentice, Wisc., 31 years ago, he attended the University of Wisconsin and studied singing at the American Conservatory of Music. A screen test arranged by Chicago opera star, Mary Garden, got him a Warner contract. Payed in "Waterfront," "Kitty Foyle" and "Affectionately Yours."*



©Columbia Pictures Corp.

10. *JACKIE COOPER.* (Columbia) *a graduate of "Our Gang" comedies who has spent 12 of his 17 years in films. Best remembered for his kid role in "The Champ." An alumnus of Beverly Hills High School. Likes football, tennis, swimming. By avocation, a swing-cat, having organized his own dance band. With Jane Withers in "Her First Bean."*

THAT 'NEW ORDER' BRINGS A NEW DAY FOR THE SHORT SUBJECT FILM

Decree's Provision Forbidding Forcing of Shorts Prompts Majors to Make, Sell Shorts with Special Attention

by JOHN STUART, JR.

Better days under the consent decree appear in prospect for the short subject departments, step-children in many distribution families until recently. Because of the decree's proviso that shorts can no longer be forced with features, the majors are going out to actually sell shorts, with special plans and promotions ahead.

Short subject executives report that contracts are ahead of all previous years, and beam over new account statistics and increases in production budgets. Now that the consent decree has forcibly divorced short subject from feature selling, it appears that the chief distributors are determined to give the short subject sales managers a free hand in exploiting the field.

Production also is lending new aid to the short subject, with more top directors, producers, writers, and even some top stars assigned to short subjects in between feature work. One studio, MGM, reports a production budget in advance of last year by 20 per cent. Other increases in the money, men and materials to be allotted to making numerous shorts are impressive.

Elimination of double features, formally proposed at the MPTOA convention in Los Angeles, and currently under serious discussion by various exhibitor groups and circuits, affiliated and independent, is a spur to the short story men who are convinced that they can supply brief product superior to some program pictures now in use. Likewise the decreased feature production schedules announced by some majors because of 1941-42 decree selling is viewed as opportunity for more and better short material.

Special Shorts Salesmen

Special selling efforts are marked by short subjects trade shows, by one company, and the inclusion of new shorts material with regular trade shows by several other distributors. In almost every exchange special short subjects salesmen have been appointed and will concentrate on this field alone. Home offices have hired special shorts promoters.

Advertising and exploitation of short subjects shows increasing interest all the way down the line from home office directors to theatre managers. There are signs of a drive to kill "Also Selected Short Subjects" lines in theatre advertising and marquees. Trials in billing and promoting by name the short materials on a program are reported to have uncovered unexpectedly strong boxoffice pull in the shorts of many companies.

Publicity material on shorts is being specially prepared by home offices, picking from each reel one point on which managers may build an effective exploitation effort. Press books, display material, mats and newspaper campaigns are being prepared for distribution through exchanges. In many cases this is the first time in a long, long time, if ever, any such effort has been made in behalf of the short subject.

"Institutional" campaigns, on a national basis are also reported brewing in several shorts departments. MGM and Warners both tell of "very special" short subjects promotion schemes set for launching in September.

Metro-Goldwyn-Mayer, according to William F. Rodgers, general sales manager, will spend 20 per cent more on its short program, without increasing the number of titles, during the next year. The money will go into both production and selling. Recently MGM announced 78 shorts in 84 reels, plus 104 News of the Day issues.

New Shorts Competition

Mr. Rodgers also anticipated much greater competition next year in the short subjects market, observing that it "can only serve to improve shorts generally for the industry's common good." Foreseeing a return to single features in many situations he also predicted revived interest in shorts of two reels or more, occupying a position parallel to the short-short story in the magazines. MGM plans six of these two-reel specials for next year, led by Edgar Allen Poe's "Telltale Heart," with Joseph Schildkraut. There will also be a two-reel report on national defense.

According to Herbert Morgan, director of Metro short subject publicity, exhibitors are showing more interest and care in purchasing their short material. He cited a special interest in the "name" value of short subjects, noting exhibitor and audience preference for reels about personalities and subjects with which they are already familiar. The Metro lineup follows this thesis, introducing no new series, but extensively stressing in publicity and selling the "product familiarity."

Exhibitors are using commentator names extensively in their advertising, Mr. Morgan reported, using public familiarity with radio commentators and announcers who are featured voices in the Metro shorts. In many cases newspaper advertisements give up to half their space to strong shorts programs. He cited a particularly successful campaign by Interstate, in Texas, using top shorts to bolster weak program pictures.

Metro is not holding special trade shows of short subjects, Mr. Morgan said, but in the screening of its first group of three features it included shorts in almost all the 65 screening cities. From one to three samples of short subjects preceded the new feature. The practice will probably be continued at subsequent shows, following favorable exhibitor comment.

Paramount "Pre-selling"

Paramount, under Oscar Morgan, new short subject sales head, is also concentrating on "pre-sold" names and will introduce at least three new series to the public featuring familiar titles. Two, "Quiz Kids," and "Hedda Hopper," will be drawn from radio while a cartoon series on "Superman," of the comic strips, will be produced by Max Fleischer. Additionally the company will expand promotion of its new series of "Madcap Models," Puppetoons in color by George Pal.

Instead of trade showings, Paramount is trying its new season short product at special "sneak previews" in all sections. Audience reaction to the new reels is charted and used in presentation of the new material to exhibitors. Mr. Morgan reports that the method is more feasible and gives exhibitors a more accurate notion of audience value than do trade shows. He claims it makes it easier to plan programs with proper comedy balance.

Shorter program time in many theatres must come, and soon, according to Oscar Morgan. Pointing to four-hour double features in some sections he noted the extra cost for product, often inferior, and in some cases payment of overtime to theatre staffs because of competitive lengthening of programs. Feature product under the decree is already showing signs of being much stronger, picture for picture, according to Mr. Morgan and will militate against duals, at the same time providing increased demand for good short material.

Audiences are interested in short dramatic reels, and will demand them in increasing numbers if exhibitors put top production effort into them, the Paramount executive believes. The Paramount "Headliners" series this year is being extended to allow for dramatized biography and special short story treatment.

Trade Shows by Warners

Special trade showings of groups of short subjects are planned by Warner Brothers, Norman H. Moray, short subjects sales manager, has announced. The screenings will be arranged apart from the feature-product screenings, and will take place at approximately six-week intervals. They will be held at the company exchanges, with the first group tentatively planned to start before the

(*Continued on page 18, column 3*)

"MERCHANTS NIGHT" ATTRACTS PATRONS

To help large families see good pictures at a minimum cost to the parents, the Bay theatre at Bay St. Louis, Miss., has introduced a six-cent "Merchants Night" every Wednesday whereby coupons distributed at stores of the area and six cents admit the holders.

The Ortte theatre of the same community joined in the tie-up with a dozen business houses of Bay St. Louis in awarding each week a radio-equipped bicycle. Purchases at stores bring chance tickets which are deposited upon admittance to the theatre.

GASOLINE CURTAILMENT IS A NEW WORRY FOR EXHIBITORS IN EAST

Downtown Areas of Cities Are Not Concerned but Those in Outlying Districts See Carriage - Trade Loss

Gasoline, and just how much of it the public is going to get, became a concern for many theatremen in 17 eastern seaboard states this week, as they watched to see what effect on the boxoffice would result from the 7 P. M. curfew on gasoline sales ordered into force on Sunday by Petroleum Coordinator Harold L. Ickes.

Hopefully, managers, and distributors, too, watched to see if the curtailed use of the family car would result in increased patronage at the neighborhood theatre. Some operators predicted that restriction of the evening joy ride would prove a blessing to theatres, offsetting customary summer doldrums with an unequalled attendance rise.

Restrictions Studied

Anxiously, others in outlying sections watched to see if the curb on gas sales, and possible future restrictions would prevent patrons from reaching their theatres. Some houses, dependent on car trade for the most part, were even contemplating the institution of bus service in order to bring customers to the theatre. Others were fearful that their audience, deprived of the use of cars, would stay home to listen to the radio, read or otherwise make their own entertainment. Special advertising effort was in propect, to bring out such patrons.

Metropolitan operators, and theatres in small towns, were less concerned with the gas restrictions than the operators of houses in the suburbs of Boston, New York, Philadelphia, Washington and other large cities within the oil-curb zone. They pointed out that the majority of city trade comes to the theatre in public conveyances, or walks. In small towns better than 70 per cent of patronage was said to walk to the theatre, car patronage consisting largely of residents of nearby rural areas.

Suburban houses however, drawing patronage by car from a wide area, studied the oil restrictions carefully. Some managers expressed the belief that ban would not be stringent enough to hurt attendance. Others planned free or cut-rate transportation tie-ins in case the situation becomes acute, and some even discussed special theatre bus service. Most likely to be hard-hit were the drive-in theatres, although optimistic managers pointed out that drivers could conserve gas if they parked to watch the outdoor shows.

Twelve-Hour Curfew

The Ickes curfew asked all gasoline stations East of the Appalachians, from Maine to Florida, voluntarily to halt the sale of motor fuel from 7 P.M. to 7 A.M. daily. The plan, originally set for August 11th, was placed into effect last Sunday. Shortage of transport facilities ordinarily used to bring fuel to the Atlantic coast has cut the seaboard supply by over a third. Sixty-four oil tankers were recently transferred to the British war service.

Success of the voluntary restriction on sales of motor fuel was still dubious at midweek. On Sunday, first day of the curfew, gasoline consumption jumped far above the daytime normal as motorists filled tanks to the brim and stored extra fuel. Monday sales dropped. But oil men said it would be a week before they could tell whether service stations were refilling storage tanks at a reduced rate.

Foresee Strict Rations

Strict rationing will inevitably follow the curfew, oilmen asserted, expressing doubt that the voluntary plan could meet the shortage of fuel in the East. Automotive editors of the New York newspapers predicted rationing by September 1st. Garage associations and individual service men also favored a ration system, pointing out that the curfew worked undue hardship on many retailers, and was not compulsory.

Administration of rationing, when it does occur, it was agreed will be strict. Some estimates place as low as five gallons a week, the weekly allotment for pleasure purposes. Cards probably will be distributed through state motor vehicle bureaus and local police authorities.

Figures on the use of automobiles by film patrons to and from the theatre are scarce. Traffic flow surveys conducted in New York by the police department, the Regional Planning Association, and safety councils note however that 20 per cent of the daily traffic occurs between 6 and 8 P.M. in central areas, with a lag of about half an hour in suburban sections. Engineers estimate that fully 98 per cent of the vehicles on the road during these hours are pleasure vehicles.

Theatre statistics show that the peak of boxoffice business also occurs between the 6 and 8 P.M. Many managers draw a direct relationship between the two figures. Traffic engineers however are less sure that the bulk of theatre patronage comes by automobile, pointing out that much evening traffic, according to motorist surveys, is engaged on shopping tours, or just pleasure riding.

In central New York a study made in December 1940 by the New York Police Department and the Regional Plan Association found that in 23 blocks in the theatre district 1,859 cars were parked at the curb between 8 and 9 P.M. An equal number used garages and parking lots in the area. The vehicles, they concluded brought but a small percentage of theatre patrons to Times Square. Parallel studies of subway and bus peaks indicated that most Broadway film patrons use public transport facilities. Presumably they, and customers in other cities, will continue to do so.

In suburban areas the use of cars by theatre patrons is considerably higher, the surveys note. Frequently patrons will drive five to ten miles to the theatre to see particular films, it was said. With gasoline rations they will probably concentrate patronage at their neighborhood house.

Duration of the oil curb is still a matter of speculation, although most oil experts agreed that it would be at least a year before new pipelines, and tankers could be constructed to replace the ships which have already been diverted to war service. Further diversion of transport will increase the replacement period.

Circuit Heads Report

A survey of circuit executives at New York revealed unanimous concern, but a wide variance of opinion, over the reaction of the boxoffice to the curfew on gasoline. The problem of obtaining fuel and heating oil also worried theatre men, who reported that dealers may not deliver through the winter months, nor will make price commitments in advance. Here are some typical exhibitor observations on the oil situation as follows:

Head of a circuit which depends upon car trade in about 85 per cent of its theatres in Long Island, Westcheester, New Jersey, and Connecticut, Joseph Seider, Prudential chieftain, said Monday, that he did not think "there is very much restriction under the present set-up," and added:

"The plan is not impractical; but it obviously is not saving much gasoline. And, obviously, a theatregoer is almost certain to have enough gasoline to get to the theatre; so it is not going to affect us. It certainly has had no effect so far."

Mr. Seider predicted that, under an atmosphere more restrictive than at present—an atmosphere of ration cards, and reduced deliveries by oil distributors—there will be greater use of the existing tie-ins between theatres and bus, ferry, and rail companies. In many of the circuits houses, he noted, there are tie-ups with such transportation companies, whereby the latter sell tickets combining travel with admission to the theatre. Pre-conditions of these arrangements are payment by the theatre to the transportation company of the patrons' travel fares.

Oil for heating? Mr. Seider remarked the situation is as it was before, when rumors of restrictions began: oil companies guarantee delivery, but not price. All of Prudential's houses are heated by oil.

Rations Will Hurt Box Office

Walter Vincent of the Wilmer & Vincent circuit, saw no diminution thus far, nor expected any in automobile traffic or theatre attendance; and doubted the practicability of the plan by which gasoline stations are closed 12 hours of each 24.

He said, however, that if the restrictions proved a hurt to theatre business, he would nevertheless favor such restrictions—if he thought them necessary for national defense; and that, thus far, they appeared to be necessary. Even if ration cards for gasoline use,

(Continued on following page)

SCHOOL SURVEY REVEALS TASTES

In a survey of 436 elementary school children on "The Child's Day, Before and After School," conducted by Dr. Louis Monash, public school principal in the Bronx, N. Y., it was shown that with the exception of eight boys and ten girls, the children spent some time weekly at the movies. The range was from one every two weeks to three times a week. However, 92 per cent went to the movies once a week, spending four hours in the theatre. The five most popular pictures were "Comrade X," "Santa Fe Trail," "The Son of Monte Cristo," "Western Union" and "Four Mothers."

It was also found that all children, except two girls, spend some time listening to the radio—boys spent an hour and one-half, girls an hour and three-quarters. The five most popular air programs were "Captain Midnight," "Superman," "Mandrake the Magician," "The Aldrich Family," and "Baby Snooks."

PLAN WAYS TO MEET GAS BAN

(Continued from preceding page)

foreseen this week, are introduced—and Mr. Vincent conceded these cards might have effect upon theatres with car trade—Mr. Vincent's attitude will be the same, he predicted.

The circuit head remarked that traffic bottlenecks in the New York metropolitan area—including highways in New Jersey, and parkways in Westchester and Long Island—were extremely wasteful of gasoline, not only ordinarily, but also during the weekend past, when the 12 hour closing rule was started.

Mr. Vincent said his circuit had no "plans" to deal with situations created by gasoline restrictions. If bus, ferry, and rail tie-ups or ticket giveaways are practical, the circuit will use them, he said, explaining that it was merely sensible to take advantage of all means necessary to maintain business. But, he noted, the Wilmer and Vincent circuit will not adopt any plan of bringing patrons to theatres, which will be wasteful of gasoline. Action in the present stage, is premature, Mr. Vincent concluded.

Loew's Circuit Unworried

Charles Moscowitz, operating head of Loew's metropolitan theatres, saw no immediately perceptible effect, upon theatre attendance, on Sunday night, or in the future. He asserted no gasoline is being saved by the "voluntary" closing plan; that as many cars as ever were on the road over the weekend; and that, if rationing cards do come, and less cars do travel, patrons can still reach theatres by commercial transportation mediums.

Mr. Moscowitz sees little effect upon theatre attendance, even with ration cards. People who want to see a picture will see it, in his opinion. They will use the subway, the bus, the train. Loew theatres, in any event, are in populated districts.

Mr. Moscowitz, questioned over a month ago, when the subject of gasoline restrictions for the Eastern seaboard was first bruited, at that time ruled out the possibility of his circuit, and even the others, using special bus lines to bring patrons to theatres. Such bus lines would nullify the object of the Government, he remarked; and probably would not be allowed.

Charles Koerner, RKO circuit head, who remarked a month ago that not over 15 per cent of the circuit theatres depended upon car trade—thus making it somewhat akin to the Loew circuit—on Monday remarked that:

"We're not going to do anything at all, for the time being. First of all, I just don't think the situation is that serious, for us. Some of our suburban houses may suffer. But we have comparatively few houses that will be really affected. Most of our theatres are situated so that customers may walk or use existing transportation lines.

"As to the hiring of buses, that, of course, is out. If they're going to ration gasoline, they're certainly not going to give it to us, for the purpose of bringing people to theatres. And, as to giving tickets for existing bus or other transportation lines, I don't see the necessity of doing that, at all."

Fabian May Try Buses

A. Gordon Reid, general manager of the Fabian circuit, said Monday that the circuit executives would meet this week to discuss plans for maintaining theatre attendance in the event of gasoline rationing cards. The present gas station closing plan, he dubbed "impractical", noting that it would induce hoarding, and consequent fire hazards. In any event, it was not hampering theatre attendance. Rationing of gas will hamper theatre attendance, he thinks. Many of the circuit's houses in New York and New Jersey depend upon car trade, he said.

Herman Becker, of the Rugoff & Becker circuit, with New York and Long Island houses, said that no plans were being made, because the situation "hasn't hurt us yet." He said all of the circuit's theatres depended to some extent upon automobile trade.

William White, general manager of the Skouras circuit, said Monday the gasoline restrictions were discussed last week, and were to be discussed again Tuesday morning, with many plans offered for maintaining patronage, but none at that time adopted, nor near adoption. The starting of a bus service was one of the methods weighed; but it was generally doubted, Mr. White admitted, whether the Government would countenance it.

Use of existing buses, it was found, was impractical in many situations because routes were not near enough to theatres.

The circuit, Mr. White intimated, will, in any event, await more specific action by the Government and oil and gasoline agencies, and effect upon patronage, before acting. Approximately 30 per cent of the Skouras theatres depend, mainly, upon a trade which arrives in private automobiles, Mr. White asserted. Only 30 per cent of the circuit's theatres are heated by oil, he said.

Frew Named Branch Manager

James Frew has been named branch manager of the Universal exchange in Cleveland, Ohio, filling a position that has been vacant for over a month since the death of Joseph Kaufman. Mr. Frew joined Universal as a salesman in the Toledo territory and was branch manager of the circuit's New Orleans branch until he was transferred to Cleveland last week.

Morning Matinees Set

Warners' Ohio theatre in Mansfield, Ohio, has inaugurated morning matinees on Tuesdays in each week, beginning at 11 o'clock, for the benefit of those whose industrial employment does not permit attendance at regular hours. The move follows a similar one by Warners' Ohio at Canton recently.

UNION ORGANIZES EDUCATIONAL STUDY

A new educational department has been created by Projectionists Local 273 of New Haven, to keep the member-projectionists abreast of new developments in visual and sound projection. Edward W. Boppert, Loew-Poli projectionist in New Haven, is chairman of the study group. Others serving on the committee are C. P. O'Toole and Donald Collins, Warner theatre department sound engineers, Fred J. Pfeiff, of Altec, and Myron Wheaton of the RCA sound service department. The new committee will sponsor frequent meetings with the membership to study latest developments in the projection field.

New Day for Shorts Seen Here

(Continued from page 16)

15th. One reel from each of the dozen series produced by Warners will be screened.

Accompanying the screening plan will be special sales efforts and exploitation and advertising campaigns boosting each series of brief pictures. Exhange managers are assigning special salesmen and bookers to concentrate on shorts. Advertising will be under the direction of Mort Blumenstock with a shorts publicity desk being set up by Morton Gerber.

Mr. Moray also reported new interest in the longer short subjects and reported that of the 86 titles planned for next year 18 will be two-reel productions, six in color. The series will include six national defense topics and a dozen "Broadway Brevities" featuring name performers.

Sales in short subjects this year, he reported to the Warner convention in Chicago last week, are far above all previous figures. To date over 5,000 short subject accounts have been closed, he said.

RKO Radio, concentrating on the series with which it has scored in the past, reports through H. J. Michalson, shorts manager, that it is well ahead of last year in closing new accounts and renewing old contracts. Production detail is getting increased budgets. Exploitation aids from the home office are also being widely used by exhibitors, according to Mr. Michalson.

He reports that exhibitors are keying advertising lobby and publicity display to "March of Time," "Information Please" and Disney topics with great success.

RKO combines shorts with features at the trade-showing of its first block-of-five in most cities, Mr. Michalson reported. One reel from RKO series will probably be shown at future trade shows too, although policy has not been definitely set.

Twentieth Century-Fox will not trade show its short subjects separately, although a home office spokesman said that exchange managers were being allowed to decide whether they wanted to add shorts to their regular screenings. The first block-of-five at Fox was screened in double feature trade shows and there were no reports of shorts being added.

The company is devoting new sales effort to short subjects, with special supervisors for the one-reel efforts in all sales territories. Publicity press books and advertising are also being expanded.

Hammond on Two Films

Len Hammond has been named associate producer of two films at Twentieth Century-Fox Studio, it has been announced. The pictures are "Swamp Water," which Jean Renoir will direct from the novel by Vereen Bell; and "Confirm or Deny," which Fritz Lang will direct and which will star Don Ameche and Joan Bennett.



"Most entertaining of all motion pictures since the first 'Thin Man'!" *Thornton Delehanty,* N.Y. HERALD TRIBUNE



Here Comes

"Practically a continuous sequence
laughs!" *Edwin Schallert,* LOS ANGELES TI

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"A picture completely off the beat-en path!" *Neil Rau,* LOS ANGELES EXAMINER

"Most original picture of the year!"
Jimmie Starr, LOS ANGELES HERALD EXPRESS

Mr. Jordan

starring

ROBERT MONTGOMERY

with

CLAUDE RAINS · EVELYN KEYES · JAMES GLEASON
EDW. EVERETT HORTON · RITA JOHNSON · JOHN EMERY

Screen play by Sidney Buchman and Seton I. Miller

Directed by **ALEXANDER HALL** · Produced by Everett Riskin · A COLUMBIA PICTURE

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THE MOST UPROARIOUS COMEDY WALLOP AUDIENCES HAVE TAKEN IN YEARS . . . !



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RUTH HUSSEY ★ ELLEN DREW

with CHARLES COBURN • JOHN HUBBARD

Screen play by P. J. Wolfson • A JOHN M. STAHL PRODUCTION • Directed by JOHN M. STAHL

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INTERVENOR APPEALS NEW CLEARANCE ASSIGNED IN LOS ANGELES DECISION

One New Case, Two Appeals in Seventh Month of Arbitration; MGM Proposes Readjusting S. California Clearance Scale

The motion picture arbitration system entered its seventh month this week with only one new case and three awards and two more decisions of arbitrators carried to the Appeals Board in New York.

It appears increasingly likely that the fate of the consent decree arbitration system will be decided not in the 32 field tribunals of the American Arbitration System, but by the three members of the "high court" at New York.

Both of the new appeals involved fundamental interpretations of consent decree procedure for settling clearance and some run disputes between the Big Five and exhibitors. One appeal, from Los Angeles, marked the first time an intervening party has sought a reversal of an arbitrator's ruling. In the other appeal two distributors jointly are testing the merits of an Albany award.

RKO-Radio and Warner Brothers, defendants in two Albany cases heard concurrently on July 31st, appealed the decision of Morton J. Hall, arbitrator of the Clearance complaints of Alex Papayanakos, operator of the American Theatre in Canton, N. Y. On July 15th Mr. Hall awarded day and date clearance to the American. The Schine circuit's Strand and Pontiac theatres in Ogdensburg were the competitive houses cited in the two original complaints.

Appeal on Merits

According to William Zimmerman, KO arbitration attorney, the distributors are appealing the case "on its merits." He doubted that they would seek oral hearings before the Appeals Board. Rather, it was indicated, the board will be asked to reverse Mr. Hall's decision on the basis of evidence presented at Albany.

From Los Angeles, the Edwards Circuit, headed by James Edwards, Jr., an intervenor in the city's first complaint, clearance plea filed by O. W. Lewis, operator of the Mission Play House, San Gabriel, on Friday asked the Appeal Board to reverse the award. Herbert Cameron, arbitrator in his decision on July 15th dismissed the clearance request of Mr. Lewis, but altered the clearance of two Edwards circuit houses. The appeal challenges the arbitrator's power to change the intervenor's clearance status and to assess part of the costs against the intervenor.

The Los Angeles clearance situation came to the fore again this week, in indirect consequence of the Lewis case when a distributor's representative proposed readjustment of the existing clearance status.

MGM Asks New Clearance Plan

Declaring that Los Angeles first run theatres have the shortest clearance of any in the nation, George A. Hickey, MGM western district supervisor this week submitted proposals to revise the Los Angeles clearance and availability plan by setting all subsequent run houses back an additional seven days.

Mr. Hickey submitted his proposals to Fox West Coast, circuit, and to independent operators at Los Angeles. All placed the plan under consideration. The proposal concerns only Metro-Goldwyn-Mayer product but presages action along similar lines by other exchanges if successful.

Rearrangement of playdates was proposed as follows: 40 cents-A theatres, 28 days after first runs instead of 21; 35 cents-B theatres, 42 days instead of 35; 30 cents-C theatres, 56 days instead of 49; 25 cents-D theatres, 70 days instead of 65; 20 cents-E theatres, 91 days instead of 84; 15 cents-F theatres, 140 days instead of 133; 10 cents-G theatres, 196 days instead of 189.

Mr. Hickey advanced his scheme because of the disparity of clearance in other territories. In San Francisco, the first runs have 42 days clearance. In Portland and Seattle 63.

Esquire Wins in New York

Clearance was cut from 30 to seven days at New York on Tuesday for the Esquire Corporation's Squire theatre, Great Neck, L. I., in a 21-page decision by George A. Spiegelberg. The arbitrator ordered the 30-day margin of the Skouras' Great Neck Playhouse reduced and eliminated a seven-day margin held by the Interboro circuit's Little Neck theatre.

The case, New York's second, was filed in February, by Herbert Scheftel, president of Esquire.

The Squire, which opened across the street from the Playhouse in January, argued that it was able to obtain only reissues and outdated product. According to the award, the Squire was losing $625 weekly, the Little Neck $40 weekly, while the Playhouse was annually earning about $12,000. Costs were divided among all parties.

Milwaukee, Philadelphia Awards

Declaring clearance of 14 days granted the Jeffris theatre, Janesville, Wis. by Paramount over the Rex in Evansville, Wis., is "in certain respects unreasonable," Thomas P. Whelan, arbitrator in Milwaukee's first case set maximum clearances of from 7 to 14 days between the two houses depending upon comparative admission prices. The decision in the case was announced August 4th by John L. Loell, secretary of the Milwaukee offices of the AAA.

Mr. Whelan ruled that in the future Paramount can grant only 7 days clearance to the Jeffris over the Rex for pictures where the admission price for adults after 6 P. M. at the Jeffris is the same as at the Rex; 10 days where the Jeffris charges 5 cents more than the Rex, and 14 days where the Jeffris charges 10 cents or more than the Rex for adult admission after 6 P. M.

A clause in the Evansville company's complaint charging Paramount with improperly refusing to deliver prints of pictures contracted for the Rex until such pictures had been exhibited at the Jeffris was dismissed by the arbitrator.

The decision leaves the Milwaukee board with a clear calendar. To date, just two cases have been filed and the second, also an unreasonable clearance action, was settled July 23.

The clearance complaint of Samuel and Morris Somerson, Philadelphia Case No. 5, operators of the Palm theatre, was dismissed on Monday by arbitrator H. Evans Rhell, local business executive. The complaint filed May 15th and heard on June 30th after two postponements, was directed against Metro, 20th Century-Fox and Paramount and involved the Stanley-Warner circuit. The subject clearance involved all theatres in the Kensington zone. The Somersons asked that clearance of the Warners' Kent theatre over their Palm be cut, charging their house is not in competition with the circuit's Wishart and Richmond theatres.

In his decision, the arbitrator praised the defendants presentation of the case and directed that costs be paid by the Somersons. He found that the present clearance set-up in the area was fair and just and that any change would work a hardship on all concerned.

First in Omaha

The first complaint entered at the Omaha AAA tribunal was filed Monday when Morris S. Cohn, operator of the Strand in Council Bluffs, Ia., just across the Missouri river from Omaha, filed a clearance complaint against the Big Five. He asks that the practice of holding Omaha first-run pictures 28 days before they can play the adjacent Iowa city be adjudged unfair and unreasonable clearance. The Broadway theatre, operated in Council Bluffs by Earl Kerr, is named as an interested party.

At New Haven, arbitrator A. G. Gulliver, dean of the Yale Law School, has entered his written award of dismissal of the complaint of Saybrook Theatre, Inc., vs. RKO, Vitagraph, and Loew's, third complaint in New Haven. At the hearing on July 22nd the arbitrator dismissed the complaint orally after a few hours, for "want of jurisdiction." This dismissal is affirmed in the award, and fees are assessed against the complainant.

Hearing of the clearance complaint of Fred Quatrano, owner of the New Newington theatre, Newington, under construction, third complaint to be filed in New Haven, was scheduled for 11 A. M. Thursday at the office of the local tribunal, with A. A. Ribicoff, Hartford attorney, as arbitrator.

Chicago

Sixteen theatres in central Illinois were notified this week that they were named in the clearance complaint filed last week at Chicago by Steve Bennis, operating the Lincoln and Grand theatres at Lincoln, Ill. The houses involved are the Esquire, Fox-Lincoln, Frisina, Amusement Company, Kerasotos Bros. Theatres, Inc., Orpheum, Roxy, Senate, South Town, State, Strand and Tivoli, all of Springfield, Ill.; the Irving, Castle, Front and Majestic, Bloomington, Ill., and the Vogue, Lincoln, Ill.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:
Omaha—One on Clearance

Previously Reported:

Clearance	67
Some Run	25
Withholding Prints	1
Total to August 6th	94

Hearings Held This Week:
New Haven—Case No. 3

Settled This Week:
Milwaukee—Case No. 1
Philadelphia—Case No. 5
New York—Case No. 2

Appealed This Week:
Los Angeles—Case No. 1
Albany—Cases No. 1 and 2

Confidence Note Stressed to 200 at Schine Meet

Self-confidence—"in our industry, in ourselves, and most of all in our country"—was the keynote on which J. Myer Schine, president of the Schine Enterprises, Inc., circuit, on Tuesday opened the annual convention of 200 managers and circuit employes at Gloversville, N. Y., Schine headquarters.

The annual meeting of circuitmen heard an identical note re-echoed in a series of speeches by exploitation, distribution, and production spokesmen during the three-day meeting. The managers were told that the motion picture occupies a key post in national defense by providing relaxation and public instruction.

A new bonus and profit-sharing plan, to be inaugurated in all Schine theatres at the start of the 1941-42 season, was also revealed at the convention by E. Douglas Leishman, personnel head of the Schine organization. An institutional advertising campaign was also outlined by Seymour Morris, new Schine advertising head.

Praise from Governor

Greetings from Governor Herbert Lehman, via a specially made sound film, were sent to the convention. He officially congratulated the Schine circuit for its policy of presenting weekly subjects on national defense, declaring it was good evidence of confidence in the United States. Other sound films also presented messages from the sales heads of all the major film distributors.

A-Mike Vogel, editor of MOTION PICTURE HERALD'S "Managers' Round Table," on Wednesday told the managers that they must build the "confidence," theme of the meeting, on a self-confidence and faith in the motion picture industry as a whole.

"But feel that the screen provides vital recreation, entertainment, relief relaxation for millions upon millions, day in and day out," Mr. Vogel told the managers. "Armed with this you cannot be led astray."

Delegates to the meeting were welcomed to the convention by J. Myer Schine, president, and Louis W. Schine, vice-president, and founders of the circuit. Mayor Chauncey C. Thayer of Gloversville, in extending the town's hospitality to the guests also paid tribute to the two brothers and the enterprise which they founded there in 1918, remarking that the circuit's growth had been a fine example of confidence on the part of an American industry.

Spring Appreciation Awards were presented to managers and staffs of three Schine theatres by J. M. Schine and John A. May, comptroller. Harold Lee, manager, and the staff of the Babcock theatre, Bath, N. Y., tied for first honors with Marshall Gollner and staff of the Arcade in Salisbury, Md. The Babcock, Arcade and Piqua, Piqua, Ohio, won zone trophies. Prizes consisted of salary bonuses.

Personal messages, via sound film, were delivered to the convention by Nate Blumberg, president of Universal Pictures; James Grainger, president of Republic; Ned E. Depinet, vice-president of RKO; William Rogers and Howard Dietz of MGM; A. Montague, of Columbus, and others.

Plan Institutional Campaign

A discussion of advertising and promotion methods featured the session led by Seymour Morris, new Schine publicity and advertising chief. Lou Lazar, Ohio and Kentucky zone head, also discussed theatre operation. "Brass band" showmanship, Mr. Morris told the managers, is a thing of the past and must be replaced by a combination of merchandising and intelligent showmanship.



Major Louis Lazar, Ohio Division Manager, addressing the Schine convention on opening day. At his left are some of the Schine executives, including J. Myer Schine, president of the company; E. D. Leishman, personnel director; Louis W. Schine, vice president; George V. Lyuch, film buying chief; and Gus Lanpe, home office operations executive and head of the convention committee.

The public has learned to leaven the superlative type of advertising with a grain of salt, Mr. Morris warned. Describing new Schine advertising policies, he said:

"We propose an institutional campaign that, although it is institutional, it is to be coupled with your current selling. The theme that we have adopted is a follow-up on the 'Movie Vacation' campaign which recently has been so successful in our theatres, and throughout the nation. The theme will be 'Relaxation and Pleasure.' In all our media we will try to sell to the public the fact that we have the facilities to provide relaxation and pleasure at a lower cost and more thoroughly than any other amusement enterprise."

Pat McGee, Ohio district manager, followed Mr. Morris with a description of effective advertising appeal to rural audiences as practiced in his district.

From the Reverend Bernard F. Clausen, pastor of the First Baptist Church in Pittsburgh, and a noted radio speaker, the managers received an inspirational message. He stressed the need to look beyond immediate world and business or personal problems to the future, urging the managers to "think of life in terms of 5,000 years."

"Theatre men," the minister added, "can play a part in that future by distributing to all the people at the lowest cost the best in relaxation and enjoyment."

Hear from Home Offices

Wednesday sessions were marked by talks on advertising and exploitation by home office experts from nine film companies. Current exhibitor problems, and ways to relieve them through advertising and publicity were described by Robert Gillham, Paramount; Dave Weshner, United Artists; Earl Wingart, 20th Century-Fox; and H. M. Richey of MGM. Mr. Richey, citing the policy's success with Metro's field force, urged the Schine managers to join local civic and fraternal organizations where they can act as spokesmen and build good will for the industry.

Mr. Richey also took to task outsiders who tell managers how they should run theatres. "Theatre men on the whole are, and have been, doing a good job," he said, "which we in the producing end very much appreciate. Darn few pictures are produced in a year that don't have to be sold, and the managers are the men who sell them."

Other speakers and their subjects included Bill Graham, ALTEC, "Sound and Projection"; Maurice Glockner, "Real Estate and Candy"; Seth Field, "Expenses."

In addition, Alec Moss, Paramount, outlined Paramount's short subject plans for the coming season. Leon Bamberger, RKO, spoke on "Super-salesmen," stressing direct mail advertising.

Dave Weshner, United Artists, spoke on "Operation," telling of his own experiences as a theatre man. Earl Wingart, 20th Century-Fox, opened the afternoon session, giving his ideas on how to sell the motion picture to the public.

Mr. Vogel, in the summation address told the managers that much of the selling efforts in behalf of the motion picture must be devoted to selling it back to the industry itself. Lack of confidence in the motion picture and its future by those in the industry is one of the primary causes of current troubles, according to Mr. Vogel.

Motion pictures, he said, have always faced, and must continue to face, the complaints of outside critics. Carping and discontent of those within the industry cannot be endured in addition, he said. All film employes must believe in and defend the industry and seek to improve it, the Round Table editor asserted.

Theatre managers, according to Mr. Vogel, can do most to sell the motion picture back to the industry by expressing their belief in product to the public, their personnel, and their distribution contacts. Particularly, Mr. Vogel urged an example for all younger employes. "Those who are led by the manager to believe in the motion picture will stand ready to defend it when it needs defense," he said.

Final sessions on Wednesday afternoon and Friday were devoted to zone meetings and inter-organizaitonal conferences led by Schine department heads. Among those participating were George V. Lynch, chief film buyer; John A. May, comptroller; E. Douglas Leishman, personnel head; Seymour Morris, publicity; and Miss Florence Thompson, office manager.

National Decency Legion Classifies Ten Pictures

Of the 10 pictures classified by the National Legion of Decency in its listing for the current week seven were found unobjectionable for general patronage, one unobjectionable for adults and two were classified as objectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Charley's Aunt," "Father Steps Out," "Lone Rider in Frontier Fury," "The Masked Rider," "Officer and the Lady," "Son of Davy Crockett" and "Sunset in Wyoming." Class A-2, Unobjectionable for Adults: "Here Comes Mr. Jordan." Class B, Objectionable in Part: "Bullets for O'Hara" and "Time in the Sun."

ASCAP ASKED 9 MILLIONS, SETTLING FOR THREE, CLAIM BROADCASTERS

Settlement Nets ASCAP $1,500,000 a Year Less Than Last Year's Air Collections; Provide for BMI Continuance

Financially, the American Society of Composers, Authors and Publishers won no victory in settlement of its seven-month feud with the National Broadcasting Company, reached early this week. ASCAP stands to lose approximately $1,500,000 from its total annual radio revenue from the networks it was estimated by music authorities, when news of the peace-pact was announced. Last year the Society took $4,500,000 out of radio, but it is indicated that henceforth only about $3,000,000 radio revenue will go to the Society, which Victor Herbert founded in 1914 to "protect the rights of song writers and publishers."

Broadcast Music, Inc., said in a release issued to the press mid-week, that "starting out with demands of some $9,000,000 against the broadcasting industry, ASCAP has agreed to settle for an estimated $3,000,000, or almost 65 per cent of what it received from the broadcasting industry in 1940."

The new agreement, a contract for which is being drawn up by attorneys, was approved by the Society's board of directors over the week-end after several days' delay. As reported in the MOTION PICTURE HERALD on August 2nd, terms of the agreement provide that NBC pay ASCAP two and three-quarter per cent of its total net billings annually for a blanket license to use ASCAP music on commercial programs, and $200 per station annually for sustaining programs. In addition, NBC operated and managed stations will pay two and one quarter per cent on local and national spot business for commercial programs and a sliding scale for sustaining shows. If net receipts from local spots are over $150,000, the station must pay 12 times its half-hour rate for sustaining programs; if between $50,000 and $150,000, then 12 times the quarter-hour rate, and if less than $50,000, only a nominal fee of $12 per year.

The agreement, which will run until December 31, 1949 with provision for renewal for another nine years, did not cover television which will have to be negotiated by NBC and ASCAP on a separate contract basis. Short wave and FM broadcasting, however, was included on the same basis as standard broadcasting. Such stations will pay either two and three-quarter per cent or two and one-quarter, depending on whether the station is network or independent.

Need Affiliates' Approval

Following the ASCAP board's approval of the NBC contract, Niles Trammell, NBC president, wired all affiliate stations of the Red and Blue networks asking their approval of the terms. The network will require each affiliate, except those in states that have anti-ASCAP laws, to reimburse it for payments which NBC will make to ASCAP.

Before the music war began last Autumn, ASCAP formerly collected five per cent from radio stations but complained that it received nothing from the total network income. CBS and NBC took about two-thirds of the amount sponsors paid for each network station, and ASCAP asked for seven and one-half per cent of that amount. ASCAP's demand precipitated the battle and caused the radio industry to set up its own music organization, Broadcast Music, Inc. The latter will continue to operate, collecting two per cent of member station's income. Most of the BMI contracts run through 1941.

Until January 1st of this year, when the networks banned ASCAP music, the Society controlled virtually all popular music for the last two decades. Settlement of the dispute was greeted by the film industry with relieved sighs for resumption of ASCAP music on the airlanes will again enable plugging of musical films via radio. Industry circles attributed failure of some recent musical pictures at the box office to the lack of tune plugging on the networks.

The network music organization, however, in its press release announced that "BMI plans to continue its Hollywood office and will promote its tunes just as aggressively with motion picture producers as it has in the last few months. While many of the companies own their own music houses and will be inclined to use them as a means of exploitation for their pictures, BMI feels that it has an important job to do for the independents and that it can obtain promotion of their picture tunes far more extensively and much less expensively than they could obtain it themselves."

BMI also declared that it had "established an open door policy with the creation of BMI, that they intend to keep the door open and hope that never again will composers and publishers find their way blocked by the sefish demands of a monopoly.

With the ASCAP-NBC contract almost ready to sign, ASCAP catalog of 1,250,000 tunes probably will return to the NBC networks within a week, and CBS, it is indicated, will follow NBC in signing a contract based on the same terms. Mutual, however, which signed with ASCAP in May, will receive the more advantageous terms reached by NBC, as provided in its contract with the Society.

WFIL Makes Demands

Meanwhile, station WFIL in Philadelphia which signified acceptance of NBC's agreement with ASCAP, notified Mr. Trammell last week that it would stipulate several reservations to protect independently-owned stations. Roger W. Clipp, general manager of WFIL, NBC affiliate, said a first consideration would require that independent stations have the same options, at the same rates, to purchase ASCAP music as provided NBC managed and operated stations. Secondly, that no favors in fees be made for stations in states where refunds are prohibited by state anti-ASCAP laws; third, that the network re-affirm its pledge to the affiliates to maintain BMI; fourth, that stations taking blanket licenses obtain the same deduction for sales costs as granted the network; fifth, that opportunity be afforded for discussion between stations and the network for passing on to the stations part of the savings to NBC in deductions for sales and wire costs; and finally, that steps be taken to satisfy the stations that the settlement can be fully explained and is basically satisfactory and that stations are not being rushed into approving the agreement by telegraphic reply without opportunity of first seeing details of the contract. WFIL was the first affiliate to signify consent of the NBC contract. Independents can buy radio music from BMI at 1.60 per cent as compared to the two and one-quarter per cent payment to ASCAP, under the new terms.

Fair Trade for Music Dealers

Two recommendations were urged upon musical instrument dealers and manufacturers last week during the 40th annual Music Industries Convention in New York. Chris Koch, marketing counsel, told dealers that they should write to their suppliers suggesting that manufacturers put merchandise on a fair-trade basis. He pointed out that fair-trade agreements had proved of value to both dealers and manufacturers of the drug and other trades. However, he warned that such a move should be acted upon by individuals and that any attempt to bring about a fair-trade agreement through the industry's association should be avoided. Concerted action, he said, would be a violation of the Sherman anti-trust law.

DEFENSE NEEDS CUT MUSICAL INSTRUMENTS

A serious reduction in the manufacture of musical instruments is expected this autumn as the result of a shortage of raw materials, it was reported in New York this week at the 40th annual Music Industries Convention and Trade Show. Production will be hampered at a time when demand will be at the highest level in years, manufacturers pointed out, although some of them believe that because music is important to maintain morale during the emergency, it may be possible for the industry to obtain some type of priority rating. Dealers estimated a 25 per cent increase this Fall over last year's volume of business.

Prices were up five to 10 per cent on quality merchandise and 10 to 15 per cent on low-end goods, it was estimated, as a result of raw material shortage. Producers of band instruments said that increased interest in martial music together with the shutdown of imports would increase demand for domestic instruments out of all proportion to the industry's ability to meet it.

NYE AND WHEELER AGAIN SOUND OFF AGAINST SCREEN AS A 'WAR MONGER'

Isolationist Congressmen Want to Probe the Industry, Charging That Pictures Are Waging "A Campaign for War"

From WASHINGTON BUREAU

The American motion picture industry this week and last became more than ever the target of isolationist Congressmen, whose thesis is the "movies" are campaigning for war, and whose objective appears to be a "probe" of the industry. Senator Burton K. Wheeler, Montana Democrat, assailed the industry, in a Senate debate last week over the extension of selectees' military service; and Gerald P. Nye, North Dakota Republican Senator, asserted in a St. Louis address Friday night, August 1st, that the film industry is leading the country "into a dance of death."

Will H. Hays, president of the Motion Picture Producers and Distributors of America, in speeches and statements, has repeatedly denied existence of any film "war campaign," has asserted the aim of the industry is entertainment, and has campaigned for freedom of the screen.

[*Senator Tom Connally of Texas, praised the motion picture screen this week for its "grand work." Excerpts from his tribute appear on page* 40.]

Possibility of a Congressional investigation of the motion picture industry loomed this week, after Senator Nye revealed in last week's address that such moves were being pressed. From Washington, over the weekend, came news of a resolution introduced before the Senate Interstate Commerce Committee by Senators Nye and Bennett Champ Clark, of Missouri, for a probe into alleged propaganda for war, not only in films, but also in radio.

Tuesday, Senator Clark was named chairman of a Senate Interstate Commerce subcommittee to consider the resolution, along with Senators McFarland (Ariz.), Bone (Wash.), Tobey (N.H.), and Brooks (Ill.).

The attack by Senators Wheeler and Nye was the subject of a special meeting of industry leaders in Hollywood Wednesday.

Wheeler Leads Attack

Harbinger of the moves for a film industry raking were the remarks several weeks ago during the Committee's hearings on the new Federal Communications Commission hearing—comments by Senator Wheeler, chairman, who emphasized the partiality of radio and films for proponents of war. It was asserted in Washington that the Senator was angered by the refusal of many radio stations to broadcast his rebuttals to New Deal interventionists.

The resolution before the Committee points out that films and radio are "the most potent instruments of communication of ideas" and charges they "have been extensively used for propaganda purposes designed to influence the public mind in the direction of participation in the European war" and that "all of this propaganda has been directed to one side of the important debates now being held, not only in Congress but throughout the country." The resolution authorizes a full investigation of propaganda in the two mediums and of "any other activity of the motion picture industry to influence public sentiment" for war.

Senator Nye's attack upon films was delivered during an address to an America First rally Friday night, August 1st, in St. Louis. A large crowd responded enthusiastically to his charges. Senator Nye named eight films as instances of the industry's propaganda.

Name "Propaganda" Films

"Convoy", "Escape", "Flight Command", "That Hamilton Woman", "Man Hunt", "Sergeant York", "The Great Dictator", "I Married a Nazi". These, he said, were part of "an effort to drug the reason of the American people; to set aflame their emotions; to fill them with fear Hitler will come over and capture them."

He adverted to the President's message of commendation to the Academy of Motion Picture Arts and Sciences several months ago, "explaining" the "lease-lend" bill, and to the Roosevelt reception of Sergeant York at the White House last week, at which, according to the Senator, the President told the Sergeant the Warner picturization of his life would "do much to rouse our people."

Senator Nye asserted films have "ceased to be an instrument of entertainment" and that "they have become the most gigantic engines of propaganda in existence to rouse the war fever in America.

The Senator intimated the industry's alleged drive might have as purpose the protection of foreign markets. He asserted a leading Wall Street firm told clients recently that if Great Britain lost the war, some of the majors would go bankrupt. In 1940, one film company, according to the Senator, collected $80,000,000. Of that sum, $8,000,000 was collected in England, he asserted, adding this sum was the company's profit for the year.

Senator Nye also charged that, according to information he received, the film industry has been ordered to fill all newsreels with 70 per cent war matter. The men directing the industry, Senator Nye averred, have been governing the alleged war "propaganda machine almost as if they were being operated by a central agency."

Senator Wheeler's assailment of the film industry was made during Senate debate on a resolution to extend selectees' military service. He charged that the Wendell Willkie speech at the Hollywood Bowl, for a "united front" for the New Deal's foreign policy, was delivered to an audience coerced into attending by the film companies. He read a letter from his son, thus:

"The studios formed parades to go to the Hollywood Bowl. Orders went out to employees, to participate. They had a tremendous luncheon the day before, at which the applause for Willkie was rather perfunctory. Then came the meeting, at which a popular film star was master of ceremonies. There were 30 other prominent film stars on the platform and participating in the program.

"In fact, they had everything but a crowd."

BOX OFFICE NEWS FOR EXHIBITORS

According to a survey made by the National Association of Manufacturers in 21 key defense cities, relief rolls have been cut more than half, employment is at its highest since 1929, and the already acute shortage of skilled labor would be doubly serious by winter.

In many cities, N.A.M. said, defense plant expansion has progressed so rapidly that manufacturers cannot fill positions calling for skilled labor, or even for a fair grade of semi-skilled labor. Vocational and factory training schools are running on a 24-hour basis in many places to overcome this shortage, it was reported.

Says the Public Likes Propaganda in Their Films

"Contrary to the recent assertions of Senators Wheeler and Nye," the American public prefers motion picture shorts and newsreels about the war in Europe and the nation's defense program, according to a survey conducted by the Committee for National Morale. Dr. Floy Ruch, associate professor of psychology at the University of Southern California, who directed the survey for the committee, released his findings to the press this week and revealed that the American public "doesn't care if there is some propaganda" in shorts and newsreels. "It wants to know what is going on and looks to the movies for information," he said.

Questions which determined results of the survey were:

"What kind of newsreels and short subjects do you like best?"
Those dealing with the war in Europe....26%
Those dealing with America's defense program 44%
Those dealing with non-military events...30%

"Have you been annoyed by any propaganda in the feature pictures you have seen recently?"
Yes 16%
No 77%
Don't know 7%

"Have you been annoyed by any propaganda in the newsreels and shorts you have seen recently?"
Yes 25%
No 68%
Don't know 7%

The committee was founded a year ago by sociologists, social anthropologists, journalists, radio commentators and psychologists, "for the purpose of studying scientifically the various factors concerning 'public morale.'" Walter Wanger, Dr. James Rowland Angell, Herbert Bayard Swope, Gifford Pinchot, James Truslow Adams, Dr. George Gallup, Raymond Gram Swing, Elmer Davis, John Gunther, Elmo Roper and E. M. M. Warburg.

The committee is an affiliate of the Council for Democracy, headed by Dr. Frank Kingdon, which was organized for the purpose of combatting anti-Semitism in America, to further democracy in this country and in South America and to fight Fascism and Communism.

M-G-M TRADE SHOWINGS

of pictures to be released after Sept. 1, 1941

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING	
			(A) MARRIED BACHELOR and (B) HONKY TONK	(C) SMILIN' THRU and (D) FEMALE OF THE SPECIES
ALBANY	20th-Fox Screen Room	1052 Broadway	MON. 8/25 2 P.M.	TUE. 8/26 10:00 A.M.
ATLANTA	RKO Screen Room	191 Walton St., N.W.	MON. 8/25 10:30 A.M.	TUE. 8/26 10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUE. 8/26 10:00 A.M. Also at 2 P.M.	WED. 8/27 10:00 A.M. Also at 2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	MON. 8/25 1:30 P.M.	TUE. 8/26 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church	MON. 8/25 1:30 P.M.	TUE. 8/26 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	(A) only MON. 8/25 10:00 A.M. (B) only MON. 8/25 2 P.M.	(C) only TUE. 8/26 10:00 A.M. (D) only TUE. 8/26 2 P.M.
CINCINNATI	Palace Theatre Sc. Rm.	16 East Sixth Street	MON. 8/25 1 P.M.	TUE. 8/26 1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	MON. 8/25 1 P.M.	TUE. 8/26 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	(A) only MON. 8/25 10:30 A.M. (B) only MON. 8/25 2:30 P.M.	(C) only TUE. 8/26 10:30 A.M. (D) only TUE. 8/26 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	MON. 8/25 1 P.M.	TUE. 8/26 1 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	MON. 8/25 1 P.M.	TUE. 8/26 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	MON. 8/25 1:30 P.M.	TUE. 8/26 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	MON. 8/25 9 A.M.	TUE. 8/26 9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	MON. 8/25 1 P.M.	TUE. 8/26 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	(A) only MON. 8/25 10:30 A.M. (B) only MON. 8/25 2:30 P.M.	(C) only TUE. 8/26 10:30 A.M. (D) only TUE. 8/26 2:30 P.M.
MEMPHIS	Paramount Screen Room	362 South Second St.	MON. 8/25 1 P.M.	TUE. 8/26 1 P.M.
MILWAUKEE	20th-Fox Screen Room	1016 North 8th Street	MON. 8/25 1 P.M.	TUE. 8/26 1 P.M.
MINNEAPOLIS	Sc. Room Warner Buildg.	1104 Currie Avenue	MON. 8/25 1 P.M.	TUE. 8/26 1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	MON. 8/25 10:00 A.M.	TUE. 8/26 10:00 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	MON. 8/25 1:30 P.M.	TUE. 8/26 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	THUR. 8/28 9:30 A.M. Also at 1:30 P.M.	THUR. 9/4 9:30 A.M. Also at 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	MON. 8/25 9:30 A.M.	TUE. 8/26 9:30 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	MON. 8/25 10:30 A.M.	TUE. 8/26 10:30 A.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	MON. 8/25 10:00 A.M. Also at 2:00 P.M.	TUE. 8/26 10:00 A.M. Also at 2 P.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	MON. 8/25 2 P.M.	TUE. 8/26 2 P.M.
PORTLAND	B. F. Shearer Screen Room	1947 N.W. Kearney St.	MON. 8/25 1 P.M.	TUE. 8/26 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	MON. 8/25 1:30 P.M.	TUE. 8/26 1:30 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	MON. 8/25 1 P.M.	TUE. 8/26 1 P.M.
S. FRANCISCO	Motion Picture Ser. Sc. Rm.	125 Hyde Street	MON. 8/25 1:30 P.M.	TUE. 8/26 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2317 Second Avenue	MON. 8/25 1 P.M.	TUE. 8/26 1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	MON. 8/25 1 P.M.	TUE. 8/26 1 P.M.

WAR WILL SLOW TELEVISION, BUT WILL NOT SHELVE IT, SAYS NBC

Morton Sees Material Scarcity Only Delay; Says Response from Advertisers and Public on Programs Is Satisfactory

War will not put television on the shelf, although its development will undoubtedly be slowed by national defense needs, despite previously expressed pessimisms from several television quarters. The new entertainment medium, now officially launched by the Federal Communications Commission as a commercial endeavor, will grow steadily, limited only by prior demands of national defense on equipment and personnel, according to Alfred H. Morton, vice president in charge of television for the National Broadcasting Company.

Discussing the first four weeks of commercial television at NBC's station at New York, WNBT, Mr. Morton said that the response of advertisers and audience was satisfactory. He admitted frankly that the company had feared that war production would limit the production of new sets so drastically as to discourage advertiser interest in the new medium. Despite the limitation, he said, there has been high public interest in the initial programs and sponsors are showing specific interest.

Forecasts Network Service

"No one can guess in the present situation how rapidly television will grow," he said. "It will, of course, be slower than under normal conditions, but expansion will continue." He forecast the early growth of regional television networks, particularly in the eastern states, and said that economic self-sufficiency in the infant industry was not far distant.

Technically, according to Mr. Morton, television has reached a completely practicable stage. Improvements in present apparatus will continue, he said, but there is no reason to foresee any changes in the basic principles, or the operating standards proposed by the national television standards committee and largely adopted by the FCC.

"Merchandisers and advertising agencies are showing a very specific and very serious interest in the selling values of television," Mr. Morton reported. He noted that a large percentage of inquiries as to television rates and facilities came from advertising groups outside of the circle of regular radio sponsors, although the latter group provided the first sponsors for WNBT, which now has five sponsor contracts.

Network links between television stations already established or under construction in some 22 cities are foreseen by Mr. Morton as the next major step in the growth of commercial television. The initial links in nationwide visual broadcasting, he said, will probably be welded along the eastern seaboard where there are or soon will be stations in New York, Boston, Albany, Philadelphia, Baltimore and Washington. Webs radiating from the large cities of the west and midwest will not follow until many more sets are available.

Automatic relay stations, developed by RCA engineers and successfully demonstrated over links as much as 54 miles apart will join television stations in metropolitan centers, he said. Coaxial cable, where already installed, as between New York and Philadelphia and Washington and Baltimore, will also be used, according to Mr. Morton, but he predicted that the radio relay system would prove more economical and as efficient as the wired network.

The economics of television network broadcasting, particularly along an eastern seaboard chain, where there are the largest concentrations of television receivers, present no problem, the NBC executive believes. A three hundred mile chain could reach an audience of 30,000,000 persons, he points out, and would cover what advertisers consider the country's greatest concentration of buying power. In order of national purchasing power, he noted, New York ranks first, Philadelphia third, Boston sixth and Washington ninth.

Local advertising and program material, however, will occupy a predominant position on the television stations, according to Mr. Morton. He foresees extensive use of visual broadcasting by department stores, and other shops and services whose selling efforts are locally concentrated. Likewise, experiments have shown there is a high audience interest in the telecasting of local events.

Meanwhile the NBC television staff last week moved to larger quarters at the RCA building in New York and announced two new sponsors for WNBT programs. Production plans continued on the pattern of the first month, with an increasing use of name performers and a reduction in the number of motion pictures used. Only five were scheduled this week. The shortage of film is reported to be growing acute, and production men pressed for a television agreement with ASCAP to free other available pictures.

Fashion Show Signed

Last week NBC signed a contract for the first sponsored television fashion show with Norman D. Waters and Associates, advertising representative of women's dress and accessory manufacturers. The firm will present a half-hour weekly program "Fashion Discoveries in Television" for thirteen weeks starting September 4th. It will be broadcast on Thursday afternoons from 5 to 5:30 P.M.

The program will feature merchandise from five or six makers of non-competitive women's wear, such as dresses, hats, shoes, and accessories. It is understood that it will feature "medium price" fashions rather than the Fifth Avenue styles which have appeared on experimental television fashion shows. A nationwide advertising and promotion campaign is planned among retail outlets to feature "Television Fashions" displayed on the WNBT programs.

Tuesday NBC reported that the Lee Hat Company had signed for a thirteen week half hour evening program of sports, interviews, films and commentary. The pictures will be industrial reels on Lee Hats produced by Pathescope for the television commercials. Neither of the new sponsors have used radio for advertising previously.

Columbia Broadcasting System on July 28th asked the FCC for a 30-day extension, until September 1st, of its program testing permit under which WCBW has been on the air daily since July 1st. Inability to obtain a mobile pickup unit due to priority restrictions, and the delay among set manufacturers in adjusting outstanding receivers to the new CBS channel were also cited in the request for a further delay in the start of full time commercial operation.

This week the FCC granted the CBS extension and also authorized daily test experiments in color from 4:45 to 5:45 P.M.

Adrian Murphy, in charge of television operation at CBS indicated that the time would be used in further developing the technique of studio programs which have comprised the bulk of the CBS programs. A note of informality will continue to mark the programs under the direction of Gilbert Seldes. The casual and intimate approach of the WCBW programs is reported to have won an excellent response from the limited number of listeners whose sets have already been adjusted to Channel 2.

DuMont Ready

DuMont last week filed formal notice with the FCC that it had received long-delayed equipment and was now ready to start commercial operation immediately. On Friday, July 25th, its station at New York, W2XWV, went on the air with a trial program. Since then engineers have been transmitting periodic test patterns. Officials said that the start of regular programs waited only on word from Washington.

The sales and advertising staffs of DuMont continued active, completing plans to distribute several hundred new sets which are being manufactured at Passaic from materials which were in storage. It is reported that there is sufficient demand to dispose of the sets on hand and the company will undertake no sales promotion until defense demands ease up.

In Los Angeles last week the Don Lee Broadcasting System asked the FCC to authorize its experimental transmitter W6XAO to change to commercial programs.

The General Electric Company at Schenectady last week received permission from the FCC to operate its station at Albany on a commercial basis starting September 1st. Alterations on the transmitter and new studio facilities are being completed. The station operates on Channel 3 with a population coverage of approximately 572,000. GE will also continue to experiment with color television, using its own system and the one developed by CBS and Dr. Peter Goldmark at New York.

The first program promotion and institutional advertising in behalf of a television station appeared last week from NBC. Taking special cognizance of the interest of taproom proprietors in television, and the number of public installations in bars the company published a full-page advertisement in the Beverage Retailer Weekly, trade paper published in New York. The number of sets in taprooms is variously estimated at from 500 to 700.

NBC is using the taproom field extensively to promote television and is distributing display cards, with sponsor cooperation, for taproom windows to advertise fights and special events.

RADIO STATION WMRF BANS FILM TIE-UPS

A "we want to be alone" policy has been adopted by station WMRF, newly opened 250-watt station in Lewistown, Pa., so far as local theatres are concerned. Since the station was first opened in July, the Rialto Theatre, which is presenting stage attractions with band and screen names, has offered its stage features for interviews and program guests on the air. Station officials said that they would be glad to broadcast anything the film house has to offer but it will have to be at regular commercial time rates, with time charges paid in cash and not in theatre passes.

TRADE SHOWS HERE AND THEY'RE A FLOP: MYERS AND KUYKENDALL

Exhibitor Organization Leaders Deny Operators Wanted Pre-Purchase Screenings, in Bulletins Criticizing the Practice

The consent decree trade shows are a "flop," says Ed Kuykendall.

Well, exhibitors didn't ask for them and shouldn't be blamed for not attending, says Abram F. Myers—who had campaigned for advance synopses, not advance screenings.

Thus, this week, spokesmen for the two national exhibitor organizations, the Motion Picture Theatre Owners of America, and the National Allied States Association, reflected the disappointment growing out of the poor exhibitor attendance at the trade showings of the first block of five pictures from the five majors in the consent decree.

Their trade-show opinions came in bulletins, touching upon a variety of subjects, but mainly upon the new sales practices enforced by the decree.

Mr. Kuykendall, MPTOA president, asserted that the "flop of this system (the trade showings) should convince even the most ardent Neely Bill promoter that small exhibitors, who were the only ones this plan was intended to benefit, will not, and cannot, look at all pictures, to select the ones they want. The circuit operators are organized to do this, and always have screened pictures before booking. They continue to do so with the required trade showings—at the distributors' expense, instead of their own," he charged.

Allied Fought Decree

Mr. Myers, director and general counsel for Allied, which supported the dormant Neely Bill, denied his organization wanted trade showings, and reminded exhibition that: ". . . exhibitors, with Allied taking the lead, protested against entering the decree. . . . Allied does not intend that the exhibitors shall be made scapegoats for failing to support a system they did not ask for, or for not attending trade showings when such attendance is not necessary."

Mr. Kuykendall charged that proponents of block booking legislation "many years ago" figured that if the exhibitor could see pictures before buying, he could then buy pictures approved by the "pressure" groups "promoting the law."

He added that proponents did not realize selection of the "best" pictures would require viewing of every one and that the exhibitor would "be compelled to spend more than half his working days screening pictures."

Mr. Kuykendall continued: "They finally devised the compulsory synopsis plan for such legislation. But, nevertheless, the consent decree went back to the old idea of requiring a trade showing in each exchange center before any picture can be licensed for exhibition."

Mr. Myers' rejoinder was that Allied did endorse synopses "which an exhibitor could study without spending a lot of time and money attending trade showings" and that the plan which Allied at the time supported "would have permitted the distributor to sell, and the exhibitor to buy, as many pictures at one time as they could agree upon."

That plan, Mr. Myers charged, "was fought tooth and nail by the distributors. Its defeat," he asserted, "paved the way for the imposition of the decree on the industry."

Mr. Myers went further on the theme of "no responsibility" for decree trade show failure. He said that the "political bickering and crying over spilled milk, that is going on, might lead one to think the calendar had been turned back several years." He reminded his readers that the industry crisis is still extant; that "business is not as usual."

Industry Still Faces Crisis

"There has been no frank recognition of the fact that attendance has declined alarmingly; that unless motion pictures can regain the favor of millions now shunning the theatres, the other matters now under discussion will become academic," he warned.

He decried the "revival of the attempt to cast upon Allied the responsibility for the selling method prescribed in the consent decree," and added:

"There has been no recognition of the fact that no substantial number of exhibitors wanted trade showings and blocks of five. The plan was developed at conferences between representatives of the Department of Commerce and the producer-distributors. The Department of Commerce evidently sold the idea to the Department of Justice and the latter was in a position to impose it on the industry."

Mr. Myers also disposed of the impression exhibitors may owe a duty of attendance at the trade showings. The "overwhelming number" of independent exhibitors, he said, will buy so late, they will have "accurate synopses in the form of trade paper reviews and reviewing committee reports before they do any buying." And in some locations, pictures will have had runs before the subsequent run exhibitor will come around to buying, he added.

"Under the circumstances," he remarked, "who can claim that any duty rests on the exhibitors to attend trade showings, which appear to have been arranged, timed, placed, and handled, largely with a view to discourage attendance?"

He also suggested a salesman carry prints for screening in localities he visits. "After all, he is *selling the pictures, isn't he?*", the Allied spokesman pointed out.

Importance of Trade Reviews

Mr. Kuykendall, in agreement at least on the failure of the trade showings to attract exhibitors, dwelt upon another facet: the trade press reviews, which he termed "of vital importance to exhibitors." He said:

"We see no objection, in fact a definite advantage to exhibitors, in screening new pictures for the trade press in advance of the trade showings required by the consent decree. If the proposed system of trade showing reviews by the trade press enables exhibitors to get these reports in ample time before the pictures are offered to the exhibitors for licensing, well and good.

"But these reviews and reports are most important to the management of theatres in buy-

(Continued on following page)

"Attend Trade Screenings or Lose Them," Michigan's Ray Branch Tells Exhibitors

"What are you doing about it?"

With this question, Ray Branch, president of Michigan Allied, this week, in an open letter, castigated exhibitors who stay away from trade showings without financial or physical excuses.

Mr. Branch pointed out that distributors did not even request exhibitors to sit in projection rooms; they generally utilized theatres. He also noted the screenings are at reasonable times during each day, and so spaced during the week that the exhibitor need not spend "too much time". Then he remarked that he attended a screening at which there were "seven salesmen, one branch manager, and four exhibitors"; and he added:

"Maybe you do not care to look at the pictures and are willing to take someone else's word for them; but, if I don't miss my guess, this practice will soon be changed around—maybe the Court will decide that you were not so interested in seeing what you were buying.

"If you desire to lose the advantage of seeing before buying, just stay away from these screenings in large numbers—and you will get your wish."

Mr. Branch asserted some exhibitors have felt the screenings were designed to establish high rentals. "It may be that such a thing will happen," he said, "but if you really do get worthwhile pictures instead of a lot of quickies then you won't mind the change.

"I am skeptical of the fellow who sits back and claims that everything constructive is a trick. After all, the decree says you don't have to buy, even after seeing. How in the world are we ever going to know whether this thing will work unless we give it a trial?

"The exhibitor—meaning you and me—protested for years we were buying a cat in the bag; and now we are doing a swell job telling the world this plan is not what we wanted at all," he concluded.

SEES MAIN PROBLEMS UNSOLVED

(*Continued from preceding page*)

ing, booking, and advance advertising of every picture, and must be available to exhibitors well in advance, even if it requires a special screening for the trade press alone. Their value lies in the accurate description of the picture, the detailed information on cast, director, story, production, running time, exploitation possibilities, and so on, from which exhibitors can judge the value of the attraction for their own theatres, rather than the personal opinions of the reviewer, which are sometimes colored by personal bias and prejudices. The reliable trade papers perform an invaluable service in providing such reports and descriptions."

Blocks-of-Five Benefits

Mr. Kuykendall also foresaw benefits, as a whole, from the decree selling system, thus:

"There may be a definite benefit to independent exhibitors from the consent decree system, not from the compulsory trade showings, but from the requirement that only completed pictures be licensed, and in blocks of not more than five, in that the exhibitor will have full and accurate reviews and descriptions by the responsible trade papers — not just a press agent's blurb or a tipster sheet's opinion—on each picture before him when the film salesman comes around with his asking prices. Smart exhibitors will make use of this information in buying product.

"Likewise, in cities and competitive areas where double features are really considered an evil by the theatre owners, not just something to yell about in publicity statements, the blocks-of-five selling plan may enable exhibitors to work out plans to curb and restrain double billing. Also it makes it possible for courageous exhibitors to experiment with single features on their own initiative. You won't be overloaded with product for months ahead any more."

A national advertising campaign—an "industry job"—is "needed," the Allied bulletin stated. The "job," Mr. Myers stated, "cannot be accomplished by the members of one branch without the help of the members of the other branches" and he advocated:

Pictures the public wants to see.

Cooperation between distributors and exhibitors.

Information from exhibitors to other film industry branches, about tastes of patrons.

An all-out effort to "sell and re-sell" films to the public.

A nation-wide joint advertising campaign: advertising of individual films, in local newspapers "concurrently with exhibition of the pictures."

Study New Contract Forms

New contracts of the majors came under Allied scrutiny, which called them "a disappointment." When all have been received, Allied will issue a pamphlet summary, Mr. Myers said, adding:

"Meantime, our only purpose is to call attention to the fact that whereas the RKO form provides spaces on the schedule for entering the terms opposite the title of each picture, the form still retains a provision for interchanging fees, viz:

> 'TWENTY-FIRST: The distributor may, in its sole discretion, interchange the license fees specified in the schedule to be paid with respect to any picture hereunder with the license fees so specified to be paid with respect to any other picture hereunder.'

"The Paramount form contains no express provision granting to the distributor the right to interchange fees. The spaces opposite the titles of the pictures are headed 'License fee or minimum guarantee on account of percentage of gross receipts per picture.' The words 'per picture' may be intended to imply that the fees are not permanently affixed to the pictures opposite to which they are entered. This would be a strained interpretation to put on the words, however, and it seems likely that if Paramount had contemplated interchangeability it would have used language appropriate to that end."

Mr. Kuykendall revealed no further information on the progress of the MPTOA Exhibitors Service Bureau, discussed at the Hollywood convention, beyond remarking:

"There are many questions to be determined: is the information collected by unsigned questionnaires reliable or misleading, does such information add anything to the information readily available in the trade press, would any additional information on arbitration under the consent decree be of any value to exhibitors, are there any national sales policies that a distributor is bound to adhere to, do reports on local conditions have any bearing in other localities, will the more important exhibitors reveal the terms of product deals to their competitors?"

Lists Unsolved Problems

Like Mr. Myers, Mr. Kuykendall noted many problems to be solved in the industry. He asked exhibitors not to "kid" themselves that "the consent decree and the long list of lawsuits pending are going to improve the motion picture business, or solve any important part of our trade problems." He added:

"Very few of the important questions with which we are faced are even considered in these expensive, long drawn out, legal processes." The "real problems," Mr. Kuykendall said, were:

Better pictures. Better merchandising. More effective publicity and advertising. Better management.

"It is quite obvious that the best legal minds in the world can't cope with these purely business problems," Mr. Kuykeldall said, and asked: "Why doesn't the management brains of the industry make some organized effort to study and solve these trade and business problems?"

He criticized the disposal of the affairs of the industry, to lawyers and courts, asking, "Is anyone satisfied with the results?"

NATIONAL ALLIED O.K.'S NEW YORK UNIT

The executive committee of National Allied has approved the application for membership of New York State Unit of National Allied, Inc.

As of August 1st, the new unit succeeds to the charter formerly held by Allied Theatre Owners of New York, which was expelled from membership in 1939.

The new unit has its office at Suite 200, Cannon Building, Troy, N. Y.

The organization will be conducted by Max Cohen, Brooklyn; Bob Goldblatt, Tarrytown; Leonard Rosenthal and Abe Stone, Albany; Al Francis, Buffalo, and H. P. Wallace, Auburn.

Mr. Kuykendall commended the more extensive advertising of product announced by some companies, saying "this is what we have been urging" and remarking that "such efforts will undoubtedly increase public interest in the new movies."

Other topics touched by the MPTOA leader were:

The short form of contract projected by Twentieth Century-Fox.

The loss to the organization, through death, of Judge Roy Walker, and Charles E. Williams, the former of Texas, the latter of Nebraska.

Consent decree arbitration, including excerpts from a speech at the Hollywood convention by E. Noble Braden, executive secretary of the American Arbitration Association.

Myers Commends Sears

The Warner policy, enunciated last week by Gradwell Sears, general sales manager—of providing private screenings for exhibitors unable to attend a trade show—received commendation Friday, August 1st, from Mr. Myers, in a specially issued bulletin from Washington, which said, in part:

"With all the criticism being heaped on exhibitors for failing to turn out in droves for the trade showings, it is gratifying to learn that one film executive realizes the hardships incident to attendance at the one-a-day screenings which have been held thus far."

Mr. Myers said it was "too bad" the distributors did not consult organized exhibitors before the trade showings, because "much money" could have been saved. He added there is "nothing in" the decree "that says a distributor may not run its pictures in its screening rooms or elsewhere as often as is necessary." Again, of Mr. Sears, he said that the Warner man had "shown the way," and "it is safe to say that others will follow."

Mr. Myers also predicted that the Government probably would not be able to impose a decree on Columbia, United Artists, and Universal, before June 1, 1942, thus making the present decree period experimental, and one during which all should, he urged, try to cause a minimum of hardship.

Greenthal Backs Myers' Plan

Monroe Greenthal, director of advertising and publicity for United Artists, on Monday endorsed the proposal of Abram F. Myers, Allied's general counsel, for cooperative advertising, in local situations. He qualified this, however, with the statement:

"We believe that the exhibitor should share in these local campaigns, but that, in sharing, he should guarantee and adhere to the policy of advertising cooperation with exhibitors."

Epstein Appoints Committees

Ely Epstein, RKO salesman and president of Motion Picture Associates in Philadelphia, has appointed the following committees: Constitution and By-Laws: Albert M. Cohen, chairman, Samuel Rosen, F. L. Rogers; Entertainment: Alfred Davis, chairman, Harry Blumberg, George Beattie; Welfare and Charity: Samuel Gross, chairman, Ulrik Smith, William J. Doyle; Membership: Frank Hammerman, chairman, John Golder, Edward Gabriel; Publicity: George Fishman, chairman; James A. Dalton, Paul Greenhalgh; Finance: Earle W. Sweigert, chairman, Jay Emanuel, Benjamin Blumberg.

TOP SALARIES TO COOPER, CAGNEY, FORD, WALLIS, ZANUCK, CROSBY

Robinson, Henie, MacMurray, Spyros Skouras, Ginger Rogers, Errol Flynn, Lombard Are Among the Highest Paid

Hollywood, in 1939, paid its 'Beau Geste' of that year a salary of $482,820.47. That's what Gary Cooper got, that same Gary Cooper who went a long way from the Cooper who first saw light 40-odd years ago, in Helena, Montana, as Frank J.

Gary headed the first list of persons receiving $75,000 or more from corporations in 1939, made public this week by the United States Government in accordance with provisions of the Internal Revenue Act. These U. S. salary reports are always two years behind.

Nearly one-fourth of the 571 persons listed in the upper brackets were Hollywood stars or film executives, producers, directors or writers. The full list, due from the Treasury Department in October, or thereabouts, is bound to raise the figure appreciably.

Taxes Not Indicated

Again, the Government bares to the world Hollywood's fantastic salaries, and again, it neglects to point up the large percentage of those salaries which go to taxes, both Federal and state.

Several of the major companies' salary reports were not included in this first report. In October, Louis B. Mayer's $697,048—the 1939 salary revealed earlier this year by another Government agency (the Securities and Exhange Commission) would top Gary Cooper's $482,820.17.

In addition to Gary Cooper, 12 persons in the motion picture industry were revealed as having received salaries of more than $200,000. James Cagney, earning $368,333.33, was sixth among the nation's highest-paid executives just reported; Director John Ford, with $320,000 was seventh. Others, in order, were: H. B. Wallis, producer, $265,000; Edward G. Robinson, $255,000; Darryl F. Zanuck, $255,000; Bing Crosby, $250,000; Sonja Henie, $249,167; Fred MacMurray, $240,333; Spyros Skouras (National Theatres Amusement Co., Inc.), $228,000; Ginger Rogers, $219,500; Errol Flynn, $213,333; Carole Lombard, $211,111.08.

Independents Listed

"Free lance" players and those "farmed out" to other studios are listed only by such studios as have paid them more than $75,000. In this way some stars listed by one company have earned additional income from another; and some players whose income from several studios may top $75,000 are not listed at all. As a trend, however, they reveal that 1939 salaries in the film industry were, in general, on the level of 1938. Some executives drew a smaller sum, and some stars enjoyed a more profitable year, but there were no signs then of a declining Hollywood or the long-promised "less work for less taxes." The new Federal tax bill, however, is another matter for the latter.

The industry names on the first salary list are given, with the amounts, in an adjoining column.

Film Industry's Highest-Paid

Name	1939	1938
CHARLES CHAPLIN FILM CORP.		
Charles Chaplin, producer-player	$152,000	$ .....
WALT DISNEY PRODUCTIONS		
Walter E. Disney, producer	$85,000	$104,111
FAMOUS PRODUCTIONS, INC.		
H. E. Edington, producer	$101,000	$ .....
SAMUEL GOLDWYN, INC.		
Samuel Goldwyn, producer	$107,000	$156,000
Jo Swerling, writer	81,666	.....
Archie Mayo, director	175,156	167,812
Sam Wood, director (MGM 1938)	177,000	93,425
William Wyler, director	104,999	180,125
Gary Cooper, player	295,106	140,129
NATIONAL THEATRES AMUSEMENT CO.		
Charles P. Skouras	$150,000	$253,000
	(Other compensation)	
Spyros P. Skouras	228,000	254,500
	(salary 78,000; other compensation 150,000)	
PARAMOUNT PICTURES		
Jack Benny, player	$127,500	$250,000
	(salary 125,000; other compensation 2,500)	
Claude Howard Binyon, writer	76,958	100,000
Robert (Bob) Burns, player	77,380	155,952
Madeline Carroll, player	127,166	.....
Ronald Colman, player	194,747	102,083
	(salary 150,000; other compensation 44,747)	
Gary Cooper, player	187,713	.....
	(salary 179,000; other compensation 8,713)	
Harry L. (Bing) Crosby, Jr.	250,000	260,000
Roy Del Ruth, director (20th Cent. 1938)	84,166	216,741
Douglas Fairbanks, Jr. (RKO 1938)	161,718	113,812
Y. Frank Freeman, executive	104,100	.....
	(salary 104,000; other compensation 100)	
Edward H. Griffith, director	100,000	.....
Henry Hathaway, director	128,500	115,541
Bob Hope, player	77,847	.....
Arthur Hornblow, Jr., producer	156,000	145,166
Harold H. Hurley, producer	117,733	111,954
	(salary 116,355; other compensation 1,378)	
William LeBaron, executive prod.	182,093	182,467
James Mitchell Leisen, director	98,000	115,000
Albert Parsons Lewin, producer	92,375	114,958
Frank Lloyd, director	108,500	150,749
Fred MacMurray, player	240,333	183,333
Charles Sherman Ruggles, player	79,666	.....
Wesley Ruggles, director	83,333	199,061
Mark Sandrich, director	81,508	.....
Barbara Stanwyck, player	92,500	.....
Preston Sturges, writer-director	143,000	143,000
Harlan Thompson, producer-director	83,116	95,791
Dale Van Every, writer-producer	78,000	.....
William A. Wellman, director	148,354	136,805
Adolph Zukor, executive	104,200	170,400
	(salary 104,000; other compensation 200)	
RKO Radio Pictures		
Brian Ahearne, player	$ 82,500	$ .....
Pandro S. Berman, executive	161,868	213,774
John Cromwell, director	144,166	.....
William Dieterle, director	103,333	.....
Cary Grant, player	93,750	159,375
George Haight, writer	90,500	.....
Norman Krasna, director	82,500	.....
Gregory La Cava, director	175,000	100,000
Charles Laughton, player	116,170	.....
Carole Lombard, player	211,111	.....
Leo McCarey, director-producer	127,500	77,500
Adolphe Menjou, player	74,999	.....
George O'Brien, player	120,400	95,000
Ginger Rogers, player	219,500	208,768
George Stevens, director	139,833	.....
HAL ROACH STUDIOS		
Hal E. Roach, producer	$103,500	$106,000
Stan Laurel, player	82,500	.....
Adolphe Menjou, player	100,000	.....
SELZNICK INTERNATIONAL		
David Selznick, producer	$185,500	$181,500
Alfred Hitchcock, director	136,818	.....
TWENTIETH CENTURY-FOX		
Don Ameche, player	$128,583	$98,000
Warner Baxter, player	101,923	279,807
Harry Joe Brown, producer	127,500	122,041
Claudette Colbert, player (MGM 1938)	150,079	248,055
Irving Cummings, director	137,708	105,000
Richard M. Day, designer	76,500	.....
Roy Del Ruth, director	110,490	216,741
Allen Dwan, director	109,125	.....
Alice Faye, player	140,291	87,000
Henry Fonda, player (Wanger 1938)	103,246	105,000
John Ford, director	235,000	169,791

(Continued on page 34)

RKO RADIO PICTURES, INC.
RKO BUILDING
NEW YORK

OFFICE OF THE
PRESIDENT

July 30, 1941

Mr. Samuel Goldwyn
Samuel Goldwyn, Inc.
7210 Santa Monica Blvd.
Los Angeles, Cal.

Dear Sam:

I have just had a very great experience...I have seen Bette Davis in "The Little Foxes."

I think it is your masterpiece.

The box-office value of this picture - from a famous stage play - with a star such as Miss Davis...and produced by you...was obvious before a camera turned. But you have given us something more than a certain success. You have given us a sensation.

"The Little Foxes" has all of the deep emotional quality of your greatest productions. And again you have given us a brilliant portrait of an unforgettable woman, as you did in "Stella Dallas".

This picture makes me prouder than ever of your associatcn with us - more confident than ever of other great attractions coming from you under the RKO Radio banner.

My congratulations to you are heartfelt. Will you please convey also to Miss Davis, to Director William Wyler, to Cameraman Gregg Toland, and to all of the members of your splendid organization, my admiration of their remarkable achievement in actually heightening the dramatic effect of Miss Lillian Hellman's already highly dramatic play.

And I am particularly grateful to you for introducing to the screen the seven newcomers, including Miss Teresa Wright, who make such brilliant debuts in this picture.

In conclusion, I want you to know that I am ready personally to assure any exhibitor, in any type of theatre, that he will get one of the soundest pieces of box-office merchandise in his career when he gets "The Little Foxes."

With kindest regards,

Sincerely,

George

G. J. Schaefer



RELEASE DATE
AUGUST 29TH

OPENING AT
RADIO CITY
MUSIC HALL
AUGUST 21ST

SAMUEL GOLDWYN

Presents

BETTE DAVIS

in

THE LITTLE FOXES

with

HERBERT MARSHALL

TERESA WRIGHT • RICHARD CARLSON

Directed by WILLIAM WYLER

From the Stage Success by **Lillian Hellman**

Distributed by RKO RADIO Pictures, Inc.

A DEFENSE FILM WITH EVERY PROGRAM

Film Industry's Highest-Paid

(Continued from page 31)

William Goetz, executive	102,000	.....
Raymond Griffith, producer	104,625	117,375
Sonja Henie	249,166 (salary 244,166; other compensation 5,000)	113,000
Nunally Johnson, writer	85,833	119,166
Al Jolson, player	128,125	.....
S. R. Kent, executive	179,370	181,705
Henry King, director	155,833	157,444
William Koenig, executive	76,500	.....
Sidney Lanfield, director	112,875	92,083
Walter Lang, director	77,083	89,499
Kenneth MacGowan, producer	102,000	104,333
Gene Markey, writer-producer	97,875	87,166
William Anthony McGuire, writer-producer (MGM 1938)	96,708	76,250
Tyrone Power, player	166,250 (salary 151,250; other compensation 15,000)	140,750
Gregory Ratoff, director	109,375	104,333
Joseph M. Schenck, producer	113,833	106,000
Randolph Scott, player	80,208	.....
William Seiter, director	119,000	117,583
John Stone, producer	76,500	.....
Shirley Jane Temple, player	116,570	114,848
Harry Tugend, writer	76,500	.....
Sol Wurtzel, producer	178,500	182,583
Darryl F. Zanuck, producer	255,000	265,000
UNITED ARTISTS		
Maurice Silverstone, executive	$145,500	$87,000
VITAGRAPH		
S. C. Einfeld, executive	$98,900	$84,000
Gradwell L. Sears, executive	$98,900 (salary 85,650; other compensation 13,250)	.....
WALTER WANGER PRODUCTIONS		
Walter F. Wanger, producer	$130,000	$130,000
Joel McCrea, player (Goldwyn 1938)	84,499	152,000
Tay Garnett, director	96,883	.....
WARNER BROTHERS CIRCUIT		
Joseph Bernhard, executive	$125,400 (salary 98,900; bonus 26,500)	$110,000
WARNER BROS. PICTURES, INC.		
Lloyd Bacon, director	$196,000	$179,125
Henry Blanke, executive	92,750	86,500
Charles Boyer, player (RKO & Universal 1938)	100,000	130,000
George Brent, player	110,833	99,208
James Cagney, player	368,333	243,000
Michael Curtiz, director	183,900	171,000
Bette Davis, player	129,750	143,458
William Dieterle, director	78,500	.....
Errol Flynn, player	213,333	181,333
Leo Forbstein, music head	79,500	78,000
Bryan Foy, producer	138,750	109,917
Mark Hellinger, writer	80,625	.....
Miriam Hopkins, player	102,500	.....
William Keighley, director	117,083	89,000
Anatole Litvak, director	150,000	117,857
Robert Lord, producer	140,450	134,450
Merle Oberon, player (Goldwyn 1938)	85,000	130,285
Pat O'Brien, player	164,666	140,333
George Raft, player (Paramount 1938)	138,000	186,964
Claude Rains, player	95,000	98,083
Casey Robinson, writer-director	99,833	85,667
Edward G. Robinson, player (MGM 1938)	255,000	100,000
Max Steiner, music director	79,500	78,000
H. B. Wallis, executive producer	265,000	260,000
Albert Warner, executive	106,000 (salary 92,750; bonus 13,250)	104,000
H. M. Warner, executive	159,000 (salary 132,500; bonus 26,500)	156,000
J. L. Warner, executive	185,500 (salary 159,000; bonus 26,500)	156,000
ATLAS CORPORATION		
Floyd B. Odlum	$200,000	$ .....
COLUMBIA BROADCASTING SYSTEM		
Edward Klauber	$ 94,484	$ 78,304
William S. Paley	204,270	171,849
MARCUS LOEW BOOKING AGENCY		
Leopold Friedman	$ 83,200	$ .....
Charles C. Moskowitz	104,000	92,937
RADIO CORPORATION OF AMERICA		
David Sarnoff	$100,240	$100,220

Churchill Speech in Film

Prime Minister Winston Churchill's speech on the Battle of Dunkirk will be heard in "Captains of the Clouds," Warner Bros.' Technicolor story of the Royal Canadian Air Force, starring James Cagney and Dennis Morgan. One of the scenes of the film, which is being photographed on location in Canada, shows Cagney, George Tobias and Alan Hale listening to the Prime Minister over the radio. A record made in London at the time of the speech is to be used by the film company.

Bolivar Production Started

Gravas y Compania of Mexico has started production on "Simon Bolivar," an historical drama under the direction of Contreras Torres featuring highlights in the life of the Latin American patriot. Scenes of 19th Century Spain and her colonies in the new world are being produced in Mexico and Central America.

Wolfish Joins RKO

The RKO exchange in Philadelphia added Mike Wolfish to the staff as booker.

FP in Canada Has 4-Day Meet

Famous Players Canadian Corporation, Toronto, through its president, J. J. Fitzgibbons, called a special conference of all executives of the circuit and of theatre owners in partnership with the company, at the Chateau Frontenac, Quebec, from August 1st to 4th, to discuss developments in the theatre field of the Dominion and to deal with new measures for the operation of the circuit starting with the new season.

Representative officials of allied groups were among those who attended, upwards of 40 of the whole organization being on hand including a number of partners who recently joined with Famous Players. Barney Balaban, president of Paramount, flew from New York to attend.

Following return of company executives from the meeting with partners, the latter were said to have pledged full support to president Fitzgibbons and his policies.

The official statement also pointed out that Barney Balaban, Paramount's president, announced at the conference that his company would cooperate with the Canadian Government in showing the official British picture, "Churchill's Island."

Mr. Fitzgibbons announced continuance of the bonus system and group insurance for all managers. Adoption was made of a bonus-salary plan for all employees to meet increased cost of living under the Dominion's war administration.

No Increased Admissions

The statement also revealed that the circuit's admissions will not be increased, but that a survey was started on the effect of the Federal amusement tax which report will be presented eventually to the Canadian Government.

FPC also announced its decision to hold regional managers' conferences in place of its national convention.

Promotions announced were: Harrison Patte, promoted to eastern Canadian supervision of booking, with Sylvester Gunn, previously appointed as western Canadian booker; Bert Brown, manager of the Capitol Theatre, in Hamilton, promoted to the advertising department of the Toronto head office, and Jack Butler, owner of the Imperial Theatre at Moncton, N. B., who became an associate of the circuit.

Those present follow: Jules and Herb. Allen, Theatre Holding Corporation, Toronto; George Ganetakos, Allen Murray, John Ganetakos and William Lester, United Amusements, Montreal; J. J. Fitzgibbons, president, R. W. Bolstad, vice-president; J. Miles, Western Theatres, Winnipeg; J. Arthur Hirsch, Consolidated Amusement, Montreal; N. A. Taylor and R. Auerbach, Twentieth Century Theatres, Toronto; S. Bloom and S. Fine, B. and F. Theatres, Toronto; L. I. Bearg and Frank Gow, division supervisors, Vancouver; Morris Stein, eastern division manager, Toronto; Frank Kershaw, Calgary district supervisor; E. A. Zorn, division supervisor, Winnipeg; Don Gauld, suburban district manager, Winnipeg; W. P. Dewees, partner, Vancouver; Dan Krendel, western Ontario district supervisor, Hamilton; T. R. Tubman, district supervisor, Ottawa; N. G. Barrow, secretary; Jack Arthur, northern Ontario district supervisor, Toronto; James R. Nairn, director of advertising, Toronto; B. Geldsaeler, chief buyer and booker, Toronto; Sylvester Gunn, western division booker, Toronto; Robert Eves, suburban district supervisor, Toronto; R. S. Roddick, Maritime district supervisor, Halifax; R. F. Beauvais, Toronto head office; Clarence Markell, associate owner, Cornwall; Simon Meretsky, general manager, Paramount Windsor Theatres, Windsor; N. N. Lawand and E. M. Tabah, Confederation Amusements, Montreal, and Sam Weiner, partner, Winnipeg.

WITNESSES SEE REDS TAKING HOLLYWOOD

Charges About Moscow Money, Film Writers — and Bioff, Too — Fly in California Investigation

From HOLLYWOOD BUREAU

William Bioff, the Hollywood Motion Picture Democratic Committee, writers "who put strange dialogue in films," money from Moscow "finding its way to Hollywood," peppered the potpourri which made up the testimony given in Los Angeles last week before a California state assembly committee investigating subversive activities.

The testimony before the committee did not live up to advance reports of "hot" revelations which were to have been made about Hollywood figures.

There were stories that the Communistic party was using Hollywood writers to push its propaganda; that one Comrade Seminow had already been chosen to be commissar of motion pictures "comes the revolution"; that a mysterious signal flashed messages to ships at sea from the writers' colony at Carmel; that certain writers put propaganda in dialogue "and if the director was a fellow traveler, the lines stayed in"; that huge payoffs were made to name writers for penning propaganda leaflets.

Also charged were: that the committee, headed by Jack Tenney, state assemblyman and former president of Musicians' Local 47, was being used by persons with political motives; that William Bioff, IATSE labor leader, had motivated the investigation to "get" and discredit his enemies in Hollywood labor ranks; that Walt Disney, through a prominent lobbyist in Sacramento, state capital, had also aided in instigating the investigation.

After hearing testimony of various persons, including former Communist party members and AFL leaders, the committee adjourned until later this month, when, it was promised by one witness, names of Hollywood personalities who knowingly and unknowingly aided "the cause," would be divulged. The investigators, consisting of three state senators and three assemblymen, held one executive session from which the press and the public were excluded and at which testimony "of a highly startling nature" was given, it was hinted.

Hear Musicians' Union Testimony

The hearing opened with testimony on the infiltration of Communism into the ranks of the musicians' union, and the disclosure that Mr. Tenney, who was defeated in a sorely contested ballot two years ago while seeking reelection, was at one time considered "good material" for Communist party membership. He "did not react properly when the test came," Rena Vale, writer and former member of the party, testified.

It was charged frequently during the inquiry that politics motivated the probe. A former party member said the Communists had started the recall movement against former Mayor Frank L. Shaw and supported his successful opponent, the present Mayor Fletcher Bowron.

H. K. Sorrell, business representative of Moving Picture Painters' Local 644 and representative of the Screen Cartoonists' Guild, denied on the stand that he was a Communist, or had ever knowingly attended Communist meetings and said that his presence under subpoena was due largely to machinations of Bioff, whom he had opposed bitterly since 1937, and Walt Disney, against whom he had directed cartoonists' strike operations.

Answers for Bioff Attacks

"Every time I attack Willie Bioff I'm hauled up before one of these things," Mr. Sorrell said. Shown a photostatic copy of a party membership card, made out in the name of Herbert Stewart, Mr. Sorrell denied that it was his.

Aubrey Blair, AFL organizer, declared Communists were attempting to filter into Hollywood unions and gain control.

"It is the most dangerous evil in the film industry," he said. "Sometimes we think writers deliberately inject lines of Communistic propaganda into screenplays, and if the director is a fellow traveler, the lines stay in."

Jeff Kibre, who was a leading figure in the 1937 Federated Motion Picture Crafts strike and two years later in the United Studio Technicians' Guild fight with the IATSE, was described as the "number one Communist in Hollywood." Kibre, who quit the IATSE following the U. S. T. G. defeat in an NLRB election, is now an organizer for fishery workers in San Francisco.

From Captain Charles G. Bakcsy, former Hungarian nobleman, boxer and investigator, the committee heard that Ella Winter, widow of Lincoln Steffens and now wife of writer Donald Ogden Stewart, was the chief recruiting agent for the party in Hollywood.

"The Writers' League, the Anti-Nazi League and other Hollywood groups were to get money and other assistance through Miss Winter," Bakscy said. Also identified as a former party member was film writer Philip Dunne.

However, Miss Winter and Philip Dunne, in telegrams sent to the committee over the weekend, denied all connection, now or in the past, with the Communist party.

Mr. Dunne declared: "I publicly stated at frequent intervals my opinion of the Communists and their mental gyrations when they first tried to worm their way into the liberal movement disguised as perfervid lovers of democracy."

Miss Vale told of reported party influences in the federal theatre project and said that the Hollywood Motion Picture Democratic committee was "used" by Communists as part of the party transmission belt.

Hearings will resume in September.

EQUITY TO BAN ISMS

For the second time this year Actors Equity Association on Tuesday took steps to purge the "Communists" among its members. Equity's council appointed a committee to draft a constitutional amendment which would ban members or sympathizers of the Communist, Nazi or Fascist parties from holding office in or being employed through the actors union.

Last September, an Equity membership meeting adopted the proposal, but it never saw the light of day. Following the June elections, the committee appointed to draft such an amendment was wiped out. At that time a group of Equity officers and council members raised a vociferous protest and resigned, manifesting their opposition to those Equity members regarded as Communists who wished to gain control of the council.

Browne, Bioff Trial Set, August 25th

Date for the trial of George Browne, IATSE president, and William Bioff, Western representative, will be August 25th instead of August 18th, according to Federal Judge Edward A. Conger, who so informed defense counsel this week. August 18th is motion day in the Federal courts and therefore no judge would be available for the trial. Defense counsel previously had asked that trial be set for September, but indicated that it could be ready by the 25th.

Meanwhile, U. S. Attorney Mathias F. Correa said in court last Monday that unless Nick Circello, fugitive Government witness in the racketeering case against Browne-Bioff, is located by the date set for trial, he will ask the court to revoke the $50,000 bail bonds fixed for each of the union leaders when they were arrigned last June. Mr. Circello, described by Attorney Correa as a "Chicago individual who has been on Browne's payroll from 1936 to 1940, although he is not a member of the union," disappeared shortly after the indictment of the two defendants on May 23rd. Neither deputy U. S. marshals in Chicago or FBI agents armed with a warrant for Circello's arrest have been able to locate the Chicago witness. Defense counsel denied any knowledge of Cirello's whereabouts.

Earlier in the court proceedings, Federal Judge Simon Rifkind reserved decision on pleas to quash the indictments.

F.P.C. Promotes Gunn and Barker

Sylvester Gunn of Winnipeg, has been transferred to Toronto by Famous Players Canadian as head booker for the western division under the circuit's new system of zone booking departments. The system was established following the resignation of Ralps Dale as head booker. Mr. Dale joined the new Odeon circuit in a similar capacity.

Jack M. Barker has been promoted to the post of assistant advertising manager of FPC under James R. Nairn. He succeeds Clair Appel who resigned to join N. L. Nathanson's Esquire Films.

David Heads Northio

Harry David has resigned as vice-president and general manager of Intermountain Theatres circuit, a post he held since 1929, to head the Northio circuit, with headquarters at Cincinnati.

Major Companies Get Demands from 230 Press Workers

A closed shop, automatic raises, and job and wage classification led demands with which the Screen Publicists Guild confronted the majors home office executives Monday, as it asked reopening of contract negotiations, after winning a National Labor Relations Board bargaining agency election two weeks ago by a vote of 172 to 19.

The Guild vote was 90.5 per cent of the total. Approximately 40 others in the majors' home office advertising and publicity departments were ruled by the Board ineligible for voting; but the Guild will include them in its blanket contract. Some 230 home office workers are involved.

Other sections of the Guild seek hiring of advertising and publicity workers only through the Guild or from another film company with Guild contract; a ban against independent, non-Guild publicity services; permanency of employment after six weeks; a basic rate of $4 per hour for free-lance art work; "first class" living acommodations for workers traveling on company business or living outside of New York; space in each office for a Guild bulletin board.

Seven Publicity Classes

Press agents are classified by the contract in three grades of apprentice, three of juniors, and one senior. The wage scale provides $40, $45, and $50 weekly minimums for apprentices; $60, 65, and $70 for juniors; and $125 for seniors. Twelve months' service promotes a worker from one grade to another, except to the senior bracket. These provisions are conditioned, however, by another that, after two years in the third grade of the junior classification, a worker must receive $90, instead of the normal $70.

Provisions are made for a rise in living costs. Government indices are used as bases. Wages must follow rise in such costs. The contract asks a 40 hour week, time and one half for overtime, and double pay for Saturdays, Sundays, and holidays.

Signing of the contract, the Guild states, must bring a general 10 per cent raise, for all publicists.

Settle Disney Dispute

In Hollywood, the conferees on the settlement of the Screen Cartoonists Guild strike against the Walt Disney studio, continued their labors this week, after agreeing on a wage scale, and 12 other points, at last weeks' conferences.

It is now understood the wage scale will range from a $85 weekly minimum for chief animators, to $24 for inkers, and $22 for painters. The workers also won two weeks' vacation with pay, 12 days' sick leave, a 40 hour week, with overtime at time and a half, double pay for Sundays and other holidays, double pay for girl artists who work more than 10 hours overtime in any week, and two weeks' severance pay.

Further settlement factors: artists hired by the Disney studio during the strike, are to be discharged; layoffs must be by seniority; restoration of the April and May pay cuts will be arbitrated as will be cartoonists' pay increases, and compensation for time lost during the strike. Additionally under arbitration are the severance scale based upon length of service; compensation for military duty; and imprinting of the cartoonists' union insignia on product.

Representatives of both sides are meeting under the supervision of James S. Dewey, and Stanley White, counciliators of the United States Labor Department.

PARENTS 'PHONE SONS ON THEATRE TIEUP

With many of the neighborhood boys in service, Irving Lipnick of the Shore, in Chicago, promoted 'phone company for loudspeaker and receiver for stage use. Each Thursday night, a definite army camp is called at a certain time with parents among patrons invited to theatre to talk to their sons.

Snapper of the idea is of course that the audience is able to listen in on the conversation. Full cooperation from the commanding officers at the various army camps is helping to put the stunt over.

In New York Wednesday, the National Labor Relations Board conducted a bargaining agency election in the story reading departments of the majors' home offices. The Screen Readers Guild seeks certification.

The executive board of the International Alliance of Theatrical Stage Employes began its annual mid-summer meeting at the Ritz-Carlton Hotel, Atlantic City, Monday. The meeting was expected to continue through the week. Lou Krouse, secretary-treasurer, was in charge of arrangements.

In Philadelphia, Fred Fortunate, booker at the Universal exchange, has been named acting president of the city's Film Exchange Employees' Union, Local B-7, in the absence of William Z. Porter, on the Coast for Monogram.

Republic, PRC Hold Regionals

Republic Pictures will hold the first of a series of meetings at the New York home office on August 12th. Producers Releasing announced the third of its regional sales conventions will be held in Dallas, August 16-17th.

James R. Grainger, Republic's president, left Hollywood last week by plane, en route to New York, stopping off in Chicago on Thursday, for conferences. Mr. Grainger will lead discussions of the company's new season products at the regional meeting. He disclosed that he had completed product deals with key circuits of every large west coast city, the last of which was a deal with Sterling Theatre Circuit, Seattle, which operates 18 theatres.

Among the eastern branch managers slated to attend the regional are: Morris Epstein, New York; Arthur Newman, Albany; M. E. Morey, Boston; Jack Bellman, Buffalo; Sam Seletsky, New Haven; and Max Gillis, Philadelphia. Franchise holders Nat L. Lefton of Cleveland and Cincinnati, J. H. Alexander and Sam A. Fineberg of Pittsburgh, and Jake Flax of Washington also are planning to attend.

Following PRC's announcement of 42 films on its 1941-42 program, which appeared in the MOTION PICTURE HERALD last week on Page 26, the second of its series of regional sales conventions was scheduled for August 9-10th in Atlanta, and a third for August 16-17th in Dallas. The Atlanta meeting will be held at the Henry Grady Hotel, with Arthur Greenblatt, general sales manager, presiding.

Northwest Allied, Virginia, Okla., Other Units Meet

A special "emergency" convention of Allied Theatre Owners of the Northwest was called by Fred Strom, secretary, for Tuesday at the Hotel Nicolett, in Minneapolis, to discuss the Minnesota block booking bill, 16 mm. competition, admission taxes, blocks-of-five and film buying, trade showings and arbitration. Last week Northwest Allied issued a call for the "must convention" to muster support of the major-protested anti-blocks-of-five selling law which the "Big Five" are fighting in Ramsey County district court in St. Paul.

Majors' Efforts Studied

Northwest Allied took shots at the majors' effort to break the Minnesota anti-blocks of five law, and several majors' selling practices, adult taxes on student admissions and alleged extortion generated under the new blocks-of-five sales policy in districts outside of Minnesota.

Allied also denied allegations that it frowned on trade showings, and passed a resolution favoring them and urging members to attend as many as possible. Despite the fact members can't make all of them, the convention was that they are healthy.

Principal action was the membership's affirming of support of the Board of Governors in voting for an all-out defense of the anti-block-of-five law, which comes under fire of five majors in Ramsey county district court Friday. The group voted to raise a fund for the defense.

Following a successful legislative year for theatre owners in Oklahoma, the Theatre Owners of Oklahoma, Inc., an MPTOA affiliate, will this fall stage drive to increase its membership, according to Morris Loewenstein, president.

Membership dues are now $12 a year, Mr. Loewenstein said. The drive for new members will be carried on through directors in the various districts.

Association personnel for this year is as follows: Morris Loewenstein, Majestic theatre, Oklahoma City, president; Max Brock, Lawton theatre, Lawton, vice-president; Leonard White, Bungalow, Weatherford; secretary-treasurer.

Virginia Group Appointed

A legislative committee for the Motion Picture Theatre Owners of Virginia was appointed Monday by William F. Crockett, president, for the coming year.

The committee consists of the following: Charles A. Somma, chairman; Morton G. Thalhimer, vice-chairman; Herman Rubin, Petersburg; Nat Glasser and A. Julian Brylawski, Washington, D. C.; Hunter Perry, Charlottesville; Ben Pitts, Fredericksburg; Charles Roth, Harrisonburg; Ellison Loth, Waynesboro; C. L. Abercrombie, Danville; Elmore Heins, Roanoke; R. C. Overbey, South Boston; Allen Sparrow, Harold Wood, Frank O'Brien and Sam Benrheim, Jr., Richmond; Rives S. Brown, Martinsville; C. C. Lincoln, Alexandria, and Sydney Gates, Norfolk.

Representatives of the majors and of exchanges in New York, Cincinnati, Pittsburgh and Washington are expected to be on hand. Ed Kuykendall, president of the MPTOA, is to address the convention.

Pictorial Opens Offices

Pictorial Films and Academic Film Company have opened headquarters in the RKO Building, Rockefeller Center, New York.

WARNER BROTHERS, PARAMOUNT, RCA REPORT INCREASE IN EARNINGS

Keith-Albee-Orpheum Extends Offer of Stock Purchase to August 15th; S. E. C. Gives Report on Film Transactions

Warner Brothers, Paramount, and RCA this week reported increased profits, and the Securities and Exchange Commission reported from Washington, the heaviest trading, by principals in such companies, in entertainment stocks, in several months, July being the period covered.

Warners reported a net operating profit of $4,443,445 for the 39 weeks ended May 31st. Its last year's figure for the same period was $2,450,713.

Paramount estimated its earnings for the second quarter ended July 5th, at $1,904,000. This makes earnings for the first six months ending on that date, $4,379,000.

RCA disclosed, for the first half of the year, a consolidated net profit of $5,306,494. Last year, in the corresponding interval, it earned a net profit of $3,185,222.

Meanwhile, the Atlas Corporation, reporting for the six months ended June 30th, revealed it had bought 8,364 additional preferred shares of RKO, making a total of 43,845 now held. The company also holds 1,076,157 common shares of the picture company.

Warners Nets $4,433,445 Profit

Warner Brothers Pictures, Inc., and subsidiaries reported for the 39 weeks ending May 31, 1941, a net operating profit of $4,433,445 after deducting all charges including amortization and depreciation, a provision for contingencies amounting to $914,000 and normal Federal income taxes, as compared with a net operating profit of $2,450,713, after a provision of $175,000 for contingencies, for the corresponding period the previous year.

The realization of a tax loss arising from the sale of all the capital stock of, and advances to, Brunswick Radio Corporation, a subsidiary company previously consolidated, reduced the estimated normal Federal income taxes for the 39 weeks ending May 31, by $415,000. While the book value of the investment in Brunswick was adjusted each year for the losses of this subsidiary, not all the adjustments were deductible for Federal income tax purposes. Warner Brothers has offset its loss, resulting from the sale, including a substantial portion of the accumulated adjustments referred to above, against taxable income in computing its normal Federal income tax for the period, according to a statement from the company.

The additional provision for contingencies increased the reserve in respect of net assets of subsidiaries operating in foreign territories to $1,250,000.

The net profit from operations for the 39 weeks ending May 31, before charges for amortization and depreciation of properties and normal Federal income taxes, was $9,391,855.

The gross income, after eliminating intercompany transactions, for the 39 weeks was $76,609,471. The comparable gross income for the 39 weeks ending May 25, 1940, was $76,375,905.

Cash in the United States as at May 31, 1941, amounted to $10,284,296 as compared with $10,932,279 as at March 1, 1941.

SEARS PREDICTS NEW BOX-OFFICE UPTURN

Gradwell L. Sears, general sales manager for the company, told Warner convention delegates last week that business in most situations is well above last year, forecasting a big box-office upturn next season.

Mr. Sears said he foresaw a strong improvement starting in the fall as a result of defense money and an increased number of big pictures.

Motion picture stocks are coming into increasing favor, as the industry continues to enjoy excellent business, the Wall Street Journal said on Monday. Current reports from Broadway indicate box office receipts are running as much as 20 per cent ahead of last year and although this may be too good to continue it points to a big fall business, said the financial publication.

On preferred stock to: $44.50 per share on 99,617 shares outstanding at May 31, 1941 (after deducting shares held in treasury). Dividends in arrears amount to $33.6875 per share.

On common stock: after allowance for current dividend requirements on the preferred stock to $1.12 per share on 3,701,090 shares outstanding (after deducting shares held in treasury) at May 31, 1941.

Current assets listed in the balance sheet items of Warner Brothers as of May 31st amounted to $29,089,433, excluding assets of $2,835,083 of its subsidiaries operating in foreign territories. Current liabilities of $14,449,308, did not include $1,563,439 liabilities of subsidiaries in foreign territories, which means that a total of $1,271,645 of current assets in foreign lands deducted in the Warner financial statement, therefore, were not subject to tax in the United States.

Paramount Estimates $1,904,000 Earnings

Paramount Pictures Inc. estimated its earnings for the second quarter ended July 5, 1941 at $1,904,000 after interest and all charges including provision for all Federal taxes, normal federal income taxes being computed at 30 per cent. This amount includes $231,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries.

Earnings for the six months ended July 5, 1941 on the same basis are estimated at $4,379,000, including $881,000 share of undistributed earnings of partially owned non-consolidated subsidiaries. No provision was made for Federal excess profits taxes for Paramount Pictures and its consolidated domestic subsidiaries since it is estimated that none have accrued.

Earnings for the quarter ended June 29, 1940 were $1,478,000 including $323,000 share of undistributed earnings of partially owned non-consolidated subsidiaries and $58,000 profit on purchase of debentures, while earnings for the first six months of 1940 were $3,084,000 including $1,039,000 share of undistributed earnings of partially owned non-consolidated subsidiaries and $66,000 profit on purchase of debentures.

There were outstanding as of July 5, 1941, 126,389 shares of cumulative convertible $100 par value 6 per cent first preferred stock and 531,620 shares of cumulative convertible $10 par value 6 per cent second preferred stock.

After deducting $269,327 of dividends accrued for the quarter on these preferred shares, the remaining $1,634,673 of estimated combined consolidated and share of undistributed earnings for the quarter represent 66 cents per share on the 2,466,692 shares of common stock outstanding on July 5, 1941, which compares with 48 cents per share for the quarter ended June 29, 1940. Computed on the same basis, the estimated combined consolidated and share of undistributed earnings for the six months ended July 5, 1941, represent $1.56 per share on such common stock outstanding, which compares with $1.01 per share for the six months ended June 29, 1940.

K.-A.-O. Stock Offer Extended

Radio-Keith-Orpheum Corporation has extended until August 15, 1941, its offer to purchase the outstanding minority interest in the common stock of Keith-Albee-Orpheum Corporation at $5.00 per share. The offer was made during the early part of July and was expressed to expire July 31, 1941.

Approximately one-half of the common stock of Keith-Albee-Orpheum held by the public at the time the offer was made has been acquired by Radio-Keith-Orpheum under the offer.

Some years ago the holders of the minority interest in the common stock of Keith-Albee-Orpheum Corporation were entitled to exchange their stock, share for share, for the common capital stocks of the predecessor of the present RKO company, but such exchange is no longer available.

Atlas Adds to RKO Holdings

The report of Atlas Corporation, of which Floyd B. Odlum is president, for six months ended June 30th, shows that the corporation, a principal stockholder in RKO, bought 8,364 additional preferred shares of that company, making 43,845 held at that period. The company now holds 1,076,157 RKO common shares, an increase of approximately 75,000 shares over the 1,001,126 held six months previous.

Atlas sold 6,882 shares of Keith-Albee-Orpheum seven per cent preferred to RKO, retaining 118 shares.

The RKO-KAO transactions were listed among the major changes in Atlas Corporation's latest array of holdings. The six months' report also disclosed that Atlas had materially added to its interest in Hearst Consolidated Publications seven per cent preferred, now holding 94,373 shares, while it disposed of all of its 7,000 shares of General Theatres Equipment Corp. during the period.

Atlas holdings in RKO as of June 30th represented an investment of $5,993,938.35; with $12,862 invested in KAO, total was $6,000,800.35. Schedule of Atlas securities as of June 30th includes:

Preferred Stocks: 43,845 RKO 6 per cent Cum. Conv., valued at $2,279,953.57; 118 KAO 7 per cent Cum. Conv., $12,862; 2,000 20th-Fox $1.50 Cum. Conv., $37,000; 12,040 Walt Disney Prod. 6 per cent Cum. Conv., $63,210; 94,373

(*Continued on following page, column 1*)

STOCK DEALS REPORTED

(Continued from preceding page)

Hearst Consolidated Pub. 7 per cent Cum. "A," $672,407.63.

Common Stocks: 1,076,157 RKO, $3,632,031.84; 327,811 RKO option warrants, $81,952.94; 20,000 Paramount Pictures, valued at $217,500; 4,500 Madison Square Garden Corp., $57,375.

For the six months Atlas reports a net loss of $1,189,351.15, largely accounted for by the net realized loss of investments on the basis of average cost. Surplus on June 30th after deducting net unrealized depreciation of assets was $17,931,911.81.

Assets value of Atlas common on June 30th was given at $11.81 as against $11.43 a year ago.

At the end of July the Atlas board declared a 25 cent dividend on the common payable Septemper 5th to stockholders of record August 11th along with the regular quarterly dividend on the preferred, payable September 2nd to stockholders of record August 11th.

RCA's Second Quarter Profits, $5,306,494

The consolidated statement of income of Radio Corporation of America and subsidiaries, issued by David Sarnoff, president, shows, for the first half of the current year, a consolidated net profit of $5,306,494, after taxes and all other charges. This compares with $3,185,222 net profit in the six months to June 30, last year, an increase of $2,121,272.

RCA's profit for the first six months of 1941 is after providing $4,740,000 for Federal income and excess profits taxes, compared with $1,579,900 for the corresponding period in 1940.

Total gross income from all sources amounted to $72,583,659 in the first half of 1941, compared with $56,854,182 in the same period in 1940, an increase of $15,729,477.

After payment of preferred dividends, earnings applicable to the common stock were equivalent to 26.6 cents per share, compared with 11.3 cents per share in the first half of 1940.

Quarterly dividends of 87½ cents per share on RCA first preferred stock, and $1.25 per share on the "B" preferred stock, were declared this week by the board of directors. These dividends are for the period of July 1, 1941, to September 30, 1941, and will be paid October 1, 1941, to stockholders of record at the close of business September 5, 1941.

SEC Reports Heavy Securities Transactions

Officers, directors and principal stockholders of motion picture corporations engaged in heavier transactions in the securities of their companies in June than for many months previous, it was disclosed by the Securities and Exchange Commission this week in its first summary for the month.

The heaviest dealing was in Radio-Keith-Orpheum, where, in a series of transactions running throughout the month, Atlas Corporation bought 45,200 shares of common and 4,364 shares of preferred stock, at the end of the month holding 807,927 shares of common direct and 268,230 shares through the American Company, together with 127,812 warrants for common and 43,845 shares of preferred stock.

Atlas Corporation also was active in Keith-Albee-Orpheum, where the sale of 882 shares of preferred stock reduced its holdings to 2,618 shares held direct and 3,500 shares held through the American Company.

The SEC report showed that the Manufacturers Trust Company, New York, sold 15,000 Paramount Pictures 1947 debentures.

Continuing its acquisition of Loew's Boston Theatres common stock, Loew's Inc. acquired 56 shares during the month, bringing its total to 118,386 shares. In Loew's Inc., itself, J. Robert Rubin, New York, officer, disposed of 2,600 shares of common stock in a series of transactions, reducing his holdings to 21,315 shares.

The summary disclosed that Samuel Broidy, Hollywood, Monogram Pictures officer, acquired 3,300 shares of common stock of the company in May and another 3,000 shares in June, bringing his holdings to 7,900 shares held direct and 500 shares held through Monogram Pictures, Inc.

The only other film transactions were the purchase of 400 and sale of 200 Universal Corporation common voting trust certificates by Preston Davie, New York, director, who held 4,400 certificates direct and 26,500 through Standard Capital Company, together with 111,283 warrants for certificates, at the close of the month.

Reports on the interests of persons becoming officers or directors of corporations revealed that John J. O'Connor, New York, held no Universal Pictures securities when be became an officer, and that B. Machnovitch, New York, held 700 common voting trust certificates of Universal Corporation when he was elected an officer. Both companies held their elections June 30th.

In Columbia Broadcasting System, H. Bayard Swope, New York, director, reported the sale of 400 shares of Class A common stock, all he held direct, and 1,100 shares held through the Keewaydin Corporation, in which he had 2,500 shares at the end of the month. Leon Levy, Philadelphia, director, disposed of 541 shares of Class B stock by gift, holding 41,362 shares at the end of June.

Marvin Schenck to Produce "Night of Stars" Show

Marvin Schenck, Loew executive, has accepted the chairmanship of the producers' committee for the "Night of Stars" for the United Jewish Appeal for Refugees and Overseas Need, to be held at Madison Square Garden in New York on November 26th. Mrs. Leo Spitz is chairman of the women's division.

William Morris and Louis K. Sidney are co-chairmen of the producers' committee and Sidney Piermont is associate chairman. Ernest Emerling will head the publicity division. Others on the committee are Don Albert, Al Altman, Harry Rome, Ed Sullivan, Sidney Phillips, Benn Jacobson, Arthur Knorr, Larry Puck, Nat Kalcheim, Harry Kalcheim, Bob Weitman, Harry Mayer, Ruby Cowan, Sol Hurok, Max Wolf, Allan Zee, Frank Rohrendeck, Leo Cohen, Eddie Cantor and George Jessel.

Memphis Competition

The Memphis Open Air theatre, which Memphis exhibitors consider serious competition during its five-week run each summer, drew about 10,000 spectators for each of its first two weeks. The majority of the attendance is in the $1 seat class, although prices are scaled down to 25 cents. Exhibitors are also objecting to the support given the theatre by both daily newspapers, which give the project an enormous amount of free publicity.

Warners' Earle to Build Stage Band Policy

Warners' Earle Theatre, the only house in central Philadelphia playing stage shows, will pattern its stage policy along the lines of the Paramount in New York and build itself as a "band palace." After experimenting all past season with various types of stage presentations, featuring dance bands, personal appearances of screen players, regular vaudeville shows and even units, it was found that the name bands are consistently better gross getters.

In past seasons, bands like Glenn Miller and Benny Goodman have established box-office figures in excess of $35,000, and a decade ago, the Earle books show grosses in excess of $40,000. Only limitation is the fact that the house is closed on Sundays.

In line with the band policy, the circuit plans to provide the house with a better grade of screen feature. Until now, the emphasis has been entirely on the stage, so much so, that the film was never strong enough to warrant keeping the house open on a Sunday. Last month, the management experimented by booking "The Big Store" along with Harry James' band on the stage. With marquee value in the screen show, the added screen strength resulted in a $19,000 week, considered good for July. The house average when playing straight pictures without stage features was $14,000 for a seven-day week.

Better Pictures Booked

The booking of better pictures also comes as good news for the local exchanges. Until now, the booking of a feature into the Earle was practically a cue to neighborhood exhibitors to pass it up or to take it as a filler for a double feature or giveaway night. While the circuit's set-up in Philadelphia will not allow for a regular policy of better picture product, it is intended to route whatever is available for the house, especially when the band attraction is a lesser name.

In line with the avowed band policy, a parade of bands has been booked in, with attractions set until October. Following last week with Vaughn Monroe, Frankie Masters orchestra along with Dennis Day followed this week; Phil Harris for August 15; Cab Calloway and an all-colored show for August 22; August 29 week, taking in the Labor Day holiday, is tentatively reserved for Artie Shaw and his 35-piece orchestra; Tony Pastor with Jerry Colona for September 5; Alvino Ray and the King Sisters with Anita Louise making good a canceled booking earlier in the summer, for September 12; Jan Savitt for September 19; and Glenn Miller for September 26. Although definite dates are not set as yet, October weeks are reserved for Jimmy and Tommy Dorsey.

Since a steady parade of bands will leave the 28-piece house orchestra with practically nothing to do save entrance and exit music, it is believed that the policy will have a direct bearing on the Warner circuit negotiations with the Philadelphia musicians' union for a 1942 contact. The union has already appointed a committe, headed by Secretary A. Rex Riccardi, to begin negotiations with the circuit.

THE HOLLYWOOD SCENE

Scarcity Paying

Scarcity or plenty?—that is the question puzzling Hollywood's thoughtful at this point in a summer which has doublecrossed the resident prophets.

Scarcity has never had friends in the production community. Plenty has been a fundament of Hollywood policy and procedure adown the years, for reasons requiring no cataloguing here. But incidents having nothing whatever to do with anything that could be called a planned economy have conspired to give the thinkers some material to

The premiere of "Charley's Aunt," breaking a five months lull in the staging of gala ceremonies for picture openings, broke a four-year record for public turnout, according to police authorities, and tied Hollywood Boulevard traffic into such knots as only the most grizzled native son can remember the likes of.

The "New Wine" preview-junket upstate to Cucamonga, first enterprise of the kind undertaken since April, started out as a cozy little party for 150 guests and wound up with 600 in attendance.

In themselves, these seem to argue nothing more upsetting to the *status quo* than the wisdom of spacing the exploitation high-points a little farther apart than was customary a while back, but students of show business pursue the matter beyond this conclusion.

Other incidents outside of pattern complicate the reasoning of the studious.

It is not lost sight of that the wave of bad news which floated back from the box office front in April, May and June gave way to better tidings at about the time when the rough-house comedies, coming in the wake of the Abbott-Costello leaders, began to permeate the playing arears of the nation. It is most emphatically not lost sight of that it was not the million-dollar pictures, the confections of the apostles of plenty in the budgeting department, that were causing this change for the better. It is a highlight of last week's news that MGM's "Whistling in the Dark," one of its most modest offerings in point of investment, took the town by storm on the occasion of its preview, necessitating a re-preview for those who missed it.

Neither is it overlooked that there's been some switching to single-bill policy around the country at a time coinciding with the reported upturn in gross revenues.

It's agreed that it's early to be attaching much long-range significance to these seeming indications that the public is beginning to manifest, in its own effective way, some wishes and predilections in the matter of entertainment which do not coincide with Hollywood's concept of show business as it should be. Doubtless Hollywood will always agree that it's too early, or something, for the taking of steps toward fashioning the fare to the pattern of public approval, instead of attempting *vice versa,* but that's not news. The news is that the present trend of Hollywood's thinking is being determined by external eventuations. If anything comes of the thinking, that will be news indeed.

▽

Irving Reis will direct "Gwangi" for RKO-Radio, a production mentioned as one of the company's largest and a film around which a publicity wall of mystery is being erected.

Sam Katzman has assigned Phil Rosen to direct "Ghosts In the Night", starring Bela Lugosi, for Monogram.

Benjamin Glaser will produce "Paris Calling" for Univresal.

Harold Hurley, former Paramount production executive, is reported forming an independent unit to produce four pictures for United Artists release.

Bud Abbott and Lou Costello are scheduled to fly East for a short session of personal appearances on completion of "Ride 'Em Cowboy", their Universal comedy now nearing completion.

Private Kenneth Wilkinson of Fort Lewis, Wash., champion movie fan of the U. S. Army and last week guest of Hollywood for that reason, returned to soldiering remarking, "Now I've got to catch up on my movie-going. I fell behind on my schedule and saw only four while I was here. That makes 314 feature pictures since I enlisted last September. It's the greatest cure for troubles or cares that I know of."

GOLDFISH BOWL CONCEALMENT

If you believe RKO's publicity about her contract, Gypsy Rose Lee's little sister, June Havoc, wants to get and stay away from all that sort of thing which made her big sister famous.

But if you believe RKO's publicity department is going to let her do so, read this excerpt from its press release announcing her arrival:

"Miss Havoc's contract contains clauses dictated by herself stipulating that she is, and will continue to be, an actress; that she is not to be exploited as to so-called leg art; that she will not be asked to do bubble dances and similar bits of terpsichore tormenting to the genus homo; in short that she is not be regarded in Hollywood as a tabloid edition of her big sister."

Nobody had sued anybody up to press time.

MGM Leads

Metro-Goldwyn-Mayer was leading the production rush at weekend with eight pictures shooting, all of them big in the budget sense.

Paramount and Warner Brothers shared second place with seven pictures before the cameras in each case, the production community in whole continuing in high gear with 51 films in shooting stage.

The checkup at weekend:

COMPLETED

Columbia
Law of the Winchester
Three Girls About Town
MGM
Female of the Species
Monogram
Li'l Louisiana Belle
Prod Releasing
(Untitled) Houston
Paramount
Twilight on the Trail
Republic
The Pittsburgh Kid
Bad Men of Deadwood
Doctors Don't Tell
20th Century-Fox
Dangerous But Passable
Small Town Deb

STARTED

Columbia
Lone Wolf Doublecross
Royal Mounted Patrol
MGM
H. M. Pulham, Esq.
Producer Releasing
Dangerous Lady
Paramount
Fly By Night
RKO-Radio
Land of the Open Range
Edward Small
Corsican Brothers
Warners
Black Widow

SHOOTING

Columbia
Dutch Shoe Mystery
Go West Young Lady
You Belong to Me
Korda
Jungle Book
MGM
Chocolate Soldier
Babes on Broadway
Panama Hattie
New York Story
(Untitled) Tarzan
(Untitled) Garbo
When Ladies Meet
Monogram
Let's Go Collegiate
Paramount
Sweater Girl
Her Jungle Mate
Remarkable Andrew
Reap the Wild Wind
Bahama Passage
Louisiana Purchase
RKO-Radio
Playmates
Scattergood Meets Broadway
Four Jacks and a Queen
Obliging Young Lady
Republic
Three Texas Rangers
Apache Kid
Hal Roach
Miss Polly
20th Century-Fox
Hot Spot
Cadet Girl
Great Guns
Swamp Water
How Green Was My Valley
Universal
Appointment for Love
Almost An Angel
Hellzapoppin
Ride 'Em Cowboy
Badlands of Dakota
Great Man
Walter Wanger
Sundown
Warners
Man Who Came to Dinner
Kings Row
Captains of the Clouds
One Foot in Heaven
New Orleans Blues
They Died with Their Boots On

U. S. Completes Its Trust Case Against Crescent

The Department of Justice's "field anti-trust suit" against the Crescent Amusement Circuit, affiliates, and the "three little majors," Universal, United Artists, and Columbia, saw the completion Tuesday, of the Government case, and the beginning of the direct defense. Federal Judge Elmer Davies, in Nashville Federal Court, trial scene, on Wednesday, gave a final ruling admitting as evidence the Crescent company's income tax returns. Previously, inter-office communications and testimony about Crescent's growth had been allowed as evidence.

The government agreed that this disputed tax record would be submitted in confidence to the Judge and not entered on the record.

Judge Davies on Monday said precedental cases under the Sherman anti-trust act considered "the question of profits"; while Robert Wright of Government counsel, pointed out intent to show only the balance sheet of Crescent and affiliates, and income of certain persons.

Adding to the stream of testimony, during four weeks, from independent exhibitors anent Crescent's methods of acquiring theatres and buying product, the Government on Monday introduced distributors' playoff sheets, charging films were rented to Crescent in Kentucky and Tennessee at lower prices than to independent theatres with smaller houses in smaller towns.

Immediately following the end of the Government case four attorneys submitted dismissal motions in behalf of Crescent and affiliated exhibitors, the "Little Three" distributors, and personal defendants. The Universal Pictures Co., Inc., motion submitted by Edard Raftery for its subsidiary Universal Film Exchanges, Inc., was granted.

Arguments on the Columbia motion and a Columbia sales memorandum were taken under advisement by Judge Davies, after he had remarked that he thought the memorandum discussing next year's contract "is some evidence of conspiracy."

A defense motion for dismissal of the case was expected at mid-week, following the completion of the Department's testimony.

A vital ruling last week by Judge Davies was his admission that testimony repeatedly given by Government witnesses about Crescent's growth was important to the Government's monopoly and conspiracy case. The ruling came after objection by George Armistead, Jr., Crescent counsel, who deprecated contentions of Justice Department lawyer Allen A. Dobey, that "the bigger the circuit, the less possibility there is for any independent exhibitor to compete with it at any particular point."

The case resumed Wednesday, July 30th, after a short recess granted by the Judge to defense attorneys for production of inter-office files, demanded by the Government from five Crescent affiliates.

On Thursday, July 31st, the Government displayed a memorandum of a three-year franchise for Twentieth Century-Fox product, covering all towns of Crescent and nine affiliates, and signed by Tony Sudekum, Crescent head. The defense argued the deal comprised three franchises, to Crescent, Muscle Shoals Theatres, and Rockwood Amusements. The exhibit showed 78 theatres involved, with no remarks on affiliation of the theatres.

On Friday, August 1st, Louis Frohlich, Columbia attorney, deprecated the Government's contention income tax returns would show the "extent" of the Crescent operations, by pointing to the Federal consent decree's involvement of "4,000 of the best theatres in the country" affiliated with the "big five" majors.

He added that only last month, "they (the Government) allowed Paramount to purchase an additional 100 theatres in Florida."

Mr. Wright answered that the Crescent situation was "tighter" competitively than Paramount's.

In assailing the Government's intention of exhibiting Crescent income tax returns, Mr. Armistead on Friday, August 1st, asserted: "Every distributor in this case would be delighted to know what Crescent and affiliates have been realizing out of their business."

Prefect Asks Defense Motions' Dismissal

The Prefect Theatre, Inc., operator of the Pickwick, Greenwich, Connecticut, and suing the majors in New Haven Federal Court for $5,452,575 under the anti-trust laws, has moved for dismissal of defendants' "separate or special defenses."

The defendants' separate defenses, part of their answers to the Prefect complaint, had alleged that the Fairfield Holding Company, one of the plaintiffs, is a foreign corporation. The United Artists' special defense had maintained the plaintiff corporations lacked legal capacity to take court action.

Senator Connally Pays Tribute to Screen from the Floor of Congress

A tribute to "the grand work being accomplished by the motion picture screen" was incorporated Tuesday in the Congressional Record *by Senator Tom Connally of Texas, chairman of the Senate Foreign Relations Committee. Coming at this particular time, the Senator's remarks were considered of more than ordinary significance.*

Prefacing his resolution with the words that "he had just witnessed a grand and unusual motion picture which prompted his action", the noted Texan presented the following statement from the floor of the Senate:

"I should like to call to the attention of my colleagues the grand work being accomplished by the motion picture industry in recognizing humanitarian effort of Americans whose accomplishments have been bereft of public recognition. . . .

"Once again this great medium acquaints our citizens with another great personage—Edna Gladney—whose heart and soul and sense of duty have made great contributions to our civilzation. For 30 years this simple, courageous woman has devoted her energies to those dear little bits of humanity who come into this world unwanted. Out of her great love for children she established the Texas Children's Home and Aid Society at Fort Worth, an institution which has made happier thousands of childless homes and which has turned out thousands of fine, healthy, sterling citizens.

" . . . It is with enormous pride that I call the nation's attention to the commendable work of Edna Gladney and to the Metro-Goldwyn-Mayer motion picture, 'Blossoms in the Dust', which will serve as a monument to her work and, I am sure, as an inspiration to all Americans."

Frederick James Smith Dies of Heart Attack

Frederick James Smith, motion picture writer for *Liberty Magazine,* died suddenly Tuesday afternoon in the lobby of the Hotel Algonquin, New York. He was 55 years old.

Mr. Smith had been a writer on motion pictures and radio for many years, as managing editor of *Photoplay Magazine,* the Brewster Publications, the Tower Magazines and eastern editor of Fawcett Publications. After publishing his own magazine, *Screen Weekly,* he created and edited *Radioland* and *Tower Radio Magazine.* In recent years he has been a contributor to *This Week, Silver Screen* and other national magazines on film and radio subjects.

Allied Prepares National Meeting

Allied States began preparations Tuesday for its national convention slated for September 16-18th, at the Benjamin Franklin Hotel, in Philadelphia.

"Let's Get Down to Business" was the convention slogan adopted by the regional unit which met. Following topics for discussion at the convention were set up:

"What happened at the box-office and what can be done to stimulate the public's interest?"; competitive entertainment factors including bowling, billiards and 16 mm. films, merchandising of pictures, arbitration, consent decree, trade showings, sales policies, relation of the theatre to the national defense program and annual reports of Allied leaders.

Sidney E. Samuelson, business manager of the Eastern Pennsylvania unit, was appointed general convention chairman and David E. Milgram was appointed treasurer. H. A. Cole, Allied president; Abram F. Myers, chairman and general counsel, and Martin Smith, national Allied treasurer, will assist Mr. Samuelson and Mr. Milgram.

The following were appointed to head committees: Morris Wax and George L. Ickes, attendance; Harry Perlman, decoration; Sol L. Stiefel and Michael Felt, display; David G. Milgram, entertainment; David Segal, gifts and prizes; David Barrist, honor guests; Fred A. Beedle, program; Cecil Felt, public relations; Joseph Conway, publicity; Jack H. Greenberg and Harry Fried, reception; E. B. Gregory, registration, and Melvin Koff, year book.

An equipment exhibit will be held in connection with the convention.

Manager Killed in Holdup

Louis Pertnoy, manager of the Radio Theatre in Baltimore, was shot and killed by a Negro Tuesday night as he was leaving the theatre with the day's receipts.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Tillie, The Toiler

(Columbia)

Comic Strip Personified

This personification of the Russ Westover comic strip by the studio which made a success in the same domain with its "Blondie" series comes off second best in the inevitable comparison, although rating well up among the minor comedies of the season and offering considerable promise for future items featuring the same characters. Preview of the first "Tillie" film did not evoke the gales of laughter which greeted the first "Blondie," but did keep the audience in good spirits, which sometimes bubbled up into substantial outbursts of merriment.

Witnesses addicted to the "Tillie" strip as daily diet asserting after the preview that Columbia has succeeded in casting the talent to fit the pen and ink cast almost if not quite as well as in the "Blondie" case. This would seem to level the principal hurdle which any enterprise of this character must negotiate.

Considered apart from its cartoon inception, the film is a flippant little comedy about a beautiful but dumb office girl whose blunders always turn out to be silver-lined. Principally concerned in the tale is a dress manufacturer whose business is alternately wrecked and salvaged by the witless but lucky secretary who is "Tillie."

Production by Robert Sparks is adequate but lacks the uses of trick photography and camera devices which distinguished the "Blondie" beginnings. Direction by Sidney Salkow is a bit uneven in some sections of the production and brilliantly effective in others.

Previewed at the Alexander Theatre, Glendale, to a mixed audience which received the offering cordially.—WILLIAM R. WEAVER.

Produced and released by Columbia. Sidney Salkow, director. Assistant director, Thomas Flodd. Directors of photography, Henry Freulich and Philip Tannura. Film editor, Gene Milford. Art director, Lionel Banks. Gowns, Monica. Musical director, M. W. Stoloff. Sound engineer, Frank Goodwin and George Dutton. Producer, Robert Sparks. P. C. A. No. 7228. Running time, when seen in Hollywood, 65 minutes. Release date, August 7, 1941. General audience classification.

CAST

Tillie Jones	Kay Harris
Mac	William Tracy
Simpkins	George Watts
Mumsy	Daphne Pollard
Whipple	Jack Arnold
Bubbles	Marjorie Reynolds
Glennie	Bennie Bartlett
Ted Williams	Stanley Brown
George Winker	Ernest Truex
Perry Tweedale	Franklin Pangborn
Teacher	Sylvia Field
Policeman	Edward Gargan
Pop	Harry Tyler

Tanks a Million

(U.A.-Roach)

Streamlined Feature

All of Hal Roach's promises of a type of film to cope with the double feature problem were made good this week Tuesday when he previewed for press, profession and public the first in his series of streamlined features. Long enough to satisfy a public condition to double-decker programs, yet short enough to get the customers home by bedtime, it kept its audience in a state of hilarity throughout its fifty minutes and sent tradefolk away predicting that more and more of these are what the doctors will be prescribing for show business.

This first in the Roach series is timely as to topic and brilliant in the simplicity of its treatment. It presents the adventures of a draftee who, having been something of a quiz kid prior to enlistment, enters the military service with the manual of arms and other source books memorized better than the commandant knows them. His rise, over obstacles set up by his buddies and superior officers, is meteoric and mirthful, side-splittingly funny but within plausibility withal. As the hardboiled sergeant who makes trouble for him, Joe Sawyer is a standout in the humor department. James Gleason adds punch to the enterprise as the commandant and Noah Beery, Jr., also furnishes important support.

Production by Hal Roach is in the best Roach tradition and direction by Fred Guiol misses nary a trick. The picture is clean, fresh and funny in every one of its 50 minutes.

Previewed at the Alexander Theatre, Glendale, to a capacity audience composed of press, profession and public, the latter present to see "Manpower," which followed the Roach comedy in exhibition sequence. Laughter was general, steady, a rippling endorsement of the production and a rich promise for future films in the streamlined series.—W. R. W.

Produced and released by United Artists. Hal Roach, producer. Director of photography, Robert Pittack. Photographic effects, Roy Seawright. Film editor, Richard Currier. Art director, Charles D. Hall. Set decorator, W. L. Stevens. Sound recorder, William Randall. Assistant director, John Burch. Musical director, Edward Ward. P. C. A. No. not set. Running time, when seen in Hollywood, 50 minutes. Release date not set. General audience classification.

CAST

Dodo	William Tracy
Barkley	James Gleason
Charlie	Noah Beery, Jr.
Sergeant Ames	Joe Sawyer
Jeanne	Elyse Knox
Capt. Rossmead	Douglas Fowley
Radio Announcer	Knox Manning
Skivic	Frank Faylen
Monkman	Dick Wessel
Cleary	Frank Melton
Lieut. Caldwell	Harold Goodwin
Major Green	William Gould
Major	Norman Kerry

King of Dodge City

(Columbia)

New Western Series

First of a new western series in which Bill Elliot and Tex Ritter will be starred, this film augurs well for the group. It is an excitingly entertaining combination of action and music, with the latter interpolated in such a manner as not to interfere with the former.

The locale of the story is Kansas; the period, 1861, is ruled by a ruthless criminal and his henchmen, who control virtually everything. "Wild Bill Hickok" is commissioned by the chairman of a citizens' committee to round up the gang, and after a misunderstanding with the sheriff, played by Ritter, who jails him for murder and other crimes, exposes the band and brings about its extinction with the aid of the townspeople.

Supporting Elliott and Ritter are Dub Taylor, who appears here as the cowboy relief and who appeared in the Elliott solo starring westerns Columbia made in 1940-1941; Janice Blair, Guy Usher, Rick Anderson, Kenneth Harlan, Perce Lyden, Francis Walker, Harrison Greene and Jack Rockwell.

Producer Leon Barsha and Director Lambert Hillyear score clean target hits in their departments, their efforts combining to make an offering to be relished by all western fans.

Previewed at the studio projection room to a press audience which enjoyed it. Some confusion existed concerning the title, for all of the action takes place in Abilene.—V. K.

Produced and released by Columbia. Leon Barsha, producer; Lamber Hillyer, director. Director of photography, Benjamin Kline. Film editor, Jerome Thoms. Assistant director, Milton Carter. Sound engineer, Tom Lambert. P. C. A. Certificate No. 7499. Running time, when seen in Hollywood, 63 minutes. Release date not set. General audience classification.

CAST

Wild Bill Hickok	Bill Elliott
Tex Rawlings	Tex Ritter
Janice Blair	Judith Linden
Cannonball	Dub Taylor
Morgan King	Guy Usher
Judge Lynch	Rick Anderson
Jeff Carruthers	Kenneth Harlan
Reynolds	Pierce Lyden
Carney	Francis Walker
Stephen Kimball	Harrison Greene
Martin	Jack Rockwell

Citadel of Crime

(Republic)

Gangster Melodrama

"Citadel of Crime," originally titled "Ten Nights in a Barroom," although it has no connection with the novel and stage play of the same title, is a story of hillbilly moonshiners, a gang of racketeers and revenue agents. With Robert Armstrong, Frank Albertson and Linda Hayes—the first two as the racketeering ring leader and the revenue agent and Miss Hayes in a rather unimportant romantic role—the picture is a simply told story of the lives and livelihoods of the mountaineers which progresses rapidly with the aid of swift-paced dialogue and an abundance of action.

It concerns a big-city racketeering ring and its domination of moonshiners in the hill country of West Virginia. Under suspicion by revenue agents, the moonshiners and bootleggers are eventually split when it is revealed that the city gunmen are swindling the hillbillys. The mountain folk in turn join the forces of law and order and aid in ridding the territory of the gangsters. A romance had developed in the meantime between the girl of the hills and the young revenue agent.

George Sherman, associate producer and director, in transposing the original story to the screen has added much in the way of interest and adventure to a story which in itself is compounded of events and situations used many times before.

Reviewed in Republic's projection room in New York at a screening for the trade press and a group of young women who displayed little audible reaction but appeared interested in the proceedings.—GEORGE SPIRES.

Produced and distributed by Republic. Associate producer and director, George Sherman. Production manager, Al Wilson. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Les Orlebeck. Art director, John Victor Mackay. Musical director, Cy Fuer. Wardrobe by Adele Palmer. Run-

(Continued on page 44)


Mighty
Frank
This Woman
starring
FRANCHOT TONE
WALTER BRENNAN
NIGEL BRUCE · LEO G. CARROL
Produced and Directed
Associate Produ
CAROL BRUCE
Broadway's overnight sensation! Now the screen's new fascination!

AS THE OCEAN'S ROAR!

Sweeping out of storm-torn seas comes a magnificent screen thrill ...to rank with the greatest romantic adventures of film or fiction!

Lloyd's Is Mine"



OHN CARROLL
CAROL BRUCE

reenplay by Seton I. Miller and Frederick Jackson
sed on the novel "I, James Lewis" by Gilbert W. Gabriel

FRANK LLOYD

ACK H. SKIRBALL

National Release August 15

A UNIVERSAL PICTURE

FRANK LLOYD PRODUCTIONS, INC.,

(*Continued from page 41*)

ning time, 58 minutes. Release date, July 24, 1941. P. C. A. Certificate No. 7493. General audience classification.

CAST

Cal Fullerton ..... Robert Armstrong
Jim Rogers ..... Frank Albertson
Ellie Jackson ..... Linda Hayes
Jess Meekins ..... Russell Simpson
Chet ..... Skeets Gallagher
Turk ..... William Haade
Vince ..... Jay Novello
Gerro ..... Paul Fix
Martin Jackson ..... Bob McKenzie
Rufe ..... Wade Crosby
Wes Rankins ..... William Benedict

The Terror

(Altiance Films)

Mystery—English Style

The fact that "The Terror," produced in London, is English in feeling, English in tempo, English in humor and English in accent, limits its appeal to American audiences.

Based on a mystery story by the late Edgar Wallace, of prolific pen, the plot centers around the theft of bullion, which is supposed to be split three ways, but which is appropriated in its entirety by "The Terror," and the attempts of the thwarted two to receive their share of the loot after they leave prison. In the incidental plot structure are an old English house, a few murders, a mysterious monk and a minor love story. The developments are not always clear, but, it turns out according to formula. The most innocent-looking character is "The Terror."

The players, Wilfrid Lawson, Bernard Lee, Arthur Wontner and Linden Travers, are not too well known in this country.

Reviewed at the New York Theatre, in New York, where the audience seemed to laugh good-naturedly.—IRENE SMOLEN.

Produced by Associated British Picture Corp., Ltd. Distributed in America by Alliance Films Corp. Director of production, Walter C. Mycroft. Directed by Richard Bird. Photography by Walter Harvey. Film editor, Lionel Tomlinson. Settings by Cedric Dawe. P. C. A. Certificate No. 02619. Running time, 64 minutes. Release date, July 29, 1941. General audience classification.

CAST

Mr. Goodman ..... Wilfrid Lawson
Ferdie Fane ..... Bernard Lee
Colonel Redmayne ..... Arthur Wontner
Mary Redmayne ..... Linden Travers
Connor ..... Henry Oscar
Soapy Marks ..... Alastair Sim
Mrs. Elvery ..... Iris Hoey
Veronica Elvery ..... Lesley Wareing
Hawkins ..... Stanley Lathbury
Inspector Hallick ..... John Turnbull
P. C. Lewis ..... Richard Murdoch
Inspector Dobie ..... Edward Lexy

Highway West

(Warner-First National)

Gangster Melodrama

For exhibitors who enjoyed a profitable return or Warners' "High Sierra" and predecessor gangster films, the company again offers a production of similar theme and treatment although not quite so lavishly produced.

"High Sierra" dealt with a pardoned convict, his romances and his continuation on the road of crime. This film concerns an escaped prisoner and his undesired return to a wife whose love has turned to hate. Both pictures concern the domineering type of gangster, and the locales of both are in auto-camps of California. (The story is detailed on page of 170 of the June 28th issue of the Product Digest).

Utilizing all the elements which have kept Warners in the foreground as producers of the crime-does-not-pay type of melodrama—the elements of suspense, romance, swift action and comedy—the picture, based on a play by Leon Abrams and George Abbott, offers numerous exploitation possibilities to showmen whose audiences responded to the lead-chucking type of melodrama.

Under the direction of William McGann, Brenda Marshall, as the wife, and Arthur Kennedy in the unsympathetic role of the escaped convict, render impressive performances. In supporting roles William Lundigan, Olympe Bradna and Slim Summerville, as the boasting cowboy of the frontier days, do much to aid the plot and its rapid progression.

Reviewed at the Albee theatre in Brooklyn where a later afternoon audience watched with undivided attention.—GEORGE SPIRES.

Produced and distributed by Warner Brothers-First National. Jack L. Warner in charge of production. Hal B. Wallis, executive producer. Directed by William McGann. From a play by Leon Abrams and George Abbott. Director of photography, Ted McCord. A. S. C. Art director, Esdras Hartley, Dialogue director, Hugh MacMullen, Film editor, Jack Killifer. Sound by Stanley Jones. Gowns by Damon Giffard. Makeup artist, Perc Westmore. Special effects by Robert Burks, A. S. C. Running time, 63 minutes. P. C. A. Certificate Number, 7093. Release date, August 23rd, 1941. General audience classification.

CAST

George Foster ..... Arthur Kennedy
Claire Foster ..... Brenda Marshall
Myra Abbott ..... Olympe Bradna
Dave Warren ..... William Lundigan
"Gramps" ..... Slim Summerville
Wellington ..... Willie Best
Murph ..... Frank Wilcox
Alex ..... John Ridgely
Bella ..... Dorothy Tree
Salvo ..... Noel Madison
Eddie ..... Pat Flaherty
Jake ..... Victor Zimmerman
Gorman ..... William B. Davidson
Mike ..... Dick Rich
Swede ..... James Westerfield

The Deadly Game

(Monogram)

Spy Melodrama

Efforts of Nazi agents to wrest from the inventor the secrets of a night plane detector constitute the background of "The Deadly Game," first Monogram production from the new team of Dixon Harwin and Barney Sarecky. Featuring Charles Farrell, June Lang, John Miljan and Bernadene Hayes, the picture tells the story of the agents being outwitted by government men and uses all the modern trappings of an espionage ring—mobile transmitting sets, hideout in an auto court, and the "front" of an art gallery for the spies.

Phil Rosen, director, guided the film which is marked by several deficiencies in the script. Harwin and Sarecky have given it a production sheen not usualy seen in pictures of its budget classification.

Previewed at the Talisman studio projection room, Hollywood, where several loopholes in the story confused the press audience somewhat.—V. K.

Produced by Dixon R. Harwin for Monogram release. Associate producer, Barney A. Sarecky. Directed by Phil Rosen. Screenplay by Wellyn Totman. Photographed by Arthur Martinelli. Art director, Charles Clague. Edited by Martin G. Cohn. P. C. A. Certificate No. 7501. Running time, when seen in Hollywood, 63 minutes. Release date, July 26, 1941. General audience classification.

CAST

Barry Scott ..... Charles Farrell
Christine Reisner ..... June Lang
Hugo Franck ..... John Miljan
Mona Brandt ..... Bernadene Hayes
John Brandt ..... David Clarke
Harkness ..... John Dilson
Ralph Spencer ..... Dave O'Brien
Dr. Reisner ..... J. Arthur Young
Carl Nash ..... Fred Gierman
Fritz ..... Hans von Morhart
Prof. Dusseldorf ..... Tom Herbert
Bureau Aide ..... Kenneth Duncan
Hotel Manager ..... John Harmon
Mr. Kern ..... Jack Gardner
Hoefler ..... Walter Bonn
General ..... William Vaughn
Fortune Teller ..... Ottola Nesmith
Lieutenant ..... Knud Kreuger
Radio Operator ..... Harold Daniels

Bullets for O'Hara

(Warner Brothers)

More About Crime

Here is another picture about crime and punishment, from the Warner studio, which has made a practice of specializing in melodrama and action. This is a minor effort, however, and suffers in comparison with previous Warner melodramas.

It concerns "Patricia Van Dyne" (Joan Perry), who discovers on her honeymoon that her husband, "Tony Van Dyne" (Anthony Quinn), while very much in love with her, is a criminal. She proves her own innocence, and in order to bring her husband, who has escaped, into the custody of the law, divorces him and marries "Mike O'Hara" (Roger Pryor), ace detective and apparently a woman-hater. After a kidnapping and a fight or two, justice triumphs and the ace detective finds he isn't such a woman-hater after all.

While there is a love interest, and action of a sort, the entire procedure bogs down taken in its entirety.

Along with the featured players, Joan Perry, Roger Pryor, Anthony Quinn, Maris Wrixon and Dick Purcell, there are a number of old-timers present like Hobart Bosworth, Hank Mann, Kenneth Harlan, Frank Mayo and Leah Baird.

Reviewed at the Globe Theatre in New York, where the audience didn't indicate a positive reaction.—IRENE SMOLEN.

Produced and distributed by Warners. Directed by William K. Howard. Director of photography, Ted McCord. Art director, Stanley Fleisher. Dialogue director, Frank Fox. Film editor, James Gibbon. Sound by Charles Lang. Gowns by Damon Giffard. Make-up artist, Perc Westmore. P. C. A. Certificate No. 7386. Running time, 50 minutes. Release date, July 19, 1941. General audience classification.

CAST

Patricia Van Dyne ..... Joan Perry
Mike O'Hara ..... Roger Pryor
Tony Van Dyne ..... Anthony Quinn
Elaine Standish ..... Maris Wrixon
Wicks ..... Dick Purcell
Judge ..... Hobart Bosworth
McKay Standish ..... Richard Ainley
Richard Palmer ..... DeWolf Hopper
Marjorie Palmer ..... Joan Winfield
Bradford ..... Roland Drew
Maxwell ..... Joseph King
Steve ..... Victor Zimmerman
Swartzman ..... Hank Mann
Jim ..... Kenneth Harlan
Weldon ..... Frank Mayo
G-Man ..... Jack Mower
Lamson ..... Sidney Bracey
Police Matron ..... Leah Baird

Living Together

(Realist Film Unit)

Social Documentary

A quaint but human glimpse of the problems of the billeting officer who deals with evacuees from the town to the country, places them in village homes, solves their problems and heals their sores. Evacuees—and villagers—may know better than the RFU and the M.O.I., but the little film is not without point.

Hays Addresses AMPP Meeting

At a meeting of the board of directors of the Association of Motion Picture Producers, held in Hollywood Monday, leading topic for discussion was the development of a "forward-looking public relations policy" for the industry in view of recent published criticism. Will H. Hays, president of MPPDA, addressed the group.

Francis S. Harmon, executive assistant to Mr. Hays, gave a report on Production Code Authority activities, indicating that the PCA will continue for the present without a successor to Joseph I. Breen as administrator.

Charles C. Pettijohn, general counsel of MPPDA, also attended the meeting. He left Hollywood for New York the following day.

Complete Phoenix Studio

Valley-of-the-Sun Studio has been completed on a site ten miles, northeast of Phoenix, Arizona, to be used by Phoenix Productions, which has been organized by S. P. B. Cudia. Phoenix is to make 12 pictures, first of which will be "Let Freedom Ring," by Mary Alice Scully

Charles McCarthy Leaves 20th-Fox

Charles E. McCarthy, advertising and publicity director of Twentieth Century-Fox for the last ten years, announced Monday morning that he had submitted his resignation to Sidney R. Kent, president, and that the resignation had been accepted "with regret." Immediately following, Maurice A. Bergman, advertising manager, also resigned.

Co-incidental with the resignations, it was learned that Hal Horne, recently with Walt Disney, had assumed an exploitation post with the company.

"Certain problems have arisen in the operation of the company which, to me, appear insoluble," Mr. McCarthy said. "Therefore, although I have a contract which has two more years to run, I asked Mr. Kent to relieve me of this obligation, as this would appear to be for the best interests of all concerned. Mr. Kent, with whom I have been associated for nearly 25 years, accepted my resignation with regret."

Mr. McCarthy's resignation punctuates a long tenure of service in motion picture advertising and publicity. He joined the old Fox Film company in 1916. He had been a reporter and editor for newspapers in New England, New Jersey and New York. In 1919 he became publicity manager for Famous Players-Lasky. He became director of public relations for Paramount-Publix, the successor company, and held that post until 1932 when he went to Twentieth Century-Fox with S. R. Kent as director of advertising and publicity.

Mr. McCarthy will remain at Fox until September 1st; Mr. Bergman is to leave Friday.

Mr. Bergman, prior to joining Fox, last Winter, was advertising and publicity director for Columbia for three years. Before that he had been an account executive with Lord and Thomas. advertising agency, where he specialized in motion picture accounts. He was former advertising director of the Brooklyn Paramount Theatre.

New "Con" Game in Illinois

From Carlinville, Ill., comes the story of a theatre manager, 22 years in the business, who last fall experienced her first "taking-over" by a salesman for one of the numerous "enterprise" concerns throughout the country.

The manager, Mrs. Frieda Paul of the Marvel, Carlinville's only theatre, reports the incident in which a salesman for a concern in Chicago contracted with her to furnish radio-bikes provided a sufficient number of local merchants signed up to cooperate in the deal.

When only two merchants tied up, the deal was not carried out, and the merchants who had paid the salesman turned to Mrs. Paul for reimbursement. The salesman had cashed the checks, departed. leaving no radio-bikes nor promise of making good. Mrs. Paul paid the amounts.

Ginsburg with P.R.C.

Eli Ginsburg has returned to the sales staff of Producers Releasing in Philadelphia. Bill Fishman was added last month. Harry Tyson is the third member.



IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Carrying On

Among the British companies whose programs of forthcoming production are undimmed by the war is Associated British Picture Corporation, whose Welwyn Studios are, according to W. J. Gell, not to cease activity during the forthcoming year. Seven pictures are planned to be made there, all for release by Pathe Pictures. They include comedies, dramas and semi-documentary epics. First of the septette is a screen version of a stage farce which has scored in British theatres, "My Wife's Family." In this Charlie Clapham, comedy end of the vaudeville team of Clapham & Dwyer, has the leading role with, in support of him, a cast including John Warwick, Chile Bouchier and Patricia Roc. Walter Mycroft directed and produced the picture, which is ready for immediate trade showing.

Being prepared for its final screen version is "The Tower of Terror," a modern thriller devised around a mysterious lighthouse on the edge of the Welsh coast. Wilfrid Lawson and Movita have the leads in this John Argyle production, which is being directed by Lawrence Huntington.

Earlier this summer Associated British started work on another comedy, "Banana Ridge," in which Robertson Hare and Alfred Drayton, comedy darlings of the London stage, have the roles which they popularized on the stage. Lesley Storm, one of the most successful scenarists and dramatists in contemporary Britain, wrote the script, in collaboration with Ben Travers. This also is a Mycroft director-producer venture.

Set on the Yorkshire Moors "The Night Has Eyes," another mystery thriller, is scheduled to recreate the eerie atmosphere of "Night Must Fall," and it is hoped that Emlyn Williams will play the leading character in the film, which will be produced by John Argyle and directed by Leslie Arliss.

Norman Lee, producer, director and writer, is at present working on the scenario of "Canteen Kitty," an original dramatizing the role of the younger generation in helping to make the lives of Service men tolerable in wartime Britain. Settings scheduled for the film include a canteen in a main railway terminus, a military training center and one of Oxford's colleges.

Something of a documentary flavor will be found in the remaining two of Pathe's roster. One of these is "London Is Burning," a drama built around the work of the Auxiliary Fire Service and the tragic Fire of London etat 1941, which will be the highlight of the picture. Rodney Ackland, who wrote the script of "Hatter's Castle," is engaged on the scenario for this. In the other documentary drama, "Thrills in the Air," collaboration by the Ministry of Information and the Air Ministry is being afforded a film which will have as its inspiration the work of the Air Training Corps, official body designed to build up the younger generation for service in the Royal Air Force. Authentic backgrounds and detail are being incorporated in the picture which, while it will have a propagandist flavor, is centered mainly on its dramatic entertainment values.

▽

Work is proceeding at Denham on Paramount's "Hatter's Castle," which Lance Comfort is directing under the production eye of I. A. Goldsmith. Reliable reports indicate that Robert Newton, who is the lead in the film, is giving the performance of his career. Cameraman Mutz Greenbaum has recently been at work on a set representing the town of Levensford which was so large that it necessitated the use of stages 6 and 7 at the studio. Two hundred extras were used in one sequence recently and camera cranes put into operation. Dramatic sequences for the film recently photographed by Greenbaum include a train wreck. The picture is set in the 1880's and is from the popular novel by A. J. Cronin.

One for Wanger

Though not strictly a British film, inasmuch as it embraces British Studios a picture currently being made in Great Britain for Walter Wanger, destined to dramatize the work and achievements of the Eagle Squadron, is entitled to report on this page. Making the film in Britain, and with the aid of two British cameramen is Ernest Schoedsack who arrived here via a U. S. bomber ferried across the Atlantic to Britain. Schoedsack has already taken considerable footage here and has brought back vivid material from his locations. The film will not be strictly a documentary doing for the Eagle boys what Schoedsack and Cooper did for their subjects in "Grass" and "Chang." United Artists will of course distribute.

▽

Recording is going on at Denham now on "49th Parallel," the Ortus film for which music has been played by the London Symphony Orchestra and conducted by Muir Mathieson.

Another stage at Denham has gone into occupation recently for the production of "Hard Steel," the G-H-W production in which Wilfrid Lawson and Betty Stockfeld are being directed by Norman Walker. Claude Friese-Greene is in charge of the camera work on the film, much of which has recently been centered upon steel mills in Yorkshire. The cast includes many names well known to British audiences, viz.: George Carney, George Stuart, Hay Petrie, etc.

"Hi Gang" Set

British Broadcasting's long distance champion, the record run radio show "Hi Gang," is now in full swing at the Gainsborough Studios, Islington, which have been reopened for the first time since they were closed during last year's blitz. Most of the principals come in from the high spot of the British listening year, "Hi Gang," with, of course, Bebe Daniels, Ben Lyon and Vic Oliver to the fore. The vocal trio, the Greene Sisters, singer Sam Browne, and maestro Jay Wilbur and his band, all of whom played over the air and are now playing for the screen version.

Some idea of the popularity of "Hi Gang" as a radio show can be gained in that it was originally booked for six weeks, extended for three months and finally ran for twelve months: the longest run any variety programme has had over the BBC network.

Marcel Varnel is directing, and the story is by Val Guest, who, with Marriott Edgar, also wrote the script. Guest has also collaborated with Manning Sherwood on lyrics and music.

Stills man on "Hi Gang" is Cannons of Hollywood, who has recently been taken over by Bill Batchelor's publicity department.

▽

Bill Sistrom, RKO Radio's production executive in Britain, has already started his unit to work on yet another "Saint" project, tentatively titled "Meet the Tiger." Paul Stein is to direct. Once again Hugh Sinclair, one of Britain's up and coming players, is to have the lead and will have in support a cast including Wylie Watson, Gordon McLeod, Charles Victor and Ben Williams. Production is at Denham.

Sistrom was enabled to launch production on this latest RKO Radio subject without delay by retaining the "Dangerous Moonlight" unit intact and setting them to work on the "Saint" film instanter.

▽

Nearer London, at Ealing, Will Hay, the schoolmaster comedian of screen, stage and radio, is co-directing himself in "The Black Sheep of Whitehall." Basil Dearden is his fellow director. In many of the film's sequences Hay sports a women's wig and a nurse's uniform and wears these while he helps or is helped by Dearden in the task of directing the film—and himself.

Ealing, like Denham, has two features on the floor, for on another stage in the studio Cavalcanti, Public Documentarian Number One, is producing with the co-operation of the Ministry of Economic Warfare "The Big Blockade," a full-length documentary about Britain's Economic battle. Though the Ministry is aiding the film, it is being sponsored independently by Ealing, whose production chief is Michael Balcon.

$7,000,000 OF U.S. MONEY FROZEN IN AUSTRALIA

New Agreement Signed by American Companies Holds 62½% of Earnings There

by LIN ENDEAN
in Sydney

A foremost aspect of Australia-U.S.A. trading, the dollar exchange position, has resulted in considerable re-casting of the established routine of film distribution machinery in this territory, but by close co-operation with the Federal Government, and an appreciation of the nation's economic situation in a total war effort, by the American head-offices of the units handling pictures here, the situation has been worked out smoothly.

The distributors' hope is that conditions will not reach a point where further freezing of coin will be necessary, as on the present basis the American remittances are tremendously below what would be the case in normal times. Originally, the government made 50 per cent the proportion of remittance that could be sent to New York and, last month, a new wartime agreement was struck for film companies making 62½ per cent of the earnings to be held in Australia.

The money already frozen is a considerable sum—estimated to total, at least, 7,000,000 par dollars for 1940-41, and, naturally, this has brought about developments focussing Australia as definitely a more important unit in the restricted international scene of distribution than before. For instance, many exchanges are now exporting prints to the Far East, India and Egypt, territories formerly serviced direct from America.

Foreign Heads Arrive

Significantly, trade talk indicates the visits here of many foreign field executives—two to arrive being N. P. Pery (Columbia man, formerly European manager and now supervisor for Australia and the Far East) and Robert Schless (Warners' foreign field head), with the official statement on each being that they are here to study local conditions at first hand. Mr. Pery is reported to be scheduled for a twelve months' stay in this part of the world.

▽

Distributors are carrying a heavy tax load, footage duty on local prints, alone, tallying up to $1,000,000 annually, and operating costs weighted to the maximum, but in the face of this the industry has not yet been drastically effected by war conditions. All of which is directly attributable to the fact that theatre business has been tops, particularly in first-runs and provincial centres. Confidence in the future is emphatically evidenced on the stock exchange, theatre operating companies' shares being in demand at best prices and few offering.

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Inaugrated by Charles Munro, head of Hoyts, nationwide theatre circuit, the industry has moved on a drive for $50,000 to purchase Mobile Talkie Units, to provide entertainment for Australian troops abroad. This is but one of a number of patriotic efforts put in train by film folk, all of which have tremendous goodwill value in showing the loyalty and virility of the industry as a definite part of the nation's fabric. Incidentally, the idea of taking talkies right to the boys in action is unique as a modernization of the behind-the-lines concert parties of the 1914-18 dust-up.

▽

New regulations, covering advertising accessories, and newspaper space rationing, have arrived as a major headache for the trade. Paper-rationing, both newsprint and quality lines, has been imposed on so severe a basis that all papers have cut to the limit in available space sizes and column-widths, and most film printing aids, including day bills, couriers and throw-aways have been reduced to a standard area and allowable only on a quota set on a base year.

Australian theatres have been leaders in big space motion picture advertising in newspapers all along the line—in fact, it was Bill Yearsley (noted American film publicist, here in the early golden days of the screen) who set a world precedent for Australia, when he used a full-page to boost a picture—and with the public schooled to this aspect of selling the search is on for ways and means to keep up the pressure. Radio and outdoor mediums are first thought, but with commercial advertisers also forced to turn more and more in this direction the airways and roadsides look to be in for a boom.

Actually, the radio stations are in a great spot, petrol rationing keeping the week-end car gadabouts at home and making them, more or less, radio listeners by compulsion.

▽

A neat turn of showmanship worthy of recording stands to the credit of Julius Fisher, Capitol Theatre, Singapore. For the Australian film, "Forty Thousand Horsemen," he caught up on the prevailing interest by the presence of Australian troops there, by arranging for the star of the film, Betty Bryant, to fly from Sydney to Singapore, attend the premiere and visit the soldiers' camps. His enterprise caught the imagination of the whole of Malaya, and results were as to be expected—terrific. The distance between the two points is 4,669 miles!

This is not the first time Fisher has broken new ground, and he ranks with the front-rankers among international showmen.

Goldwyn Sets British Film

Samuel Goldwyn has announced for immediate production in England a new film to be called "Spitfire" starring Leslie Howard and David Niven and to be directed by Mr. Howard. The story is based on the life of R. J. Mitchell, builder-inventor of the Spitfire airplane, and a percentage of the profits will go to the inventor's widow.

Greenberg in St. Louis

Barry Greenberg, formerly in China for Metro Goldwyn Mayer and more recently at the Des Moines and Omaha branches, has been added to the St. Louis sales force.

M. & P.-Republic Deal

New season product of Republic Pictures has been bought by the Mullin and Pinanski circuit of New England.

NOTICE OF TITLE CHANGE

"FLIGHT PATROL", which was announced for trade showing in last week's issue of this periodical, will be trade shown under the new title

"INT'L SQUADRON"

(Warner Bros.)

ALBANY . . . . . AUG. 12
10:00 A. M., Warner Thea. Sc. Rm., 79 No. Pearl St.

ATLANTA . . . . . AUG. 12
9:30 A. M., RKO Sc. Rm., 191 Walton St.

BOSTON . . . . . AUG. 12
10:00 A. M., 20th Cent.-Fox Sc. Rm., 115 Broadway

BUFFALO . . . . . AUG. 12
10:30 A. M., 20th Cent.-Fox Sc. Rm., 290 Franklin St.

CHARLOTTE . . . AUG. 12
9:30 A. M., Para. Exch. Sc. Rm., 307 S. Church St.

CHICAGO . . . . . AUG. 12
10:00 A. M., Warner Sc. Rm., 1307 S. Wabash

CINCINNATI . . . AUG. 12
10:30 A. M., RKO Sc. Rm., Palace Thea. Bldg.

CLEVELAND . . . AUG. 12
10:00 A. M., Warner Sc. Rm., 2300 Payne Ave.

DALLAS . . . . . AUG. 12
9:30 A. M., 20th Cent.-Fox Sc. Rm., 1803 Waad St.

DENVER . . . . . AUG. 11
8:00 P. M., Para. Sc. Rm., 21st & Stout

DES MOINES . . . AUG. 12
10:30 A. M., 20th Cent.-Fox Sc. Rm., 1300 High St.

DETROIT . . . . . AUG. 12
10:00 A. M., Sc. Rm., Film Exch. Bldg., 2310 Cass Ave.

INDIANAPOLIS . . AUG. 12
10:00 A. M., Para. Sc. Rm., 116 W. Michigan

KANSAS CITY . . AUG. 12
9:30 A. M., 20th Cent.-Fox Sc. Rm., 1720 Wyandotte

LOS ANGELES . . AUG. 12
10:00 A. M., Para. Sc. Rm., 1613 W. 20th St.

MEMPHIS . . . . AUG. 12
9:30 A. M., 20th Cent.-Fox Sc. Rm., 151 Vance Ave.

MILWAUKEE . . . AUG. 12
10:00 A. M., 20th Cent.-Fox Sc. Rm., 1324 W. Wisconsin

MINNEAPOLIS . . AUG. 12
10:00 A. M., Warner Sc. Rm., 1104 Currie Ave.

NEW HAVEN . . . AUG. 12
9:30 A. M., Warner Sc. Rm., 70 College St.

NEW ORLEANS . . AUG. 12
9:30 A. M., 20th Cent.-Fox Sc. Rm., 200 S. Liberty St.

NEW YORK . . . . AUG. 12
10:30 A. M., H.O. Sc. Rm., 321 W. 44th

OKLAHOMA . . . AUG. 12
9:30 A. M., 20th Cent.-Fox Sc. Rm., 10 North Lee

OMAHA . . . . . AUG. 12
10:00 A. M., 20th Cent.-Fox Sc. Rm., 1502 Davenport St.

PHILADELPHIA . . AUG 12
10:30 A. M., Vine St. Sc. Rm., 1220 Vine St.

PITTSBURGH . . . AUG. 12
9:30 A. M., Warner Sc. Rm., Clark Bldg.

PORTLAND . . . . AUG. 12
10:30 A. M., Star Film Exch., 925 N. W. 19th Ave.

SALT LAKE CITY . AUG. 12
11:30 A. M., 20th Cent.-Fox Sc. Rm., 218 E. First So.

SAN FRANCISCO . AUG. 12
9:30 A. M., Rep. Sc. Rm., 221 Golden Gate Ave.

SEATTLE . . . . . AUG. 12
11:00 A. M., Jewel Box Sc. Rm., 2318—2nd Ave.

ST. LOUIS . . . . AUG. 12
10:00 A. M., S Renca Sc. Rm., 3143 Olive St.

WASHINGTON . . AUG. 12
10:30 A. M., Earle Thea. Bldg., 13th & E. St., N. W.

FORM NEW MOBILE VAUDEVILLE UNITS TO HELP ENTERTAIN ARMY

Trucks with Complete Equipment Tour Camps; Music, Amateur Dramatics Encouraged; List of Theatre Facilities Concluded

While the United States Army, of 1,448,500 soldiers, continues with efforts not only to train its men and obtain equipment, but also to maintain and erect sufficient morale-building film theatres—the travelling vaudeville units, established some months ago by the Citizens Committee for the Army and Navy, Inc., and the United Service Organization, entered the army entertainment picture with films.

A sixth mobile theatrical unit, designated as "F", was formed last week, and will play in eleven Army camps until August 9th. Its first performance was given at Selfridge Field, Michigan, Friday, July 25th. In the troupe are Steve Evans, master of ceremonies; Beverley Whitney, singer; the Three Hylton Sisters; George Prentice and marionette dancers; Linda Moddy, dancer; Frances McCoy, swing singer. Among the camps this unit will have visited by August 9th, are Grosse Isle, Fort Brady, Fort Custer, in Michigan; and Fort Sheridan, Great Lakes Naval Training Station, Glenview Naval Air Station, Camp Grant, Savanna Ordnance Depot, Scott Field, and Chanute Field, in Illinois.

Mounted on Trucks

The mobile units are mounted on trucks self-sufficient for entertainment purposes; making the troupes independent of theatre facilities in each post. The Citizens Committee now has six complete travelling units playing Army posts and another is contemplated. All are managed by Harry Delmar, Broadway legitimate theatre producer. In the months they have been working, the units have appeared in 75 camps, as of last mid-week, and have played to 850,000 soldiers.

The units are mounted on specially designed vehicles, purchased by the Committee from General Motors.

The tour of the vaudeville units had been scheduled to end July 15th but general acclaim, and the permission of the Army Morale Branch, forced their continuance.

Meanwhile, that Morale Branch, with which the Committee is cooperating, and of which film theatres in Army posts are a part, this week listed the efforts it has made to make the "American Army" a happy army; and, as a corollary, an aggressive and competent army.

Included in the Morale Branch activities are the following:

The Army Motion Picture Service. This books films into Army theatres in the Continental United States, Alaska, and the Atlantic Base Commands. It administers, operates, and constructs theatres; procures and maintains film equipment; supplies pictures; and expands the service.

(Appended to this article is a listing of theatre facilities in Army posts—theatres existing and planned; their seats; towns nearest to posts; distances to those towns. As reported in the MOTION PICTURE HERALD of July 26th, this listing gives the exhibitor an idea of the extent of the Army's "circuit"; a circuit which may some day provide all the film entertainment for three million men, as it does, largely, now to one and one-half million men.)

Under the classification, "Amateur Dramatics," the Army Morale Branch encourages theatrical talent in each post, in special shows.

Music forms an important part of the morale program. The Army has published, and is distributing, a song book; it encourages mass singing—also military bands.

Athletics. Under this heading, the Army attempts voluntary physical build-up. Equipment is placed at soldiers' reach. Intramural games are encouraged.

Exchanges. This is an important morale-builder. Men converse in the post exchanges. They also buy merchandise at low prices. Exchange profits buy athletic equipment, and build more recreational facilities.

Service Clubs. In each post of more than 5,000, there is a club, with a senior, and two junior hostesses. The War Department lately authorized smaller clubs. These clubs provide and conduct social and recreational features. They are equipped for indoor games, and they have libraries, cafeterias, and reading rooms.

Day Rooms. Permanently posted troops have these rooms, for each company. The rooms are for reading, writing, and other non-active pursuits. Some 2,400 such rooms are also being built for 25 permanent tent camps.

Library Service. Books and magazines, chiefly, are provided, by this service. A large camp has about 5,000 books. Smaller camps and posts are visited by traveling libraries, headed by professional librarians.

Camp Publications. The number of these are increasing. Each camp is expected to have one. They are regarded highly, as morale-maintainers. The Morale Branch supervises them.

Guest Houses. Guest houses have been built in camps of 10,000 and more. They accommodate parents and other guests. They have sleeping rooms, at low rates, reception space, wash rooms, telephone and telegraph services, reading and writing rooms.

Recreational Areas. These are the "week-end" camps. They allow service men a week-end of relaxation at prices far below the equivalent services in towns. Thirty are in operation or projected. They are in all sections. They now accommodate 500 to 1,000 men each. Plans are for expansion of these capacities. In such camps, soldiers may enjoy tents, bedding, cots free, from the Army; food at low cost; outdoor sports; other recreational factors; and the entertainment afforded by the nearest town.

Cited above have been the entertainment factors given soldiers by the Army. It will be seen that the Army, as an entertainment entrepreneur, is a rival to estalbished film exhibition, not only as the operator of its own circuit, but as the provided of manifold other relaxations.

As noted, the HERALD herewith presents a concluding listing of Army posts, their locations, theatre facilities planned and operating. The first part of this listing is to be found in MOTION PICTURE HERALD of July 26th, pages 31-32.

JEFFERSON BARRACKS, MISSOURI
19,800 men. Nearest town: St. Louis. Distance: eleven miles to center. Two theatres, 492 seats each.
KELLY FIELD, SAN ANTONIO, TEXAS
4,500 men. Nearest town: San Antonio. Distance: seven miles. One theatre, 650 seats.

(Continued on following page)

Industry Has 48 Special Defense and War Shorts in Circulation

The Motion Picture Committee Cooperating for National Defense, of which Francis Harmon, of the MPPDA, is cooperating, now has in circulation 48 trailers or short subjects in circulation in behalf of the defense effort. They are distributed without any rental charges to the exhibitor, designated exchanges in each key city handling the physical distribution and booking without charge and actual shipments, also gratis, are in the hands of regular film delivery services. The pictures, names of producers, subject description and length follow:

POWER FOR DEFENSE, 10 minutes, National Defense Commission. Power resources in the Tennessee Valley and how they are being used to run factories which are making various types of defense materials, arms, munitions, etc.

12 ARMY RECRUITING WAR DEPARTMENT TRAILERS, one minute each: Infantry, Air Corps, Flying Cadets, Coast Artillery Corps, Armored Force, Flying Cadets, Flying Cadets, Field Artillery, Foreign Service, Signal Corps, Medical Department, Quartermaster Corps. Made to stimulate recruiting in the various branches of the Regular Army.

CALLING ALL WORKERS, 160 feet, Social Security Board. The purpose of the trailer is to encourage the registration of all unemployed employables.

AMERICA PREFERRED, 372 feet, U. S. Treasury. A patriotic appeal in behalf of the purchase of defense bonds and savings stamps.

WHERE DO WE GO?, 162 feet, United Service Organizations. For the purpose of augmenting a nation-wide campaign by the USO to raise money for the establishment of 360 service clubs adjacent to camps, naval stations and defense industries throughout U. S. and overseas bases.

BITS AND PIECES, three minutes, OPM. To illustrate need for increasing defense industrial production through "farming out" defense work, and to aid the OPM in recruiting new sources of defense production.

AMERICA BUILDS SHIPS, three minutes, OPM. Illustrating merchant marine ship building program, with scenes from the Pascagoula, Mississippi, shipyards, indicating importance of the merchant marine ships as auxiliaries to the U.S. Navy.

ARMY IN OVERALLS, three minutes, OPM. Shows activities of the CCC in preparing military reservations for the new citizen army.

In addition to the above films seven tags ranging in length from 26 to 65 feet, designed to promote sale of the U. S. Treasury Defense Bonds and Savings Stamps were attached to prints of seven feature pictures released in June.

THEATRE FACILITIES AT ARMY POSTS

(*Continued from preceding page*)

KEY FIELD, MISSISSIPPI
1,800 men. Nearest town: Meridian. Distance: three miles. No theatre.

KEY WEST BARRACKS, KEY WEST, FLORIDA
Capacity, 200 men. Nearest town: Key West. Adjacent. No theatre.

FORT KNOX, KENTUCKY
27,000 men. Nearest town: Elizabethtown. Distance: 16 miles. Three theatres, 1,038 seats each.

LANGLEY FIELD, VIRGINIA
7,400 men. Nearest town: Hampton. Distance: three and one half miles. One theatre, 600 seats.

FORT LAWTON, WASHINGTON
Capacity, 400 men.. Nearest town: Seattle. Distance: seven miles. One theatre, 200 seats.

FORT LEAVENWORTH, KANSAS
2,700 men. Nearest town: Leavenworth. Adjacent. One theatre, 898 seats.

CAMP ROBERT E. LEE, VIRGINIA
17,700 men. Nearest town: Petersburg. Distance: three and one half miles. Four theatres, largest with 1,038 seats.

FORT LEVETT, MAINE
Proposed capacity, 1,000 men. Nearest town: Portland. Distance: two miles. Four theatres, largest with 400 seats.

FORT LEWIS, WASHINGTON
48,000 men. Nearest town: Tacoma. Distance: 17 miles. Five theatres, largest with 1,038 seats.

CAMP LIVINGSTON, LOUISIANA
31,000 men. Nearest town: Alexandria. Distance: eleven miles. Two theatres, one for whites, other for blacks; total capacity, 2,050 seats.

FORT LOGAN, COLORADO
1,300 men. Nearest town: Engelwood. Distance: three miles. One theatre, 1,400 seats.

LOWRY FIELD, DENVER, COLORADO
6,400 men. Nearest town: Denver. Distance: seven miles. Two theatres, each with 350 seats. One theatre in construction, with 1,000 seats.

FORT MACARTHUR, CALIFORNIA
2,500 men. Nearest town: San Pedro. Adjacent. One theatre planned, 360 seats.

MACDILL FIELD, FLORIDA
3,200 men. Nearest town: Tampa. Distance: six miles to town center. One theatre, 1,200 seats.

MADISON BARRACKS, NEW YORK
2,200 men. Nearest town: Sackett's Harbor. Distance: one half mile. One theatre, 380 seats.

MANCHESTER ARMY AIR BASE, NEW HAMPSHIRE
2,500 men. Nearest town: Manchester. Distance: four miles. One theatre, 364 seats.

MARCH FIELD, CALIFORNIA
4,600 men. Nearest town: Riverside. Distance: eight miles. One theatre, 400 seats. Gymnasium used for stage shows; capacity, 2,000.

FORT MASON, SAN FRANCISCO, CALIFORNIA
Capacity, approximately 300 men. Nearest town: San Francisco. Adjacent. No theatres.

MAXWELL FIELD, ALABAMA
3,800 men. Nearest town: Montgomery. Distance: four miles. One theatre, 282 seats.

McCHORD FIELD, WASHINGTON
3,000 men. Nearest town: Tacoma. Distance: nine miles. 600-seat theatre was being built.

McCLELLAN FIELD, CALIFORNIA
Capacity, 1,000 men. Nearest town: North Sacramento. Distance: five miles. One theatre, 400 seats.

FORT McCLELLAN, ALABAMA
21,000 men. Nearest town: Anniston. Distance: six miles. Three theatres, largest with 2,000 seats.

CAMP McCOY, WISCONSIN
Capacity, 500 men. Nearest town: Sparta. Distance: six and two tenths miles. One theatre, 350 seats.

FORT McDOWELL, CALIFORNIA
Proposed capacity, 4,000 men. Nearest town: San Francisco. Distance: seven miles. One theatre, 1,000 seats.

FORT McPHERSON, GEORGIA
2,000 men. Nearest town: Atlanta. Distance: four miles. One theatre, 440 seats.

FORT McQUAIDE, CALIFORNIA
2,000 men. Nearest town: Watsonville, Distance: seven miles. One theatre, 1,038 seats.

FORT GEORGE MEADE, MARYLAND
27,000 men. Nearest town: Laurel. Distance: five miles. Four theatres, largest with 1,080 seats.

FORT MEADE, SOUTH DAKOTA
2,100 men. Nearest town: Sturgis. Distance: two miles. One theatre, 350 seats.

MILLER FIELD, NEW YORK
Capacity, 300 men. Nearest town: New York. Adjacent. One theatre, 398 seats—at Fort Wadsworth, of which Miller Field is sub-post.

FORT MISSOULA, MONTANA
Capacity, 600 men. Nearest town: Missoula. Distance: four miles. One theatre, 200 seats.

MITCHEL FIELD, LONG ISLAND, NEW YORK
4,000 men. Nearest town: Hempstead. Distance: two and one-half miles. One theatre, 700 seats.

MOFFET FIELD, CALIFORNIA
4,700 men. Nearest town: Mountain View. Distance: one and one half miles. One theatre, 350 seats.

FORT MONMOUTH, NEW JERSEY
10,000 men. Nearest town: Red Bank. Distance: three miles. Two theatres, one with 500 seats, other with 1,300.

FORT MUNROE, VIRGINIA
1,200 men. Nearest town: Phoebus. Distance: one mile. One theatre, 898 seats.

CAMP MOORE, NEW JERSEY
Capacity, 2,500 men. Nearest town: Asbury Park. Distance: seven miles. One theatre, 500 seats.

CAMP MORENA, CALIFORNIA
Capacity, 214 men. Nearest town: San Diego. Distance: 65 miles. One tent theatre, 500 seats. Camp officers reported June 26th a move to Camp Lockett, same vicinity, scheduled.

FORT MOULTRIE, SOUTH CAROLINA
1,200 men. Nearest town: Charleston. Distance: eight miles. One theatre, 488 seats.

FORT MYER, VIRGINIA
2,000 men. Nearest town: Washington. Distance: four miles. One theatre, 450 seats.

NANSEMOND ORDNANCE DEPOT, VIRGINIA
Capacity, 200 military men. Nearest town: Churchland. Distance. four miles. One theatre, 91 seats.

NEW CUMBERLAND GENERAL DEPOT, PENNSYLVANIA
1,100 men. Nearest town: New Cumberland. Distance: one and one half miles. One theatre, 360 seats.

FORT NIAGARA, NEW YORK
1,000 men. Nearest town: Youngstown. Distance: one mile. One theatre, 400 seats.

NORMOYLE QUARTERMASTERS DEPOT, TEXAS
1,200 men. Nearest town: San Antonio. Distance: five miles to town center. One theatre, 300 seats.

FORT OGLETHORPE, GEORGIA
2,700 men. Nearest town: Rossville. Distance: three miles. One theatre, 480 seats.

FORT ONTARIO, NEW YORK
1,900 men. Nearest town: Oswego. Distance: Adjacent. One theatre, 350 seats.

FORT ORD, CALIFORNIA
31,000 men. Nearest town: Monterey. Distance: seven and one half miles. 1940 plans envisaged three theatres of 1,000 seats each.

ORLANDO ARMY AIR BASE, FLORIDA
2,500 men. Nearest town: Orlando. Distance: two miles. One theatre, 500 seats.

PENDLETON ARMY AIR BASE, WASHINGTON
2,500 men. Nearest town: Pendleton. Distance: three miles. One theatre contemplated, as of March 8th. To have 364 seats.

CAMP PENDLETON, VIRGINIA
5,200 men. Nearest town: Virginia Beach. Distance: two and one half miles. Had no theatres in 1940.

CAMP PERRY, OHIO
Proposed capacity, 10,000 men. Nearest town: Port Clinton. Distance: six miles. One theatre, 900 seats, state-owned.

PINE CAMP, NEW YORK
13,000 men. Nearest town: Black River. Distance: one mile. Two theatres constructed in Spring, each with 1,500 seats.

PLATTSBURG BARRACKS, NEW YORK
2,600 men. Nearest town: Plattsburg. Distance: one mile. One theatre, 576 seats.

CAMP POLK, LOUISIANA
14,000 men. Nearest town: Leesville. Distance: seven miles. Two theatres, 1,038 seats each.

PORTLAND AIR BASE, PORTLAND, WASHINGTON
Proposed capacity 1,000 men. Nearest town: Portland. Distance: seven miles. One theatre, 350 seats.

FORT PREBLE, MAINE
1,100 men. Nearest town: Portland. Distance: three miles. One theatre planned at year's beginning.

PRESIDIO OF SAN FRANCISCO, CALIFORNIA
3,000 men. Nearest town: San Francisco. Post in city. One theatre, 900 seats.

RANDOLPH FIELD, TEXAS
5,500 men. Nearest town: San Antonio. Distance: 17 miles. One theatre, 1,149 seats.

RARITAN ARSENAL, NEW JERSEY
2,100 men.. Nearest town: Metuchen. Distance: two miles. One theatre, 350 seats.

FORT RENO, OKLAHOMA
Capacity, 175 men. Nearest town: El Reno. Distance: six miles. One theatre, 250 seats.

FORT RILEY, KANSAS
17,000 men. Nearest town: Junction City. Distance: three miles. One theatre, 756 seats.

FORT RINGGOLD, TEXAS
Capacity, 600 men. Nearest town: Rio Grande City. Adjacent. One theatre, 375 seats.

CAMP RITCHIE, MARYLAND
Capacity, approximately 3,000 men. Nearest town: Waynesboro, Pennsylvania. Distance: six miles. Portable projector in recreation hall, with 300 person capacity.

CAMP ROBERTS, CALIFORNIA
16,000 men. Nearest town: San Miguel. Distance: two miles. Four theatres, each with 1,038 seats.

(*Continued on page* 51)



ARMED FORCES TAPPING STUDIOS FOR HUNDREDS OF FILM WORKERS

Many Prominent Names, Once Connected with Motion Picture Production, Now Serving Country's Defense Branches

Exclusive of the studio manpower engaged in making War Department Training Films under the aegis of the Research Council of the Academy of Motion Picture Arts and Sciences, the industry's 10 major production plants since the first Registration Day last October, have supplied hundreds of soldiers, marines, sailors and aviators to the Country's armed forces, included in which number are also publicists, medical corps men, army post theatre projectionists, anti-aircraft, tank and other specialists.

Top Names Represented

Such motion picture names as Warner, Freeman, Yates, Neilan, are among those serving, in the persons of Jack Warner, Jr., Y. Frank Freeman, Jr., Douglas Yates and Marshall Neilan, Jr. All 10 studios are represented, by men whose former film positions range from full fledged director, as in the case of RKO Radio's Garson Kanin, to props and grips.

Few of the men are commissioned officers, but there are lieutenants, captains, and majors to be found among them. These, of course, do not include such reserve officers as Colonel Nathan Levinson, of Warners; Lieutenant Colonel Darryl Zanuck, of Twentieth Century-Fox, and Major Sam Briskin, of Columbia, all of whom are subject to call on "M Day," or possibly before, to devote themselves exclusively to Signal Corps activities.

And, since MOTION PICTURE HERALD'S survey investigation was undertaken studio by studio, the listing does not include the many "free lance" members of the industry, such as the more than 50 extras and bit players already in service.

Following is a list, by studios, of men now serving in the armed forces. Their former positions, and where possible their present locations are given:

Columbia

Morrie Abrams, script clerk
Robert Hoover, Editorial
Ora Brant, labor
Setmour Green, labor
James Crowe, Jr., prop
George Hubert, labor
J. W. Peterson, grip
Jack Pickart, labor
Don Pickler, labor
Donald Rigg, mill
Joseph E. Sullivan, prop

Metro-Goldwyn-Mayer

Madison P. Tillman, accounting, 2nd Battn. 10th Marines, San Diego
William E. Moats, accounting, Naval Reserves Section Base, San Pedro
James J. Lagano, accounting, 43rd Materiel Squadron, 32nd Air Base Group, March Field
James Stewart, actor, Hdg. Squad, 9th Air Base, Moffet Field
W. E. Scott, art, Lt. Commander, Arlington, Va.
Marvin Summerfield, art, 53rd Training Battn., Camp Callan
Robert Gentle, cartoon, H. Q., 7th Div., Fort Ord
Thomas Ray, cartoon, 5th Sig. Trg. Bn., Ft. Monmouth
Paul Fanning, cartoon, 20th Sig. Service Co., Ft. Monmouth
Murray Ross, commissary, 77th Inf. Trn. Bn., Camp Roberts
George Rohrich, commissary, 53rd Inf., Ft. Ord
Herbert M. Smith, construction, 52nd Batt., Camp Roberts
Patrick J. Burns, construction, 53rd Batt., Batt. A, Camp Callan
Frank McKenna, construction, Co. G, 17th Inf., Fort Ord
Wheeler Bartram, construction, 53rd Inf., Camp Ord
Ollie D. Forester, construction, Co. E, 18th Engineers, King City
Burt Dreyer, construction, Sergeant, 10th 2nd Marine Div., Camp Elliott
Robert Burkhardt, construction, 3rd Batt., 8th Marines, San Diego
Irwin McClelland, construction, 10th Marines, Camp Elliott
Charles Fetty, construction
Lawrence Schneider, construction, 251 Q. M. Co., Air Base, Tucson
W. W. Hannah, electrical, Maxwell Field, Montgomery
Eugene W. Stout, electrical, 5th Tr. Batt., Ft. Monmouth
Lisle M. Luhr, electrical, 2nd Lt., 160th Inf., Camp San Luis Obispo
Clarence H. Prosser, electrical, Sta. Hosp. Ward 13, Ft. Monmouth
Marshall Neilan, Jr., editing, Tr. Film Prod. Lab., Ft. Monmouth
Russell M. Selwyn, editing, Tr. Film Prod. Lab., Ft. Monmouth
James F. Jennings, editing, Cadet, Rankin Aero. Acad. Tulare
Douglas Pope, laboratory, Marine Corps Base, San Diego
George N. Klein, laboratory, Naval Reserve Armory, Los Angeles
Edward Connolly, laboratory, 10th Marine Base, San Diego
Charles Richard Marshall, laboratory, 4th Air Warning Co., March Field
Samuel Perl, maintenance, U. S. S. Maryland, Navy Yd., Bremerton
David Nicholson, maintenance, Ensign, U. S. S. Santee, San Francisco
John M. Truwe, make-up, Sta. Hosp Wardmaster, Camp Callan
Eugene Tobin, messenger, Pilot Officer, R. A. F., Lincolnshire, England
Robert H. Schultz, messenger, 80th Inf. Trg. Batt., Camp Roberts, San Miguel
Franklin E. Day, messenger, 56th Reg., Ft. Winfield Scott, San Francisco
Clifford W. Tarn, messenger, 68th Air Base, Stockton Field, Stockton
Joe Campanelli, police, 56th Bn., Coast Art., Camp Callan, San Diego
Edward D. Lindsay, police, Q. M. C., Stockton Field, Stockton
Walter M. Underwood, fire, Chief Boatswain's Mate, Naval Tng. Sta., San Diego
Arthur F. Berry, Jr., fire, Boatswain, 11th Naval Distr., San Pedro
William N. Ginn, production, 52nd Tng. Batt., 11th Field Art., Camp Roberts
Joseph A. Lichtman, production, 55th Batt., 3rd Platoon, Camp Callan
Leslie H. Martinson, production, Q. M. Reg., Camp Edwards
Jerome Bergman, production, 79th Tr. Batt., Camp Roberts
Joseph E. Dushock, production, Tr. Film Prod. Lab., Ft. Monmouth
Emil Peppin, publicity
Reeve Spurrier, publicity, Public Relations, Habor Defense, Puget Sound
Elliott Morgan, research, Hdg. Detail, Camp Roberts
Floyd E. Wittenburg, research, Lt., 693rd Ord. Co., March Field
David Sheppard, scenario, 757 Tank Bn., GHQ Reserves, Fort Ord
Charles Mauceri, script, H. Q. Co., Recreation Center, Ft. MacArthur
Robert Hoffmann, script, Captain, Camp Elliott
James T. Dale, script, 234th Q. M., March Field
Charles Crawford, script, Army Air School
John W. Logan, sound, 5th Eng. Batt., Ft. Monmouth
Jack Clink, sound, 2nd Lt., Signal Corps, Prod. Lab., Ft. Monmouth
Gordon H. Cotchefer, sound, Lt., U. S. S. Oklahoma, Pearl Harbor, T. H.
Kenneth B. Lambert, sound, Captain 56th C. A., Ft. Winfield Scott
Don J. Olds, transportation, 54th Tr. Bn., Camp Callan
Joseph L. Bosi, truck pool, 54th Tr. Bn., Camp Callan
Archie Blair, truck pool, U. S. Naval Tr. Station, San Diego
George Thompson, wardrobe, Naval & Marine Reserve Armory, Los Angeles

Monogram

William Morton, office boy
Frank Galley, projectionist
William Power, contract
Sidney Heyman, bookkeeper
Milford Pastrick, office boy
Joel Fox, purchasing agent
Neil Brunnenkamp, ass't. cutter
Dean Spencer, sound

Paramount

John Du Moulin, accounting
Clyde Fell, carpenter, Sgt., 251st A. A. C., Malkole Beach, T. H.
Y. Frank Freeman, Jr., production, Ensign, Naval Reserve, San Diego
William Hogan, restaurant, 56th Med. Batt., Ft. Lewis
Robert Jones, laboratory, 52nd C. A. Tng. Batt., Camp Callan
Wilford D. Lystrup, accounting, 79th Inf. Tng. Batt., Camp Roberts
John Mitas, carpenter, H. Q. Co., 32nd Inf., Fort Ord
Bernard McKerney, accounting, Co. 909, Camp City Creek, Highland
Robert Osterman, casting, Ft. McArthur
Paul Richards, prop, 2nd Batt., 144th Field Art., Ft. Lewis
Dudley Rooney, labor, 54th Tr. Battn., Camp Roberts.
Frank Rooney, labor
Ralph Stack, mail room, 18th Eng. Co., Vancouver Barracks
Crawford L. Sorenson, art
E. F. Wallace, electrical, Capt., C. M. Q., Camp Bowie, Brownwood
Justin L. Ward, labor, 75th Motorized Field Art.
Phillip Rosedale, labor, 11th Cavalry, Camp Seely
Alvin B. Arvidson, transportation, Platoon 62, March Field

(*Continued on following page, column* 1)

STUDIO MEN IN ARMED FORCES

(Continued from preceding page)

Rikita Okamoto, janitor, 1st Medical Reg., Ft. Ord

Arthur Berman, labor, Ft. MacArthur

Algernon Mason, publicity, 3rd Coast Art., Ft. MacArthur

Francis Burgess, cameraman, Ft. MacArthur

Republic

Franklin Adreon, writer
Sol Shor, writer
Ben Roberts, writer
Arnold Kunody, ass't. director
Morris Abrams, ass't. director
Douglas Yates, production
Richard Marino, laborer
Joseph Minitello, laborer
Max Miller, prop
Dale Strickland, painter

RKO

Garson Kanin, director
Harry Redmond, Jr., miniatures
Louis B. Besheck, construction
William Gross, construction
Milton Schreyer, construction
Louis Baehr, construction
Duncan Blanchard, construction
George Donohue, construction
Frank Whitten, construction
William Perkis, construction
Harold Oldham, construction
Jack Hill, construction
Darrel Shafer, messenger
Alvin Cohen, messenger
Phil Silverstein, messenger
Jack Miller, electrical
Ben Hale, electrical
Sid Katz, editorial
Al De Vuyst, maintenance

20th Century-Fox

R. Wellington, janitor, 53rd Inf., Ft. Ord

R. Campbell, electrical, 32nd Inf., Ft. Ord

Lennis R. Williams, janitor, 57th Med. Batt., Ft. Ord

Oliver Ogden, porter, 57th Med. Batt., Ft. Ord

Don Flickwar, carpenter, 18th Engineers, Vancouver

Harold Roth, clerk, 218th Field Art., Tacoma

Hugh Fowler, editorial, Projectionist, Ft. MacArthur

John Horvath, clerk, 55th Tr. Batt., Camp Callan

Charles Perrin, machinist, 11th Field Art., Camp Roberts

Arthur Randall, driver, 11th Field Art., Camp Roberts

Harry Gerzen, grip, Signal Corps, Ft. Monmouth

Duane Faralla, clerk, 17th Inf., Ft. Ord

James McAdams, police, Anti-tank Co., 17th Inf., Ft. Ord

Lawrence Meyhran, script, 93rd Bombardment Squad., March Field

Robert Graham, editorial, Ensign, U. S. S. New Mexico, Honolulu

Marc Garber, labor, 144th Field Art., Ft. Lewis

Al DeGaetano, Jr., editorial, 165th Inf., Camp Roberts

Warner Brothers

George Campeau, actor
Lester Cooper, reader
Kurt Simon, labor
Joe Mossman, electrical
Leonard Mark, publicity
James Finnigan, projectionist
Thomas Corey, electrical
Clarence Back, laborer
Robert L. Gage, laborer
Oren Haglund, assistant director
Norman Rydell, painter
Vic Kline, cutter
Fred Richter, grip
Jack Warner, Jr., short subjects
Bernard Kotzin, technical
Howard Clausen, executive secretary
Howard Mitchell, labor
Darwin Krystall, mailing
Richard A. Beck, executive secretary
Earl Leary, transportation
Kenneth Rogers, transportation
Higo Bilz, transportation
Earl Kennedy, electrical
John Monte, electrical
Marvin Smith, transportation
Jerry McFarland, laborer
Fred Clark, production
Daniel Kraus, mimeograph
Quentin Schroeder, technical
Harry Redmond, technical
Frank Patterson, prop
Charles Renaud, grip
Philip Rosedale, laborer
Keith Douglas, actor
Ken Shuttleworth, publicity
Al Lemcke, carpenter
William Saum, transportation

United Artists

Bud Small, production
Winston Jones, prop
Hal Richardson, wardrobe
Paul Forseman, office boy
Aubrey Austin, casting
Howard McElroy, transportation
Harold Cooper, parking attendant

Universal

Howard Black, foreman, 53rd Inf., Ft. Ord

Robert Murdock, Jr., prop, Medical Corps Training School, Presidio

Raymond DeCamp, still dep't., 18th Engineers, Camp Hunter Liggett

Jason Bernie, editorial, Tr. Film Prod. Lab., Ft. Monmouth

Norman Rivkin, publicity, Medical Corps, Camp Hahn

Sol Lesser

Lee Sholem, ass't. director, Tr. Film Prod Lab., Ft. Monmouth

THEATRES FOR U. S. SOLDIERS

(Continued from page 49)

CAMP JOSEPH T. ROBINSON, ARKANSAS
25,000 men. Nearest town: Little Rock. Distance: seven and one half miles. Two theatres, largest with 2,000 seats.

FORT ROBINSON, NEBRASKA
Approximately 500 men. Nearest town: Crawford. Distance: three and one half miles. One theatre, 238 seats.

WILL ROGERS FIELD, OKLAHOMA
2,400 men. Nearest town: Yukon. Distance: three miles. One theatre, 400 seats. Capacity, approximately 1,000 men. Nearest town: New Bedford. Post in city limits; three and one half miles to city center. One theatre, 364 seats.

FORT ROSECRANS, CALIFORNIA
9,000 men. Nearest town: San Diego. Distance: post in city limits; 10 miles to city center. One theatre, 274 seats.

FORT D. A. RUSSELL, TEXAS
Proposed capacity, 1,000 men. Nearest town: Marfa. Distance: one mile. One theatre, 450 seats.

CAMP SAN LUIS OBISPO, CALIFORNIA
20,000 men. Nearest town: San Luis Obispo. Distance: four and one half miles. One tent theatre. 2,075 seats.

SAVANNAH AIR BASE, GEORGIA
4,700 men. Nearest town: Savannah. Distance: four miles. Theatres planned.

SAVANNA ORDNANCE DEPOT, ILLINOIS
1,000 men. Nearest town: Savanna. Distance: 11 miles. Two theatres, with 365 seats.

SCOTT FIELD, ILLINOIS
7,400 men. Nearest town: Belleville. Distance: eight miles. Two theatres, largest with 343 seats.

FORT WINFIELD SCOTT, CALIFORNIA
4,100 men. In San Francisco. One theatre, 1,038 seats. One theatre each at Forts Baker, and Barry, which, with Scott, comprise city's defense works.

FORT SCREVEN, GEORGIA
1,200 men. Nearest town: Savannah. Distance: 20 miles. One theatre, 398 seats.

CAMP SEELEY, CALIFORNIA
Capacity, 900 men. Nearest town: Seeley. Distance: one and one half miles. One tent theatre, 300 seats. Camp personnel expected to be transferred to Camp Lockett, same state, in Fall.

SELFRIDGE FIELD, MICHIGAN
3,200 men. Nearest town: Mount Clemens. Distance: two and one half miles. One theatre, 338 seats.

CAMP SHELBY, MISSISSIPPI
55,000 men. Nearest town: Hattiesburg. Distance: 12 miles. Three theatres, with 2,200 seats.

FORT SHERIDAN, ILLINOIS
7,200 men. Nearest town: Highland Park. Distance: three miles. Two theatres, largest with 1,200 seats.

CAMP SIBERT, NEVADA
Proposed capacity, 900 men. Nearest town: Boulder City. Distance: one mile. One theatre, 350 seats.

FORT SILL, OKLAHOMA
19,000 men. Nearest town: Lawton. Distance: six miles. Two theatres, with 898 seats.

FORT SLOCUM, NEW YORK
Proposed capacity, approximately 4,000 men. Nearest town: New Rochelle. Distance: one quarter mile. One theatre, 900 seats.

CAMP SMITH, NEW YORK
Capacity, 3,500 men. Nearest town: Peckskill. Distance. three miles. One theatre, 700 seats.

FORT SNELLING, MINNESOTA
3,200 men. Nearest town: Saint Paul. Distance: seven miles. One theatre, 574 seats.

FORT STEVENS, OREGON
2,100 men. Nearest town: Astoria. Distance: 13 miles. Two theatres, largest with 350 seats.

CAMP STEWART, GEORGIA
17,000 men. Nearest town: Hinesville. Distance: one-half mile. One theatre, 2,000 seats.

STOCKTON FIELD, CALIFORNIA
1,600 men. Nearest town: Stockton. Distance: four miles. One theatre, 300 seats.

FORT STORY, VIRGINIA
2,000 men. Nearest town: Virginia Beach. Distance: three miles. Two theatres, largest with 1,068 seats.

FORT STRONG, MASSACHUSETTS
Capacity, 500 men. Nearest town: Boston: Distance: five miles. One theatre, 600 seats.

TALLAHASSEE AIR BASE, FLORIDA
Capacity, 2,500 men. Nearest town: Tallahassee. Distance: three miles. One theatre, 250 seats.

FORT TERRY, CONNECTICUT
1,700 men. Nearest town: Greenport, Long Island. Distance: seven miles, by water. One theatre planned, as of 1940.

FORT THOMAS, KENTUCKY
1,900 men. Nearest town: Fort Thomas. Post in city. War Department theatre, one mile from fort.

FORT TILDEN
1,300 men. Nearest town: Rockaway Park, Long Island. Post is in New York City limits. One theatre, 300 seats.

FORT TOTTEN, NEW YORK
1,900 men. In Queens County, New York City. One theatre, 425 seats.

CAMP UPTON, NEW YORK
2,400 men. Nearest town: Yaphank. Distance: four miles. Two theatres, largest with 400 seats.

VANCOUVER BARRACKS, WASHINGTON
1,200 men. Nearest town: Vancouver. Adjacent. No theatre.

FORT WADSWORTH, NEW YORK
2,500 men. Fort in New York City. One theatre, 398 seats.

CAMP WALLACE, TEXAS
5,900 men. Nearest town: Hitchcock. Distance: two miles. Two theatres, largest with 1,000 seats.

FORT WARREN, MASSACHUSETTS
Proposed capacity, 852 men. Nearest town: Boston. Distance: ten miles. One theatre, 450 seats.

FORT FRANCIS E. WARREN, WYOMING
9,300 men. Nearest town: Cheyenne. Distance: three miles. Three theatres, largest with 1,038 seats.

FORT WAYNE, MICHIGAN
1,400 men. Nearest town: Detroit. Post in city limits. One theatre, 308 seats.

WESTOVER FIELD, MASSACHUSETTS
3,100 men. Nearest town: Chicopee. Distance: one mile. One theatre, 384 seats.

WEST POINT, NEW YORK
1,500 men. Nearest town: Highland Falls. Adjacent. One theatre, with 3,000 seats.

FORT WETHERILL, RHODE ISLAND
Proposed capacity, 1,000 men. Nearest town: Jamestown. Distance: one and two-tenths of a mile. One theatre, 400 seats.

CAMP WHEELER, GEORGIA
12,000 men. Nearest town: Macon. Distance: seven miles. Three theatres, with 1,200 seats each.

FORT WILLIAMS, MAINE
1,600 men. Nearest town: Portland. Distance: two miles. One theatre.

WINDSOR LOCKS ARMY AIR BASE, CONN.
2,400 men. Nearest town: Windsor Locks. Distance: two miles. One theatre, 250 seats.

CAMP WOLTERS, TEXAS
16,000 men. Nearest town: Mineral Wells. Adjacent. Three theatres, each with 1,038 seats.

FORT LEONARD WOOD, MISSOURI
40,000 men. Nearest town: Waynesville. Distance: eight miles. Five theatres.

FORT WORDEN, WASHINGTON
3,200 men. Nearest town: Port Townsend. Distance: one mile. One theatre, 400 seats; another in construction, 300 seats.

FORT GEORGE WRIGHT, WASHINGTON
Proposed capacity, 1,116 men. Nearest town: Spokane. Distance: four miles. No theatres.

FORT H. G. WRIGHT, NEW YORK
1,200 men. Nearest town: New London, Connecticut. Distance: eight miles, by water. One theatre. 547 seats.

WHAT THE PICTURE DID FOR ME

Metro-Goldwyn-Mayer

ESCAPE: Norma Shearer, Robert Taylor, Conrad Veidt, Nazimova—Very good drama of the Nazi situation in Germany. Held my audience interested during the whole performance. Drawing power, "the stars," but business off. All young men gone to the Army, and Government 20 per cent ticket tax a killer for a small town theatre. Running time, 104 minutes. Played July 26.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Paramount

BORDER VIGILANTES: William Royd, Russell Hayden, Andy Clyde—Real hot wave hampered business, which was no fault of the picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LAS VEGAS NIGHTS: Constance Moore, Bert Wheeler, Phil Regan—O. K. for this burg. Running time, 89 minutes. Played July 13-14.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NIGHT OF NIGHTS, THE: Pat O'Brien, Olympe Bradna, Roland Young—A dry picture. Pat O'Brien slipped on this one. Too much talking and not enough action; in fact, there wasn't any action at all. Wouldn't stand for a Sunday program. Running time, 85 minutes. Played June 15-18.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

REACHING FOR THE SUN: Joel McCrea, Ellen Drew, Eddie Bracken—Better than we expected. Business good. Running time, 88 minutes. Played July 6-7.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ROAD TO ZANZIBAR, THE: Bing Crosby, Bob Hope, Dorothy Lamour—They turned out to see this on two very hot days. What more can one hope for? Running time, 91 minutes. Played July 13-14.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

VICTORY: Fredric March, Betty Field, Sir Cedric Hardwicke—Very good. Running time, 79 minutes. Played July 2-3.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Republic

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna—My audience enjoyed this musical comedy. Struck me in a terrible heat wave, but held up three days to fair business. Running time, 98 minutes. Played July 19.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

RKO Radio

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick—A swell comedy. This had everything but the drawing power. Cary Grant and Irene Dunne give a swell performance. Running time, 88 minutes. Played June 22-25.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

RENO: Richard Dix, Gail Patrick, Anita Louise—Story about Reno divorces. Late playing and it almost divorced me from business. Very poor attendance. Running time, 70 minutes. Played May 31.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best, Freddie Bartholomew—A great picture. Believe this would have done much better if the cast were better. Running time, 93 minutes. Played June 26-28.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

THEY MET IN ARGENTINA: Maureen O'Hara, Jimmy Ellison, Buddy Ebsen—Very good picture that did only fair business. Weather too hot.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Twentieth Century-Fox

THAT NIGHT IN RIO: Alice Faye, Don Ameche, Carmen Miranda—Our crowd liked this one. Running time, 91 minutes. Played July 11-12.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

THAT NIGHT IN RIO: Alice Faye, Don Ameche, Carmen Miranda—These Latin musicals have built up a following. The colors are tops. Running time, 91 minutes Played July 20-21.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

United Artists

OVER THE MOON: Merle Oberon, Rex Harrison—Positively the worst picture of the year. After showing it the first time on the first day, I changed it, and thank Heaven. These English pictures are rotten. Surprised me, for Merle Oberon usually makes good ones. Played July 10-12.—C. S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

THAT UNCERTAIN FEELING: Merle Oberon, Melvyn Douglas, Burgess Meredith—Very good sophisticated comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

LADY FROM CHEYENNE, THE: Loretta Young, Robert Preston, Edward Arnold, Gladys George—The people did not care for this at all; the kids were restless and the adults just seemed bored. Running time, 85 minutes. Played July 20-21.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

NICE GIRL: Deanna Durbin, Franchot Tone, Robert Stack, Robert Benchley—A real fine picture, but for some reason or other, Durbin never has meant box office to us.—Harland Rankin, Plaza Theatre. Tilbury, Ontario, Can. General patronage.

Warner Brothers

FOOTSTEPS IN THE DARK: Errol Flynn, Ralph Bellamy, Brenda Marshall—A real good picture that did business in spite of the heat wave.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Short Features

Metro-Goldwyn-Mayer

ABDUL THE BULBUL AMEER: Color Cartoons—Good cartoon. Running time, 8 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MORE ABOUT NOSTRADAMUS: MGM Miniatures—Interesting. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

PROSPECTING BEAR, THE: Color cartoons—Exceptionally good color cartoon. The bear series are next best to the Disney product and, in some cases, superior in cleverness and audience appeal. Did you ever think how much free advertising we get from the kiddies after they go home from a show in which we give them a good cartoon? Running time, 7 minutes.—Frank Vesley, State Theatre, Hollister, Calif. Small town patronage.

TIME OUT FOR LESSONS: Our Gang Comedies—Good kiddies reel. Running time, 8 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Paramount

GENE KRUPA AND HIS ORCHESTRA: Headliners—Tiresome. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

RED, WHITE AND BLUE HAWAII: Paragraphics—Disappointing. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

RKO Radio

GOOFY'S GLIDER: Walt Disney Cartoons—Very funny. Disney's poor cartoons compare with what the majority of other companies consider good. Running time, 8 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MARCH OF TIME, NO. 8: Australia at War—Very timely subject. Should be shown throughout the Empire. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Vitaphone

FIGHTING 69TH ½, THE: Merrie Melodies—Fairly good. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MATTL MALNECK AND ORCHESTRA: Melody Masters Bands—Terrible. Running time, 9 minutes.—Ray Peacock, Onalaska Theater, Onalaska, Wash. Loggers and mill workers patronage.

PORKY'S PRIZE PONY: Looney Tunes Cartoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAIL HO: The Sports Parade—Just a filler in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SNIFFLES BELLS THE CAT: Merrie Melodies Cartoons—Very good color cartoon. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WATCH THE BIRDIES: Bob Hope Re-Issues—This is the fifth and last of the Bob Hope re-issue comedies. The kids liked them, but the grown-ups said they were old hat. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serial

Columbia

SHADOW, THE: Victor Jory, Veda Ann Borg—Very weak and ham acting. An exact duplicate of "The Spider's Web" serial, Columbia. All I can say is pass this one up.—George Caporal, Yale Theatre. Oklahoma City, Okla. Neighborhood patronage.

Pennsylvania Has Model Law for Curbing Bookers

In classifying theatrical agencies and bookers with regular employment agencies, a new bill was passed by the Pennsylvania Legislature, in the closing days of its session, adjourned last week, designed to curb every possible evil or racket associated with the booking of all "live" talent. The bill this week received the signature of Governor Arthur H. James completing its enactment into law. Objections raised earlier by lobbyists concerned over private employment agency restrictions have been satisfied by amendments. As it stands, it is considered the most stringent of any State laws regulating show business and is designed to serve as a model for other States.

Most important, it places the activities and functions of all theatrical bookers under State supervision and inspection, requiring all be licensed at the $100 yearly rate of license fees, and curbing any outsiders from engaging in such activity here without license. The new law makes it a misdemeanor to book talent within State borders without a license, subject to fines of $25 to $250 and imprisonment up to one year.

Orchestras Included

Moreover, the law places band and orchestra bookers under similar restrictions, since the State does not recognize the licensing system of the American Federation of Musicians as a franchise to engage in bookings within the State borders. For the first time, a theatrical agency is defined by law, and the definition was made so all-inclusive that it covers every branch of show business dealing with live talent and performers. While it does not effect the motion picture industry, it does include those houses playing vaudeville.

The law requires that every licensed booker keep a case history on file of every prospective employer, giving information as to his financial stability, character of the place, character of the employer, whether he has been convicted of any law violations, working conditions at the place, and rate of wages. Two references are required and the onus is on the agent to make certain that the case history is factually correct. Such files are to be open to performers at all times upon request.

In addition, applicants for a booking license must post a cash bond of $1,000 and give proof of "moral character" and financial stability. If an agent's license is revoked for "just" cause, he is unable to engage in the booking business for a period of a year, nor can he join the office of any other licensed agent as an associate.

Other provisions of the law make agents liable to fines of $100 to $1,000 and up to a year of imprisonment for booking performers into a "house of ill-repute" or where there is gambling, ignorance being no excuse for violation since the agent assertedly has an accurate case history of every employer with whom he does business; permission must first be secured from the State before an agent can send any unit outside of the State borders, thus limiting the stranding of acts on the road; all contracts must be in triplicate, forms provided by the State, with signatures of employer, agent and performer; such contracts must state salary, transportation, working conditions, and commissions to be charged; contracts are to be filed with the State and no changes are permitted without permission from the State, thus curbing the practice of agents who split actor commissions with an employer.

Kastner Leaves UA's Foreign Sales Staff

Lacy Kastner, European sales manager for United Artists, resigned Wednesday, in New York. He was expected to leave that city at the week's end to join his family on the Coast.

Mr. Kastner arrived in this country two months ago, with a report to the home office on conditions in Europe. He had been stationed in Lisbon during the war, and before that, in London.

He had been with the company's foreign sales force for the past 13 years.

Hoffberg's Russian Film

"Inside Russia," a new feature-length production which was made, the J. H. Hoffberg Productions says, "not for propaganda, but as a fact revealing document of Democracy's new ally," will be released by Hoffberg according to the terms of a contract signed by William M. Pizer, representing the production company, and J. H. Hoffberg, representing the distributors.

William Porter Promoted

William C. Porter, booker at the Monogram exchange in Philadelphia and president of the exchange union in that city, is leaving to become a traveling auditor.

Fishman Joins P. R. C.

Bill Fishman, formerly manager of the Cayuga Theatre, Philadelphia, joined Producers Releasing Corp. in that city as salesman, covering the Philadelphia territory.

Special Matinees Build Attendance

Standard Theatres and Fox houses in various communities in Wisconsin are making bids for child patronage with special matinee shows both on Saturdays and midweek.

An example is a "Long John's" special vacation holiday show presented by Standard's Kenosha in Kenosha on a Wednesday at 1:30 P. M., which included, in addition to "Moon Over Miami" and "Kisses for Breakfast," five extra cartoons, a western, "Rocky Mountain Rangers," and free Lucky Giant suckers to all.

At Manitowoc, Fox's Strand, in connection with a special Saturday matinee show for children, offered two feature pictures, three cartoon comedies, "The Green Archer," other short subjects, free popcorn and a free bicycle. The circuit's Retlaw in Fond du Lac, advertised 25 cents value for only 10 cents and declared, "Here's what you get for your dime: 1. Large box popcorn, 10 cents; 2. Royal-Crown Cola, five cents; 3. Big show, 10 cents. Total value, 25 cents."

Standard's Bay in Green Bay, at a Saturday morning show sponsored by the Community Builders Independent Merchants of Green Bay, presented a children's revue and show of 10 acts on the stage, an hour of cartoons and comedies and a ruler or tablet to every child attending, all for five cents when accompanied by a token from a co-operating merchant.





Glenda: That rat's stood me up for the last time! I thought he'd get tired of all that milk and honey—but he laps it up faster every day. You've been claiming I could do you a lot of good, Slip—and Abbott a lot of harm—what do you want me to do?

RAGS TO RICHES

THIS PICTURE HAS NO CONNECTION WITH THE PLAY "FROM RAGS TO RICHES"

ALAN BAXTER • MARY CARLISLE
JEROME COWAN • MICHAEL MORRIS • RALF HAROLDE
PAUL PORCASI • SUZANNE KAAREN • EDDIE ACUFF
Director: Joseph Kane
Original Screen Play by James Webb

A REPUBLIC PICTURE

LETTERS FROM READERS

Alex Schreiber of Detroit and Associated Theatres, a notably aggressive and articulate independent exhibitor, has taken his pen in hand to discuss with Jimmy Fidler certain aspects of the motion picture and its retail price scales that have been rather in need of just such exposition. With all of his vigour of expression, Mr. Schreiber is interestingly well tempered and poised in his considerations.—T. R.

To Mr. Jimmy Fidler,
Hollywood California:

In Saturday mornings *Free Press,* you carried an article in your column stating the reason the average working man who earns $125 a month is forced to pay from $1.25 up per week for his picture entertainment, is due to the major companies paying excessive executive salaries and spending so much money on pictures while in production.

I do not agree with you that we are charging high admissions here in Detroit, or 95 per cent of the theatres in these United States, and a lot of losses that the theatre owners are now suffering could be overcome if they charged a higher admission.

The salaried family you mention, that makes $125 per month, nine times out of 10 goes to his neighborhood theatre which is now providing him with double features such as "Strawberry Blonde" and "Buck Private," "Night in Rio" and "Great Dictator," "Sea Wolf" and "Caught in the Draft," "Penny Serenade" and "Footsteps in the Dark," "Road to Zanzibar" and "Kit Carson" for an admission from 15c to 33c, including tax.

Where else can this working family get better entertainment for such a small admission price.

We, here in Detroit, have been urging other theatre owners to raise their admission prices because of the high film rental we have been paying in addition to the increased labor and taxes and general overhead and unless we raise our admission price, I cannot see where we are going to make any reasonable profit on our investment and this during a period of mass employment.

Our first run theatres here in Detroit are getting 55c and 65c including tax and none of our downtown houses, to my knowledge, have been paying off their bond issues or bragging about any terrific business they have been doing. In fact, I have been in their houses many times when there has been more empty seats than paid customers.

When you realize that this same working family is paying anywhere from 10c to 50c admission as an entrance fee to beer gardens and road houses where amateur vaudeville is provided and in an environment not at all comparable with our present-day theatres and then are forced to pay from 10c to 30c for so-called soft drinks, how can anyone say that the most typical theatres do not give their patrons their money's worth?

These same families are also paying at the amusement parks around Detroit 10c and 15c for rides that last from one to three minutes. They spend perhaps two or three hours of an evening and I venture to say are from $2 to $5 poorer when they get out.

There is no other entertainment being sold today as inexpensive and no entertainment as beneficial to its patrons as the motion pictures, and if you think otherwise I am just curious enough to inquire of you where such entertainment exists.

I am not saying that the quality of the pictures produced can not be improved, but that is beside the point of discussion. Just think, for $1 an entire family of two adults and two children can be entertained in comfortable, air-cooled surroundings, sit on soft spring seats, listen to and see drama, comedy, music, the news of the world, yes, and still have a few nickels for candy and confections. The writer is interested in a number of theatres in and about Detroit, and knows whereof he speaks.—Alex Schreiber, Associated Theatres, Inc.

To the Editor of the Herald:

Just to keep the record straight—referring to your article "Long Range Theatre Circuit for Soldiers" in issue of July 26.

Ft. Clark is adjacent to Brackettville. Brackettville is a county seat town where the Army Theatre of Ft. Clark literally ran the town exhibitor out of business some years ago.

The writer opened a theatre in the town against the expressed determination of the Army Theatre management to run me out of business in two months.

I have been here almost seven years and recently completed a new, substantial theatre.

There is a point in the Army operation of theatres that is never mentioned in any article in your your valuable publication.

Army theatres are competitive at this point.

The most amazing thing about Army operation is this:—The admission here is by coupons which cost the buyer $1.40 for ten tickets, *Jawbone*—which is to say the cost to be taken from the soldiers' pay next payday. But the man who attends the theatre does not get tickets this way. The coupons are in many cases (probably more than I would care to state) sold to one man who draws them to sell so that he can get a few cents in cash. He pays $1.40 for the coupon book, but on credit. Then he finds someone who wishes to attend the theatre and sells the coupon book for (usually) 70c. Thus the actual customer of the post theatre (in this case) attends for an admission of 7c per adult or 3½c per child.

The number of men at Ft. Clark for the last seven years has been about 600 except for a short time last winter when a National Guard regiment was here—then there were 1400 as your article stated. There have been less than 300 men in Ft. Clark for the last two months—reliable information indicates that there will not be any increase before October.—Payne Kilbourn, *Westex Theatres, Inc., Brackettville, Texas*

Two Producers Set Films for P.R.C.

George R. Batcheller, for Producers Releasing, has closed with B. B. Ray for the production of a feature titled "Dangerous Lady." Neil Hamilton and Douglas Fowley have been signed for the leads.

A deal has also been closed with Martin Mooney and William Beaudine, co-producers, to produce "Mr. Celebrity" for PRC. Mr. Beaudine will direct.

Winn Named Detroit Manager

James Winn, formerly in Kansas City, has been appointed manager of the Warner Brothers branch in Detroit, succeeding Fred E. Norht, resigned.

Gillespie to Dallas

James Gillespie, formerly United Artists exploitation representative in Atlanta, is now company salesman in Dallas, Tex.

Interstate Is Celebrating

"It's Showtime."

With this greeting at the telephone, and with special bookings, special radio programs, increased newspaper lineage, and ballyhoo in trailers, lobbies, and billboards, Interstate Circuit, of Texas, is honoring the 35 years of its existence, and of Karl Hoblitzelle's career in the film industry.

This month marks the 35 years since Mr. Hoblitzelle incorporated Interstate, in Missouri, with the capital mainly coming from his brother, George; and since the circuit started "big-time" operations with erection of the Majestic theatres in Dallas, Fort Worth, Houston, and Waco, in Texas.

Associate of Mr. Hoblitzelle in operation of Interstate is Robert, "Bob," O'Donnell.

The slogan, "It's Showtime" is being used wherever possible by the circuit, in the celebration. Newspaper advertisements are headed by it, with the notation of 35 years of business. Billboards in the Southwestern territory herald the same. Programs bear the slogan, over the "Lone Star" insignia of Texas. Newspapers have run leading articles observing remarking the anniversary, and Mr. Hoblitzelle's career. Sunday evening past, and for the remaining Sundays of this month, the circuit has sponsored a special broadcast, over the Texas Quality Network, including stations WFAA, Dallas, KPRC, Houston, WOAI, San Antonio, and WBAP, Fort Worth.

Mr. Hoblitzelle started Interstate Circuit in 1905, after holding an executive post with the St. Louis World's Fair of 1904-05. He began with theatres in Dallas, Fort Worth, Houston, Waco, and San Antonio. Then came theatres in Little Rock, Arkansas; Shreveport, Louisiana; and Birmingham, Alabama. Vaudeville was introduced. The circuit grew. Headquarters were first in St. Louis, then in Chicago; finally, Dallas, in 1920, and now.

Moore, Donahue Honored

M. Moore, manager of the Interstate circuit's Worth Theatre, Fort Worth, Texas, and Bob Donahue, the chain's publicity director, have received M-G-M Honor Roll Buttons for their promotion of the distribution company's "Blossoms in the Dust." Highlights of that promotion were a well ballyhooed premiere, with a radio broadcast, and attending notables; distribution of 1,000 roses from the theatre roof, opening night, with guest tickets attached to 50; liberal use of 6-sheets and 3-sheets, window cards, and street-car cards; a pre-premiere banquet.

Republic Promotes Ray

E. L. Ray, formerly shipper, has been promoted to office manager and booker for the Oklahoma City, Okla., Republic exchange succeeding Fred Lawrence, who has resigned to return to Little Rock, Ark., where he is booking for the B. F. Busby chain of theatres.

Spencer Succeeds Parrett

R. H. Spencer, formerly assistant to Rex Barrett in operating the Commonwealth theatres at Columbia, Mo., has been appointed manager of the Strand and Uptown theatres in Creston, Ia. He succeeds Lawrence Parrett, resigned.

RESERVE YOUR COPY!



Edited by TERRY RAMSAYE

THE 1941-42 INTERNATIONAL MOTION PICTURE ALMANAC WILL SOON BE OFF THE PRESS

Serving the producer, the distributor, the exhibitor and all the allied forces of the business, the Almanac is the supreme reference book of the industry. Be sure to get your copy of the new 1941-42 edition by ordering it today.

PRICE $3.25 THE COPY INCLUDING POSTAGE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER NEW YORK

War Restricts Films, Receipts In Dominions

Wartime conditions continue to affect the film industry in Britain's empire, according to reports from India, Australia, South Africa and the Straits Settlements published last week in the *Foreign Commerce Weekly*, issued by the United States Department of Commerce.

The production of films in Australia dropped last year from five to four features and the native industry showed little signs of making a place for itself in the world market, or in Britain, until after the restoration of peace, the bulletin reports. Only one Australian film reached the United States in 1940.

U. S. Product Leads

Importation of American-made pictures increased but slightly to 403 pictures from 400 received in 1939. Receipts were reported, higher, however, and Hollywood led all other sources of product. From England in 1940 Australia imported 76 pictures and eight from other countries.

Censors passed 338 of the 400 American films without change, ordered eliminations in 55, and rejected only 10. Forty-two British pictures were passed, 17 passed with eliminations and two rejected. Approximately 125,000 items of imported publicity, such as posters, stills, and press books, passed the censors during the year.

From India the Department of Commerce reports a 20 per cent drop in Calcutta film receipts during March, compared with a year ago. Grosses reached the lowest point in many months. Test blackouts, elimination of electric advertising signs, political tension and "the rather ordinary character of films shown during the month" were cited by Indian exhibitors as causing the slump, the *Weekly* said.

Native Indian production was assisted by the British government recently when it intervened with the Iraq censors to reduce curbs on Indian pictures, which had been banned as "legendary" and "magic" types. The report stated that modern Indian pictures can do two to three times as much as English language films in Iraq.

In Bengal the government this year allotted $60,000 rupees for the production of educational films. Calcutta producers will make 16 and 35 mm. films on public health, industries, agriculture, the cooperative movement, temperance, education, irregation, road building and other subjects. The pictures are reported to be very successful in instructing the uneducated native populace.

Successful application of films to military training is reported from the Union of South Africa, where the government has organized a Union Defense Films Unit to prepare motion pictures on aviation, infantry, artillery, and technical army subjects. They are used for training the Dominion's recruits. Recent field manuevers were recorded in color film for a study of tactics in the scenic South African country.

Straits Settlement censors are reported to have banned 10 motion pictures in the first quarter of 1941. Seven from the United States were rejected for excessive gunplay and gangster themes.

—

18 Different War Taxes, Restrictions in Canada

Theatre men of Canada have become hardened veterans of the war. Scarcely a week passes without some unexpected situation bobbing up to wipe off time-honored routine but the exhibitors are taking developments in their stride. After practically two years of war's complications, the case of the Canadian trade can be regarded as a guide for the exhibitors of the United States when—well, when everybody admits that the Republic is actually at war.

Amusement operators of the Dominion have survived the following, thus far:

Ban on the erection of any more theatres.

Restriction of remodelling jobs to a limited cost of $2,500.

Ban on the installation of equipment costing in excess of $5,000.

Federal amusement tax of 20% on the gross receipts of performances.

Permanent adoption of Daylight Saving time year round.

Comprehensive restrictions on the sale and use of gasoline.

Ban on the installation of new oil-heating equipment.

Blackout rehearsals in large cities and suburbs.

Heavy increases in personal and corporation income taxes and profits levies.

National Defense Tax up to seven per cent on wages and salaries with few exemptions.

Rising cost of coal and other supplies for maintenance.

Added work in connection with Federal tax reports and returns.

Withdrawal of employes for enlistment in the armed forces.

Disruptions of staff through compulsory military training and service.

Scarcity of potential ushers because of attractive munitions work.

Adoption of Federal unemployment insurance scheme for wage-earners under $2,000.

Important broadcasts by government leaders of Britain, the U.S. and Canada.

Calls for co-operation from all sides for war charities and government campaigns.

These are the features which have either made a difference for everyday operation of the theatre or have interfered with regular performances, regular attendance or physical expansion of the business.

The ban on new theatre construction undoubtedly has had an effect upon rival chain developments; the business has been under a severe strain through government levies and war taxes; patronage has been shot on blackout nights; previously, daylight saving in the summer months caused a drop in attendance but now its influence is felt all year; broadcasts by Churchill and Roosevelt have hit the theatres; the new Federal tax, which is virtually a levy on admissions, has made it difficult for theatre proprietors to adjust the boxoffice scale to meet rising costs of operation; the recent government order restricting the sale of gasoline is expected to affect attendance at downtown theatres and the tax report nuisance consumes time that could be devoted to the promotion of business. Yet, withal, the Canadian exhibitor has demonstrated that he can take it.

Already some of war's influences are being felt by theatre owners in the United States but they are not in it up to their necks like the Canadian exhibitors. But if the latter can keep his head above the surface and insist that the water's fine for swimming, others unquestionably can do it.

—

Montreal Restrictions Hit Tourist Trade

by PAT DONOVAN

in Montreal

Montreal's recent sudden switch-over to the *mode bleu* has fashioned an enormous, disappointing picture for visiting American tourists. A provincial decree affecting local niteries, blocking liquor sales after 12:00 midnight, and forcing them closed at 2:00 a.m. has put the damper on local business and quieted the enthusiasm of visiting trade.

Increased week-end minimums and the enforced purchase of a forty-cent meal to accompany each bout of refreshment have combined in action that has already forced several night spots out of summer running, and threatens the profitable operation of many others.

The forty-cent meal provision particularly, has driven a good percentage of regular patrons away from the drink and entertainment establishments in quest of other amusement, and the motion picture house readily fills the gap.

Montreal exhibitors declare that, although the tourist season has not yet reached its height, a small percentage of daily receipts is found to be in American currency, proving that U. S. funds are being spent in Montreal, and that exhibitors are getting their share of the windfall. Foreign exchange is what counts here, with the ten per cent premium providing a lift over hot weather and tax burdens.



Newspaper Urges 'Movie Vacations'

"Don't sell the movies short," the Chicago *Daily Calumet* urged its readers in an editorial, "Vacationland—the Movies." "They are still the best care and trouble chasers for the money, especially now, when we need them more than ever."

The editorial, on July 18th, was written by John Burhorn, former field representative of Indiana Illinois Theatres, Inc., who is now advertising manager for the Calumet. Mr. Burhorn won the Quigley showmanship Award in 1939.

"To escape from thinking about the uncertainties of the future, from war headlines and the depressing daily bulletins, the relieve the mind and enjoy a period of respite from worry and anxiety", the editorial read, "seems to be more difficult from day to day. Did you ever watch a crowd of peole leaving one of our local movie theatres? Happy, relaxed, smiling, they seem to have found a solution to this seemingly difficult problem of seeking diversion.

"If the picture was a good comedy, you see them amicably discussing the antics of their favorite comedian. An action picture will have thrilled them and given them a new and different slant on life. A love story may have brought tears to their eyes or awakened fond recollections, but—watch their faces closely. You will see that they have enjoyed a few hours of relaxation and mental diversion that has put them in a frame of mind to send them back to their daily duties tomorrow with renewed courage and enthusiasm. It's been a complete change for them and the term "A Movie Vacation" is not misnamed."

The *Calumet* has been running a series of articles on "Movie Vacations" and has been making "an earnest effort to back up our local theatre men, whose business it is to provide a source of diversion that to their patrons has proven a sure method of getting away from every day troubles and cares at little cost."

Another reason, the editorial pointed out, "why the motion picture screen is deserving of support" is that, "dedicated to bring happiness and recreation to millions of show goers, wherever a national need demands it, the medium of the screen is given freely by its owners to promote the sales of governmental securities, to deliver important national messages or to raise local and city-wide finances."

Benjamin Organizes Midwest Circuit

The American Enterprises, Inc., with William Benjamin, president, has been organized in Kansas City, Mo., to form a circuit of theatres in that territory. The first, to open early in August, is the Dunbar in Wichita, Kan., now under construction, and will be used for Negro patronage exclusively. Another theatre contemplated but which is as yet not under construction will be for white patrons.

Mr. Benjamin plans to acquire other theatres which will be completely reconditioned. He also announced that he will continue his duties as vice-president and manager of the Monogram exchange in Kansas City, and intends to have Monogram product as part of the program for the opening of the first theatre.

Independents Want Duals!—Chadwick

Independent circuits are continuing to espouse double bills, I. E. Chadwick, president of the Independent Motion Picture Producers Association, said last Friday at a meeting of the group in Hollywood. The IMPPA has been campaigning for maintaining the double feature policy.

A proposal was introduced that directors working on pictures costing $15,000 or less be paid $600, and $800 for pictures costing between $15,000 and $25,000. The association is also seeking a reduction in the cost of viewing fees from the Hays office, which is charging $100 a picture.

Association members will be charged $10 a picture for dues, with a $100 initiation fee for new members joining after August 1st.

Barham with Intermountain

Tracy Barham, general manager Northio theatres, Inc., Cincinnati, left July 8th for Salt Lake City, where he took over management of Intermountain Theatres. Both companies are Paramount subsidiaries. Succeeding Mr. Barham in Cincinnati for the present is George Planck, formerly city manager, at Marion, Ohio, who is succeeded by W. O. James, moved from the Paramount, at Fremont, Ohio. William Yeakle, city manager, at Danville, Ky., was transferred to Fremont, and Richard Peffley, who managed the Gordon, in Middletown, Ohio, went to Danville. Marian Tasso, assistant at the Paramount, in Middletown, was given charge of the Gordon.

Metro Office Moves

The Cincinnati branch of Metro-Goldwyn-Mayer has moved its offices into its new building, almost directly opposite its former quarters in the Film Exchange Building on Central Parkway.

IN NEWSREELS

MOVIETONE NEWS—No. 94, Vol. 23.—Duke of Kent in Canada....“American Eagles” broadcast from London....Ethiopian war ends....Air defense ....Sheep in northwest glaciers....Sports.

MOVIETONE NEWS—No. 95, Vol. 23.—First pictures of Russian-German war....French prisoners return ....Hopkins and Churchill in England....Navy transport returns....Jap liner in San Francisco.... “Little Sister” show....Army swimming maneuvers ....Water sports.

NEWS OF THE DAY—No. 292, Vol. 12.—Airacobra in action....Art comes to life....British honor defeated Italians....Duke of Kent in Canada.... Churchill visits Yank fighters....Sports.

NEWS OF THE DAY—No. 293, Vol. 12.—War films from Russia....Axis-ousted Americans arrive....Jap ship in U. S.....Arsenal of Liberty opened....Gasoline curfew....Hopkins and Churchill....Fashions.... Sports.

PARAMOUNT NEWS—No. 97.—U. S. sets the tune in London....Sergeant York at the White House.... Japs bomb U. S. ship....Gasoline curfew....“V” for Victory campaign....Saratoga opens.

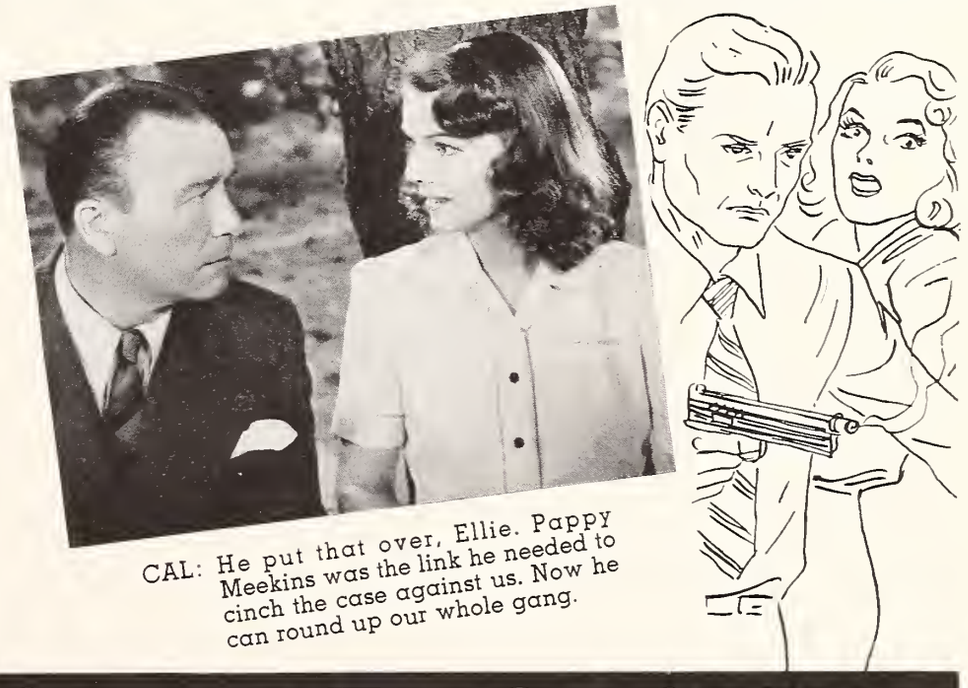
PARAMOUNT NEWS—No. 98.—Water carnival.... Petain’s men come home....Gasoline rationing.... Films of Russia at war.

RKO PATHE NEWS—No. 97, Vol. 12.—Airacobras tested....Duke quits Ethiopia....Red Cross drill.... Duke of Kent in Canada....Hospital ships for Australia....“V” for Victory campaign....Latin officers visit West Point—RAAF women in drill....Speedboat races.

ROK PATHE NEWS—No. 98, Vol. 12.—Russo-German war films....Munitions plant opened.... Consuls home again....Army’s champ movie-goer honored....Gas curfew....Aquaplane marathon.... ....Baby beauty show.

UNIVERSAL NEWSREEL—No. 2, Vol. 14.—Troops salute war heroes....Cannon firing planes tested.... Airplant celebrates birthday....Duke of Kent in Canada....Says tax plan favors divorce....“Aluminum” Queen....Wheat harvest begins....Sports.

UNIVERSAL NEWSREEL—No. 3, Vol. 14.—Russian war films....Churchill sees U. S. bombers....Jap crisis....Silk stocking run is on....Consuls return ....Gasoline curfew....Movie-going draftee honored ....Sports.



CITADEL OF CRIME

ROBERT ARMSTRONG · FRANK ALBERTSON
LINDA HAYES · RUSSELL SIMPSON · SKEETS GALLAGHER
Original screen play by Don Ryan GEORGE SHERMAN — *Director*
A REPUBLIC PICTURE

Variety Clubs Set New Events

Variety Clubs are furthering plans for summer social and charity work. In Minneapolis, the Twin City Variety will sponsor a baseball game August 21st for the Milk Fund, its own philanthropy. Ben Blotcky is chief barker.

The club will take over the Minneapolis-Louisville game. During 1940, the club paid for 75,331 quarts of milk for needy children. The club has a 120,000 quart quota for 1941.

A screen and stage show will feature the second annual Kansas City Variety Club picnic to be held August 11th at Swope Park Golf Course. A golf tournament will begin at 10 A.M. There will be games, contests and dancing. Net proceeds will be donated to charities.

More than 1,500 children have been given summer vacations at Camp O'Connell by the Pittsburgh Variety Club, Harry Kalmine has announced. The local tent will hold a charity picnic August 21st at West View Park for further support of the camp.

In Washington, D. C., Variety Club is completing arrangements for a "roundup night" August 21st at the Willard Hotel on the eve of the golf tournament at Manor Country Club. Hardie Meakin is chief barker.

A tent of Variety Club of Texas was inaugurated at headquarters in the Texas State Hotel in Houston, last week. Paul Short, chief barker of the Texas Variety Club, and R. J. O'Donnell, national first assistant chief barker, were on hand from Dallas.

Disney, Iwerks Aid Canadian War Films

Walt Disney Studios and U. B. Iwerks have volunteered to assist the Canadian Government with film production in connection with Canada's war effort, it was announced in Ottawa by Hon. J. T. Thorson, Chairman of the National Film Board.

Mr. Disney has offered his own cooperation and that of his studio staff. Mr. Iwerks and Robert Carr, a Disney studio representative, are in Ottawa from Hollywood to discuss two film projects with government officials.

Warner Changes

Homer Hisey, who has been branch manager for Warner Brothers in Memphis, Tenn., is on leave of absence and his place has been filled by W. O. Williamson, Jr., formerly manager in Kansas City. Russell Borg has been transferred from Omaha to manage the Kansas City branch, and Jack Shumow, former salesman in Chicago, has been promoted to the Omaha managership.

A ★★★★ SPECIAL

For releases, equipment and supplies. RAILWAY EXPRESS service means quick, sure deliveries at low cost.

—And—

For *super-speed* use *AIR EXPRESS* 3 miles a minute

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

SHORT PRODUCT PLAYING BROADWAY

Week of August 2nd

CAPITOL

Memories of Europe ..... MGM
Sucker List (Crime Doesn't Pay) ..... MGM
Feature: Ringside Maisie ..... MGM

CRITERION

Wacky Worm ..... Vitaphone
Will England Be Invaded? .. Columbia
Feature: The Stars Look Down. MGM

MUSIC HALL

March of Time: New England's Eight Million Yankees ..... RKO Radio
Feature: Tom, Dick and Harry. RKO Radio

PARAMOUNT

Hands of Destiny ..... Paramount
Child "Psykolojiky" (Popeye) ..... Paramount
Feature: The Shepherd of the Hills ..... Paramount

RIALTO

My Pop, My Pop (Popeye) . Paramount
Those We Love ..... Paramount
Aluminum ..... OPM (Government film)
Feature: Lady Scarface ..... RKO Radio

ROXY

12 O'clock and All Ain't Well ..... 20th Cent.-Fox
Winter in Eskimo Land ..... 20th Cent.-Fox
Soldiers of the Sky ..... 20th Cent.-Fox
Feature: Charley's Aunt ..... 20th Cent.-Fox

STRAND

Inki and the Lion ..... Vitaphone
Trouble in Store ..... Vitaphone
Those Good Old Days ..... Vitaphone
Feature: The Bride Came C.O.D. ..... Warner Bros.

More MGM Promotions In Sales Forces

Metro-Goldwyn-Mayer reported last weekend ten additional promotions among its field personnel, which brings the total of recent advancements, from within the ranks, to 129.

Foster B. Gauker, former office manager in Indianapolis, was added to the sales staff there. Succeeding Mr. Gauker is Valmar Klaiber, promoted from first booker at Buffalo. Myron Gross moved from second booker to succeed Mr. Klaiber and student booker Harry Buxbaum was advanced to the Gross post.

In Albany, former poster clerk Claire Avery became third booker. At Pittsburgh, Allan Douglas was promoted from poster clerk to booking clerk, James McGuinness from shipper to poster clerk, Joseph Stack from night shipper to shipper, Allan Tolley from assistant shipper to night shipper, and Raymond Nesbit from day inspector to assistant shipper.

Republic Deal Closed

United California Theatres of San Francisco, has signed for Republic's entire season program, it has been announced. James R. Grainger, president of the company, and Sidney Weisbaum, branch manager, represented Republic. R. A. McNeil and M. Naify closed the deal for the circuit.

Continue Chance Game Operation

An order granted by Justice David Diamond of the Buffalo, N. Y., supreme court, assuring operating of Bingo during the summer in two theatres and an amusement hall without interference brought prompt criticism of the corporation counsel's handling the case from Dr. Littleton E. H. Smith, crusading preacher. Justice Diamond continued temporary injunctions restraining the police from interfering with the game at the Old Vienna, the Academy theatre and Richter's Hall, pending trial in the fall of indictments against the operators.

The Connecticut legislature has passed a measure to permit the playing of chance games without annual renewal of local option approval in towns where it has been played for two successive years. Exhibitors of the state were opposed to the games legislation, which permits "charitable" organizations to operate games, and which are a serious factor of competition for the theatres.

Harry K. Smythe, former theatre operator and exploitation man, has established offices on film row in Chicago for the purpose of reviving the Bingo game in Chicago and surrounding territory theatres with United States defense stamps and bonds as prizes.

Numerically and financially, chance game parties in Cincinnati took a drop in June compared with the previous month's figures. Reports based on returns of sponsors, show 234 parties, with a total attendance of 283,143. Gross receipts were $194,881.35, and prizes, $46,798, leaving a net of $148,083.35 to the sponsoring organizations. The average net cost per player was 52.3 cents.

The city also reports that there were 262 chance game parties in May, with a total attendance of 299,932. The gross was $205,459.66, and prizes totaled $49,112.45, leaving a net of $155,347.21 to the sponsoring organizations, according to figures of Eugene T. Weatherly, chief of police, based on reports of sponsors to whom permits were issued. Average net cost per player was 52 cents.

These figures compare with the 222 parties in April, attended by 234,175 persons. Gross during that month was $164,337.15, prizes, $44,088.04, and net, $120,249.11. Average net cost per player was 51.3 cents.

In Butte, Mont., the Rialto, American and Fox theatres, all of the Fox Intermountain circuit, have discontinued weekly cash giveaways in compliance with an edict of John W. Bonner, state attorney general.

Wisconsin exhibitors who, several months ago, protested an announcement by the state tax commission that bank night expenditures could not be deducted from state income taxes, have now been informed by Elmer E. Barlow, tax commissioner, that such deductions will be allowed.

At the time of the original announcement, exhibitors pointed out that bank night was ruled legal by the state attorney general's office until a decision by the state supreme court approximately a year ago, when it was ruled a lottery and after which, theatres dropped the games.

In the light of the theatres' action in discontinuing the game following the high court's ruling, the expenditures are not taxable, Mr. Barlow ruled.

CHANGE TO ALTEC SERVICE
..A CHANGE FOR THE BETTER
ALTEC
SERVICE CORPORATION
250 West 57th Street · New York City

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

NEW SEASON

As do other forward-looking merchandisers, theatremen these days are already up to their elbows in plannings for Fall grosses. This year there is more urgent reason for it. And that would be on account of the new selling plan. The readjustment of procedure will be successful only if exhibition displays keener and more aggressive showmanship, say distribution heads. Which, if so, throws most of the job, as always, into the lap of the manager.

It would then be in keeping here to set before the perennially harassed theatreman any extra ammunition that may aid his "shooting war" for bigger Fall business. Thus, on following pages are detailed ideas to make up a cross-section of what members have done in the past to start their Autumn bookings "in high".

The surest way to get folks back to the box office is to go after them. New season, new pictures, new expectations should be encouraging enough to bring every theatreman up on his toes to spread the word.

▽ ▽ ▽

THEY'RE NEVER TOO OLD

This is directed somewhat at the member who told us about a very nifty publicity stunt which was set down in one of the late issues. The Round Tabler noted that it was an "oldie" and that he had reached way down in the bag for the slant.

Well, our answer to that one goes for other theatremen as well, and we say hell's bells, what difference does it make how venerable the idea if the thing clicks. The stunt broke for a lot of sweet publicity that informed a lot of people most profitably about the attraction, where and when it was playing. That's the general purpose of a plant, isn't it?

Let's all lay off the business of tagging a gageroo with wrinkles, since the wrinkles can always be ironed out by deft hands and an application of streamlined showmanship. That's being done every day in the year and more power to the boys who know how to do it.

Quick endorsement of last week's editorial on the values of personnel encouragement may be taken from three representative exploitations reported in this issue. They come from Managers N. H. Rubin, of Loew's Poli-Bijou, New Haven, Robert Busch, of Warners' Jeffery, Chicago, and from Marlowe Conner, of Warners' Sheboygan, Sheboygan, Wis. In each instance, their assistants were fully credited by the Round Tablers for the showmanship, as is duly noted.

Theatremen with the proper perspective realize the considerable returns to be had from the helping hand. Not only is this reflected in the actual grosses, but also in the added home-office prestige for the manager wise enough to regard the building of manpower as an important part of the job.

SELLING IT TO THE ARMY

In his position of theatre officer at the Indiantown Gap Military Reservation, in Pennsylvania, Captain Ken Grimes is aiming at his soldier patronage with the same effective showmanship utilized by the Warnerman in his theatre operations. This is noted in the various exploitation devices forwarded by the Round Tabler, among which is a calendar-program found much in demand.

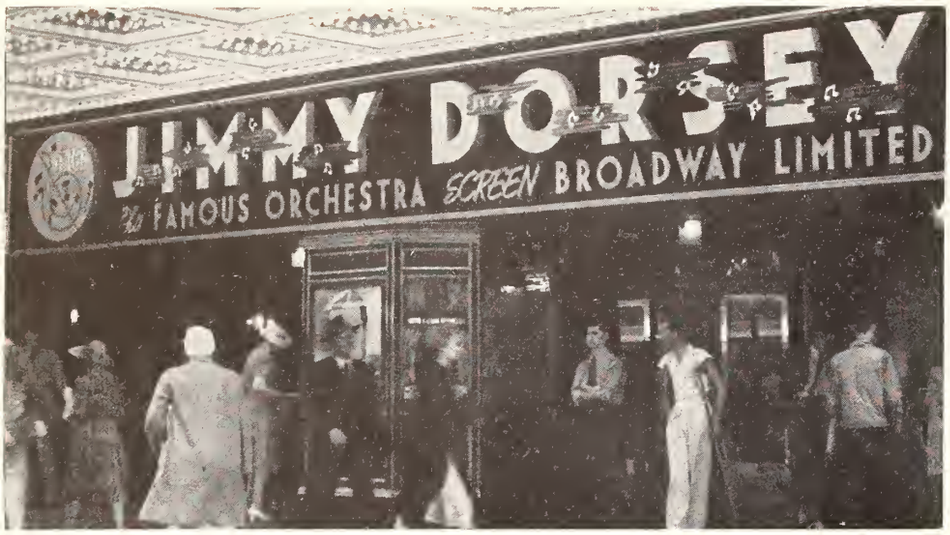
Round Tablers assigned to theatre posts in military service have an unexcelled opportunity to do a job in exposing our new army to the influence of showmanship. The selectees come from all over, quite a number from places where there are no picture shows and others from situations where theatre advertising and exploitation is hardly a box-office factor.

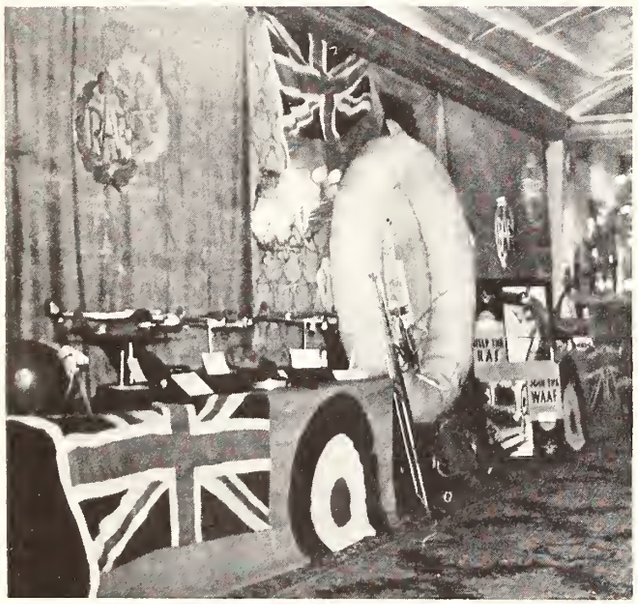
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THE theatreman's eagerness to get in line, the ease and dispatch with which he lends his good offices and his showmanship to communal activities is currently emphasized in the multitudinous reports on "Aluminum Matinees". In all parts of the nation, managers contributed theatres and services. In many instances they took complete charge. Their inspiration had much to do with the final fat returns.

A-Mike Vogel

Round Table In Pictures





(Above) Animation for the front sign on the Jimmy Dorsey date at Loew's Palace, Washington reported by Dan Terrell had the bars of music moving up and down and the music notes moving in different directions.

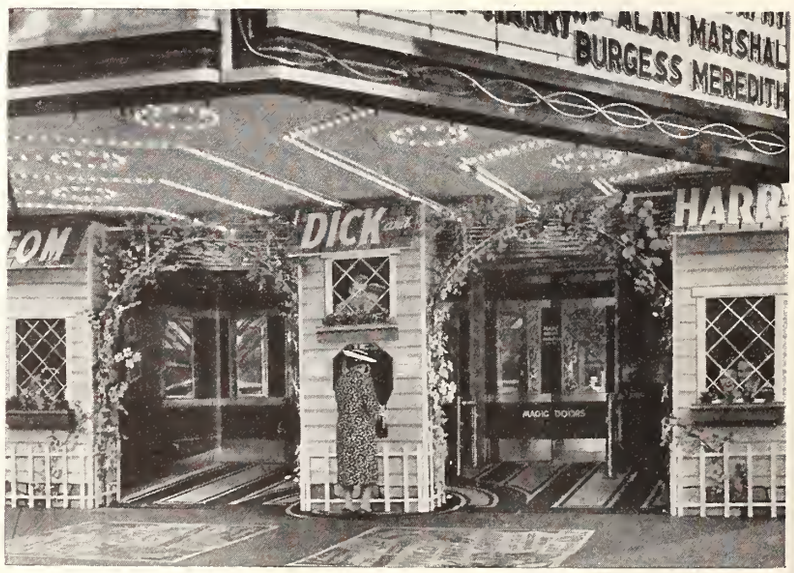
(Left) For the European priemere of "I Wanted Wings" at the Plaza, in London, lobby was decorated in keeping with various type model planes, etc. Tiein cards were self-explanatory.



Ahead of Sam Fitzsimmon's "Double Date," opening at Schine's Strand, in Van Wert, Ohio, attractive girl toured downtown area distributing promoted candy dates. Chest banner featured tiein copy.



Street ballyhoo arranged by J. Calero Paz, Republic's distributor in Peru for opening of "Fu Manchu" at seven Lima theatres featured sandwichmen completely covered with Chinese costumes. Sound truck followed men, loud speaker announcing theatres and playdates.



In advance of "Tom, Dick and Harry" at the W. & V. Senate Theatre, in Harrisburg, Pa., Round Tabler Bob Sidman created novel front, box-office and side panels, converted as illustrated, into simulated house fronts. Peering from behind windows were cutout figures of Ginger Rogers with each of the male leads.

'Kartoon Karnival' Klicks for Harris

Unusual in that it is pointed also for the attention of adults and found by the theatreman to be distinctly "what the doctor ordered," is the weekly "Kartoon Karnival" held on Fridays and Saturdays at the Glendale, Fox West Coast subsequent run in Glendale, Cal., and reported by Manager Ed Harris. For the pleasure of the younger trade, Harris combines a cartoon coloring contest, the appeal of which is firmly established.

Cartoons are booked from all companies with the shorts, of course, featured in addition to the rest of the screen program. The coloring contest is put on every third week which, according to the theatreman, "acts as an exploitation — publicity-advertising campaign and entails no selling expense for the theatre." The contest further receives fullest cooperation from the schools, which before closing for the summer distributed coloring pages to all of the children. Women's club also voiced their approval.

Leading stores were also tied in weekly co-op page with each advertiser sponsoring a cartoon character carried in outline in the ad for coloring purposes. The carnival is also given full attention in the lobby displays, where Ed has been successful in securing original drawings from the cartoon studios featuring cutouts of such familiar characters as Minnie Mouse, Pluto and others.

"LET'S HEAR FROM YOU"

Brien Promotes Baker On "Strawberry" Cakes

Through tieup arranged by Lige Brien at the Belmar, in Pittsburgh, for "Strawberry Blonde," local baker featured a "Strawberry" shortcake, Brien also promoting 25 dozen of these confections for giveaway two days ahead of opening. Heralds, entire cost of which were met by the merchant, were distributed by their drivers before opening with appropriate tiein copy. Another promotion was that arranged with local Westmore agent who donated "Strawberry Blonde" lipsticks, druggist tied in on the stunt, featuring the giveaway in window display. Drug fountain also featured a "Blonde" sundae.

BELL TIES PROGRAMS TO NATIONAL DRIVE

The government's current efforts to discourage waste of gasoline was tied in to the advantage of a recent week's programs at the Arcade, in Ft. Myers, Fla., by Manager Frank H. Bell through the medium of a small folder.

Copy on the cover read: "Suggestions for cooperating with the government in its program to reduce the consumption of gasoline for national defense." Pictures were detailed inside with banner line across top continuing with "Here's how. Bring the whole family to the air-conditioned Arcade to enjoy these fine summer entertainment features."

TRIPS TO SUN VALLEY

Round Tablers already are displaying mounting interest in the announcement by Twentieth Century-Fox of a theatreman's contest for ten two-week all-expense trips to Sun Valley for the five best campaigns combining local promotion of "Sun Valley Serenade" and the famed Idaho resort. Contest, open to managers and admen in the United States playing the picture, begins August 29 and winds up on November 15, 1941. Winners will have the choice of taking their trips in summer or winter.

Special press book which is being sent to managers lists details of the many tieups arranged by Twentieth Century-Fox with the Union Pacific Railroad and Sun Valley. It is not required that campaigns be limited to the pressbook, as exploitations originated by the entrants are encouraged.

Round Tablers Credit Assistants for Campaigns

Campaigns credited to their assistant managers in Reports by Round Tablers include a "John Doe" hunt put over by assistant M. J. Gorman in the absence of vacationing Manager Marlowe Conner at the Sheboygan, Sheboygan, Wis., wherein seven merchants contributed cash prizes, stores also taking co-op ads to further the stunt. The awards were given to those finding a "John Doe" in any of the participating stores and by identifying an article of apparel which he was wearing, in this case a black sash. A designated evening half hour was allowed for "Doe" to make purchases in the cooperating stores; during this time local radio station broadcast the hunt, keeping posted by special spotters who watched "Doe" as he went from store to store. Gorman had a large Buick properly bannered waiting in front of the theatre to take the winner direct to the radio station where he was interviewed and later introduced on the stage where the cash was awarded.

Reported by N. H. Rubin at Loew's Poli-Bijou, in New Haven, was student assistant manager Herbert Coleman's gag of boy seated atop stepladder reading a love magazine while sucking on a lollypop and swinging a baby rattle. Copy at base of ladder read: "Not crazy with the heat, just Love Crazy. Starts at Loew's Poli-Bijou Wednesday."

At Warners' Jeffrey, in Chicago, a revolving turntable used for "Dr. Kildare" date was credited by Manager Robert Busch to his assistant, Ervin Sedlack. Motor supplied animation with reverse side carrying additional copy on coming feature.

"LET'S HEAR FROM YOU"

Holds Mid-week Matinees During Vacation Period

To give impetus to his proposed Wednesday matinees for kids during vacation-time, Irving Cantor at Schine's Palace, in Syracuse ran a contest in local dailies offering guest tickets to those submitting best letters on "Why I think the Palace should have Wednesday matinees during July and August."

With local businessmen of the community sponsoring a contest to pick the queen of his immediate neghborhood, Cantor made arrangements for the candidates to appear on his stage and be personally introduced. Girls paraded to theatre for the event, ballot boxes were available in lobby, winner being honored at carnival grounds and presented with cash prizes and merchandise.

Harris Gives "Drive-In" Gala Campaign Opening

For the new Drive-in-Theatre, in Buffalo, Round Tabler Milt Harris put over a preopening night campaign, which was given over to a mammoth benefit performance for the local chapter of the USO. Tickets were sold for a dollar each to leading citizens and a tremendous parade was held from the City Hall to the theatre, which is on the road leading from Buffalo to Niagara Falls. A temporary platform was erected directly under the giant screen, where the Mayor greeted the audience and dedicated the new theatre.

Among the various stunts planned by Harris will be a plan, whereby they will present about three or four acts while it is still daylight and then go directly into the screen show. In addition, Harris is designating a night a week for each state in the Union, starting with Alabama, all cars in Buffalo that day bearing specified state license plate will be invited as guests of the management.

"LET'S HEAR FROM YOU"

Street Stunts Aid on "Three Cockeyed Sailors"

For the Seattle premiere of "Three Cockeyed Sailors" at the Liberty Theatre, Leroy V. Johnson and C. C. Chellew report breaking every paper in town with art and stories for days ahead. Radio coverage included announcements over KRSC and KXR and street ballys included professional clowns dressed as sailors working downtown area and hotel lobbies, in addition to girls in sailor suits distributing heralds. Entire staff was dressed in keeping and display cards were planted in naval training station and main waiting room of dock.

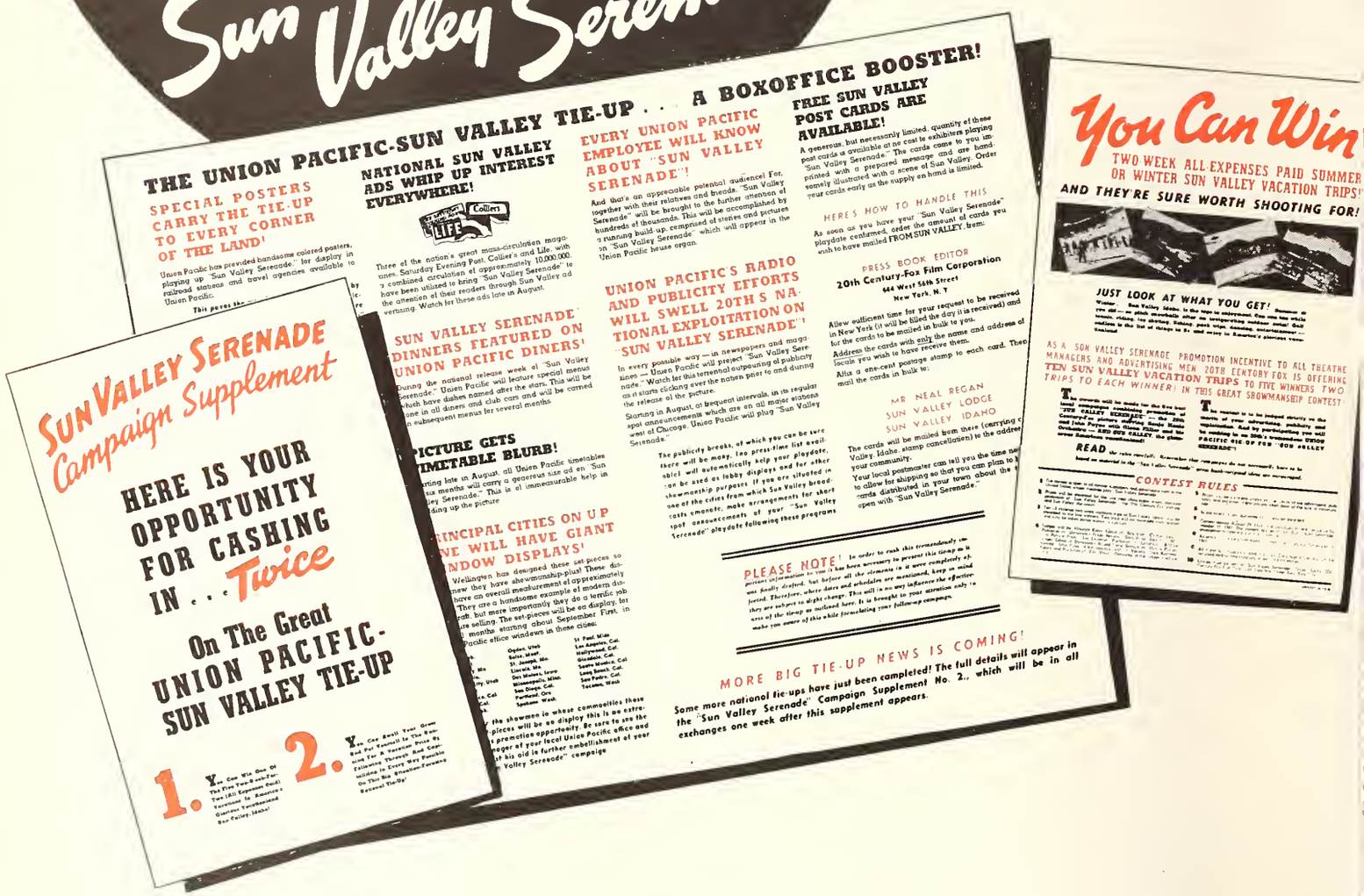
NEW FASHION COLOR NAMED FOR "SUNDOWN"

As a direct promotion by United Artists for Walter Wanger's "Sundown," the title has been established as a new color fashion in fall accessories. This will be featured in department stores and specialty shops throughout the country to coincide with the picture's release.

Publicity has already been started with feature stories in such publications as Women's Wear Daily *and other important fashion sheets.*

Showmen! Cash in

...TWO TREMENDOUS NATIONAL TIE-UPS AVAILABLE TO YOU ON Sun Valley Serenade



2. THE BIG RCA-VICTOR TIE-UP

7500 Victor and Bluebird record dealers co-operating!

Special giant displays . . . and 3-color window streamers!

300,000 jukebox program cards . . . and stickers!

Co-op ads in nation's key cities!

Special Glenn Miller album!

Countless other promotions!

20th CENTURY FOX

SEE THE "SUN VALLEY SERENADE" PRESSBOOK FOR DETAILS!

. . . ON 20TH'S GREAT SHOW-SELLING FOR A GREAT SHOWMANSHIP PICTURE!

1. THE GREAT UNION PACIFIC-SUN VALLEY TIE-UP!

- *National ads in Saturday Evening Post, Life, Collier's . . . reaching over 10,000,000 readers!*
- *Special displays in U. P. railroad stations and travel agencies in key cities!*
- *Thousands upon thousands of heralds distributed in all U. P. trains.*
- *Huge national mailings!*
- *Coast-to-coast radio and publicity breaks!*
- *Showmen's contest with Sun Valley trips as prizes!*
- *Countless other promotions!*

SEE THE SPECIAL "SUN VALLEY SERENADE" PRESSBOOK SUPPLEMENT!



And More!



As we go to press, word arrives of other great co-op ads, tie-ups, box-office boosters . . . now being consummated!

POLICY ANNOUNCEMENT

Inauguration of what the copy termed a "most unusual new summer policy" at the Bonham, Fairbury, Neb., was announced in a four-page folder, which according to Jimmie Redmond, proved a "sensation." In addition to newspaper attention, house-to-house distribution was undertaken to excellent results. Much was made of "comfort in dress," among other features offered, all of which are here set down, quoting from the folder.

"We will not endeavor to offer you any better pictures than have been offered our patrons the past few months, because every week we give our public the very best in entertainment from every major film company in the United States.

▽

"We invite our patrons to attend the theatre in cool and comfortable clothes. Why dress up to go to the movies, a place where comfort is being put first for its patrons? Slacks and playsuits are as common in the theatre today as at the picnic.

▽

"A theatre club, known as the Bonham Theatre Kiddie Club, has been organized for the summer and fall months to entertain all children between the ages of 3 and 13 years. The meetings of this club are held every Saturday morning at 9:45. At each of the meetings the children are given a small favor; contests and games are held on the stage. Children with talent are given an opportunity to demonstrate their ability. Safety is taught. The club is organized with officers and regulations the same as any other club. Parents should encourage their children to take part in this children's organization.

"A new special summer price for the young Miss and Mister between the ages of 12 and 16 years will start on July 2nd. Young folks in this age classification will be admitted to the theatre at a new low price of 20c for our Monday, Tuesday, Wednesday and Thursday attractions. For the youth who finds spending money hard to get, here is your opportunity to see two of the best theatre program changes at prices you can afford.

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"A personal call will be made on every family in our city by a Bonham Theatre representative to endeavor to find all ways and means to better please our public and give them what they want in theatre entertainment.

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"A Special reduced price guest ticket to the Majestic Theatre will be given to all patrons attending the Bonham Theatre on Fridays and Saturdays."

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"We invite you to be our guest on your birthday. If you have a birthday coming up on one of these hot summer days, celebrate it with us. We invite you to see a show free with the payment of the Federal defense tax.

To encourage patrons to come comfortably dressed, an introductory offer of low admission was offered to those clad in slacks, playsuits, house dresses, overalls. This was plugged further with a double-truck centered around the above policy copy with the co-op ads taken by men's and women's stores which pointed to "cool clothes for summer wear." The price reduction for the 12's to 16's proved an immediate box-office builder and parent reaction to the kid club proved highly encouraging.

Wheeler Patrons Are "Caught in the Draft"

Teaser for advance on "Caught in the Draft" at the Pace Theatre, in Gordon, Neb., as used by Manager Herschel A. Wheeler consisted of calling telephone subscribers. When party answered, cashier would say: "Hello, Mr. or Mrs. Black, you are caught in the draft, your number is 10. If your number is posted in the theatre boxoffice, it will entitle you to two passes to see Bob Hope and Dorothy Lamour in," etc.

"LET'S HEAR FROM YOU"

Local Kiddie Dance Revue Held at Theatre by Fulton

In conjunction with his regular feature attraction, Bob Fulton at the Paramount Theatre, in Waterloo, Ia., presented a kiddie dance recital on his stage recently, talent supplied by local dancing school. Advance ticket sale was handled by all mothers of the 150 children participating. Since this revue on previous years was always held at the school auditorium, Bob snared it away from there and advertised the tieup widely. Papers came through with generous stories and Fulton secured additional publicity since he was named new president of the Lions Club.

"LET'S HEAR FROM YOU"

Promotes Blooms for "Blossoms"

To usher in his date on "Blossoms in the Dust" at the Schine Paramount, in Glens Falls, N. Y., Round Tabler Bill Burke promoted roses which were given to the first 500 women attending opening matinee. Lucky number imprinted paper bags were used at local five and dime store, bag carrying cut of Garson and Pidgeon.

Aluminum Shows Aid Nation Drive

Judged by reports from all over the nation to this department, Round Tablers have done their part, and more, in collecting aluminum through a series of special matinees. Various devices were employed to advance the cause as is here noted in the outlines of what was done by theatremen in the different sectors.

In Wilmington, Ohio, for instance, Manager C. Arnold Skelly, long-experienced in community drives, was appointed chairman of the local and county collection. Working with his opposition, the Murphy, the New Lamax theatre manager, worked out a series of successful matinees. Publicity was in keeping and also carried over the wire services was a street stunt wherein those turning in aluminum pieces were allowed to take a "pot shot" at a Hitler effigy hung within a large cage which held the metal contributions. Stunt was covered by Universal newsreel which also made shots of Boy Scouts collecting from door to door.

Most popular spot in Belen, New Mex., on the local aluminum drive was the downtown "bull-pen" for collection greatly encouraged by the offer of Carmon Phillips of free admission to the theatre in exchange for articles of this metal. The articles so contributed proved to be more than half of the entire collection with Phillips' assist lending a number of page-one stories. Resultant buildup helped maintain a good day's receipts, Carmon reports.

Civic Organizations Cooperate

Also found important enough for page-one for three consecutive days was the matinee put on by "Kal" Kalberer at Switow's Indiana, Washington, Ind., the Round Tabler working closely with the county officials in charge. Packed houses were the result with crowds gathered out front to watch the unusual doings. The same reception is reported by Hiram M. Meeks who put on his show at the Malco Ritz, Russellville, Ark., in cooperation with the American Legion. Malco-man J. R. MacEachron, City Manager in Jackson, Tenn., worked directly with the Veterans of Foreign Wars for his show, the city giving permission for the Round Tabler to post signs on all sides of the square announcing the event. Here, too, newspaper publicity was generous. In New Haven, Lou Schaefer's Paramount theatre matinee was noted editorially in the local press which also carried lengthy stories on the event. That the aluminum matinee was not confined to the smaller situations is indicated in the cooperation of the New York Paramount where Bob Weitman tied in on the final day of Mayor La Guardia's drive by accepting pots, pans and other aluminum material as admission to "Caught in the Draft" for a three-hour afternoon period.

"LET'S HEAR FROM YOU"

Keene's "Night" Contest

In connection with "So Ends Our Night," Lionel Keene at the Kirkwood Theatre, in Atlanta, Ga., offered cash and guest tickets to those submitting best letters on how they would like their night to end. To attract youngsters to his "Junior G-Men" serial, Keene instructed kids to retain cards distributed at each chapter. If attending all 10 and presenting complete set of cards at boxoffice, free admissions were given.

PRE-TESTED "NEW SEASON" BOXOFFICE PROMOTIONS

AS in past years, campaigns are now in the making to bow in the month of September as the formal opening of the new season. Elaborate promotions are planned to coincide with the coming releases of new product, to signalize to the public the advent of "bigger 'n better" pictures. Scheduled for use in various sectors are adaptations of successful exploitations which have served well for previous season openings. For the information of theatremen seeking additional ways and means to sell these "happy tidings," outlines of representative campaigns, taken from the files, are here set down.

The Fall season of 1940 was marked with "Laff Weeks," "Fun Weeks" and "Happiness Weeks." The Famous Players Canadian managers did very well with special bookings of comedy features surrounded with light entertainment shorts, band acts, cartoons, etc. Nothing of a serious nature was included. Trick laff trailers, ads and posters were provided. Managers were encouraged to use comedy gags in their exploitations, make radio tieins and other hookups in keeping.

Laff Festivals Favored

Marlowe Conner put on a "Laff Week" with such didoes as a tank of "laughing gas" in the lobby for "sourpusses" who could not "crack a chuckle" during the week. The Warnerman distributed privilege cards allowing patrons to laugh as much as they pleased. Copy invited men to check pants, belts, and loosen ties, women to check corsets with the maid.

Bill Burke's "Week" led off with a laugh trailer with shots of coming attractions highlighted with a laugh record dubbed into the sound track. Bannered barrels on street corners concealed small victrolas playing laugh records. Radio was tied in with a prize contest on "why I think laughing is healthy." Water carnival was crashed with an offer of loving cup for the funniest bathing suit.

"Back-to-School" Ads Aid

Last year, Schine's "Cheerful Show Season" also incorporated a "Happiness" theme, with Mayors proclaiming the event and merchants tied in to put on "Happiness Sales" with co-op ads furnished by the circuit. Newspaper contests included a "My greatest happiness" angle, open to readers, and photo slant for long-married couples asked to give their "happiness" recipe. Via the papers, the Schiners offered prizes for plans to make happier cities. Voting contests were put on for the happiest mailman, policeman, fireman, etc.

"Kal" Kalberer gathered a lot of returns with a combination "Back to School"—"Back to the Movies" Greater Movie Season drive which had the added weight of merchant cooperation to put it over. Local paper made up cuts and slugs for campaign and co-op advertising and the Mayor's proclamation was featured.

The big merchant cooperation by Kalberer was a "New Movie Treasure Hunt," stores coming in with ads and window displays. Stills of stars in coming pictures were planted in the contest windows, stills mounted uniformly on cards carrying contest and theatre copy. Paper carried stories on the coming bookings and contest required that stills be coupled with pictures in which the stars would appear, plus mention of merchant's window in which each still was found. To make it easier for the judges, contestants were also asked to submit 50-word opinion on which of the new pictures they felt would be outstanding.

"Employees Weeks" Draw

Extended term passes were offered last year in the slogan contest put on by the Loew Poli New England division. Contest was tied in with the dailies in each situation, readers invited to submit slogan ideas plus 25-word statements on why they selected the slogans. Five best entries were awarded prizes among the 3,500 judged. Full-page layouts devoted to the new season product with by-line stories by J. R. Vogel, Oscar Doob and Harry Shaw planted by the managers in each situation to build greater interest.

In Cedar Rapids, Iowa, it was "Cheer Up and Fun Festival Week" that clicked for the Tri-States theatres. Organized by Hal Sheridan with the cooperation of the Chamber of Commerce, merchants bureau, and civic heads, the "Week" was widely plugged. Street parade was featured, bannered open cars carrying models representing each store. Marchers in costume displayed banners advertising the coming pictures.

Relatives, friends and other well-wishers of Earle Bailey's personnel added to the grosses on the Harris manager's "Employes Week," wherein each of the staff served as manager for one day. In exchange, each day, Bailey took over the duties of the employe. Each "manager" worked out his own campaigns with the daily ads announcing the day's headman and lobby carrying photo of the incumbent. Publicity was in keeping and special electric sign on front of the house plugged the event.

Local clubwomen were organized by M. E. Ferrara to sponsor individual dates on coming product. Each of the top socialites invited to serve was asked to honor one program, the picture and sponsor's name coupled in the advertising and publicity. The idea was fattened with sponsors' invited to give theatre party to four friends to "here" picture. Material about the pictures for club discussion was also made available.

Annual Baby Parade by Warner Bob Kessler is a yearly feature, with prizes given for three best in prettiest, funniest, fattest classes, prize twins and and prize floats. High school girls act as hostesses. Procession formed in back of theatre marches twice around theatre block, passing judges stand. Arrangements start a month ahead with instructions to mothers and initial advertising. Dairies leave contest heralds with all neighborhood deliveries, and stores show prizes. Board of Health examines all entrants at local station, and in addition to main prizes, Kessler also promotes samples of "baby" products for mothers, cartoon books for all youngsters, etc.

Chamber of Commerce Cooperates

Comprehensive Greater Season campaign in Minneapolis a few years back, in addition to the newspaper advertising, radio programs and general posting, had the Minnesota Amusement managers working individual zones of the city, selling coming attractions to plants, factories, stores, etc. Theatre parties, block tickets and other devices were used. Campaign was plugged at picnics, band concerts, boat races. Conventions were contacted and induced to include theatre parties on their programs.

Minneapolis Chamber of Commerce was promoted to circularize membership stressing value of the "Season," letters including all circuit theatres in the city and coming pictures, with members urged to see as many as possible. Papers plugged the event with page-one boxes and ads on classified page.

"Happy New Movie Year" Attracts

Standard Theatres of Oklahoma City went for a "Happy New Movie Year," executed by then circuit ad head, Pat Patchen. Newspaper promotion was featured with color pages headed by slogan carrying scene and star cuts in color. Cooperating merchants were listed below under a "Best Wishes" head. Trailers carried typical New Year music and sound effects, lobby and front decorations were in keeping. All incoming phone calls were answered with "Happy New Movie Year."

"Back-to-School Jamboree" was the title Louie Charninsky gave to his promotion some years back when the two winners of an essay contest on "Why I want to go back to school" were allowed to act as one-day

(Continued on following page)

ROSE DEVISES "HATE" CONTEST

For atmospheric buildup on his double horror show "Man-Made Monster" and "Horror Island," at Loew's Poli Globe, in Bridgeport, Harry Rose hooked one of the dailies to what he termed an "Unpopularity Contest," wherein on ballots carried in the paper, readers were invited to set down the names of someone they hated the most.

Since it was a gag with no prizes given, contestants' names were not required. To make it more important, Rose had a ballot box in the lobby to finish up the stunt which the paper gave a six-day run.

MORE ON "NEW SEASON"

(Continued from preceding page)

manager and assistant at the theatre. Platform of "thrones" for the winners were erected in the lobby wherein radio interviews with the temporary theatremen were broadcast. Special show was also offered with students parading to theatre where gifts were distributed.

The same slant also worked for Roy Hunt and Les Solberg, who hooked merchants to a series of special matinees to stimulate a "Back-to-School Merchandising Event." Morning shows for the youngsters were featured, the stores paying for the tickets distributed by the merchants to children applying in person. Local paper contributed full-page ad to announce the event.

Civic Heads Open Celebration

An All-Metropolitan Fall Festival for Loew's Theatres held some years ago also rates consideration. Running for six weeks, the theatres in New York, New Jersey and Westchester County obtained the cooperation of local civic heads to cut ribbons across lobbies to open the Festival. Parades headed by organizational bands and delegations of costumed marchers were held. Decorations included special street standards, electric garlands, burgees, and lobbies were treated with autumn leaf displays.

Up in Canada, Ernie Moule tied in leading merchants to a foyer fashion show plugged with a special five-page newspaper layout. Each page was roped with theatre streamer and included with co-op ads were photos and publicity on the coming attractions.

Harry Salisbury sold a "Fall Movie Jubilee" with a double-truck tied in with a scrambled-names contest. Entrants were asked to decipher star names in the ads and match these with names of coming attractions.

The "Color Week" put on by Billings Booth for one of the earlier technicolor attractions is also suggested, the Round Tabler tying the merchants on his block to a series of Color Sales, stressing the new styles. This led to windows and ads plugging the theme, the street also bannered with colorful lights and decorations.

Star Identification Contest

Unique identification contest by Charlie Schlaifer, planted in one of the dailies, featured cuts of stars when they were very young, with cash and ticket prizes awarded to those who could match the early photos to the stars' coming pictures during the new season.

Pet parade and contest used long time back by Guy Martin also has possibilities, local paper tied in to put it over. Any pet, bird or beast, was eligible, the prizes going for the prettiest, funniest, largest, smallest, most unique, etc. An idea of the entries is noted in the various pets which included dogs, cats, rats, chickens, alligators, lambs and geese.

The various "Manager's Weeks" promotions are also to be noted, an outstanding example noted among M&P theatremen who waged their drives with the aid of the personnel. In many instances, the staff was divided into teams, each with captain responsible to the assistant manager for tickets sold directly by each group. Prizes offered were of sufficient appeal to encourage these efforts, the employees also stressing the coming attractions to build further boxoffice interest.

"Get-Acquainted Week" was a contribution offered by Ben Katz to give manager and staff a better opportunity to become acquainted with patrons, old and new. For this purpose, Katz recommended that desk be moved out to the lobby where manager or assistant would be on hand to greet patrons as they entered. Background of trailers, windows, and ad mention could carry the idea further as might guest tickets mailed to new families in the neighborhood.

Impersonation contests directed at stars set in coming pictures are also favored. This has been put on via the "Hollywood Premiere" idea with entrants coming to the theatre dressed as the stars and so announced via loud speaker or broadcast. Impersonators are brought up on the stage where applause decides the winners. The resemblance contest is another reliable and put on usually with merchant and newspaper cooperation. Prizes are for those selected for best matching to stars in coming attractions. Photos are to be promoted by tiein with photographer and contestants represent the cooperating stores. Winners can be selected by final judging at the theatre or by patron voting.

Hollywood Premiere Clicks

Both angles, described above, were combined by Larry Stein years ago, with a huge board of photos of 20 stars placed in lobby. Next to each was an eight by ten space with question mark, intended for winner doubling for or imitating that star. Entries were solicited from music and dramatic schools, each photographed free of charge as result of tiein.

The climax came at the "premiere" with contestants brought to the theatre in promoted cars, led by sound truck covering the main streets. On arrival after the parade, the entrants were introduced, each responding in keeping with the character impersonated. The stage judging followed, with the "stars" singing, dancing, or reciting, with prizes promoted from the stores, credited in lobby and in special program.

"LET'S HEAR FROM YOU"

Peffley Ties His Show To China Relief Fund

Extra publicity was accorded Richard Peffley's "In The Navy" date at the Kentucky-State, in Danville, Ky., through a pitch penny lobby gag, whereby guest tickets went to those successfully pitching coins in saucer floating in bucket of water. Those coins which did not land were collected during run of gag and donated to local China Relief Fund, and tied directly to "China Fights Back," second film. The Mayor and Relief Committee gave permission for use of their names in ads as highly recommending both pictures and urging all to attend the show.

Contests Aid Feldman on "Underground", "Breakfast"

To usher in his double bill of "Underground" and "Kisses for Breakfast" at the Schine Paramount, in Syracuse, Dick Feldman featured newspaper contests, one of which offered guest tickets to those submitting best suggestions on "How would you send messages to others if you were a member of Underground" and the other on "What would you do to get kisses for breakfast." All four radio stations gave spot announcements gratis on the show and WSYR followed their noon newscast with an interesting talk about espionage and fifth column activities during which "Underground" was liberally stressed.

Attractive 40x80 with Sevareid's photo, the CBS announcer who gave invaluable assistance in the making of the picture, was placed on curb in front of theatre with timely clippings from papers regarding espionage, etc. and editor of the Post-Standard was invited to a special show which brought editorial mention following day.

"LET'S HEAR FROM YOU"

Photo Contest Held By Peters on "Ziegfeld"

Tying in with a photographic supply and art store, George Peters, manager of Loew's Theatre, Reading, Pa., promoted a contest for the best specially posed "Ziegfeld Girl" pictures, or the best candid shot snapped from the screen. The winning pictures made for an elaborate display on the walls of the theatre's balcony. The camera store, apart from carrying elaborate window and counter displays on the picture, donated the three big prizes with the theatre giving guest tickets for the honorable mentions. In addition, he tied in with a department store for a "Name the Ziegfeld Girl Contest," awarding prizes for those who could accurately name the largest number of former Ziegfeld beauties.

For "Billy the Kid," Peters tied in with a department store, getting picture announcements on more than 30,000 store bulletins carrying the store's merchandise news. The store paid all costs of preparation, printing and distribution and also for nine pairs of tickets given store patrons who found their names hidden among the print on the circulars. Peters also printed up himself a trick circular, the typed letters outlining Robert Taylor's head and shoulders. The type concealed names of various cities and towns which offered "rewards" for the capture of "Billy the Kid."

"LET'S HEAR FROM YOU"

"Blood and Sand" Trophy Given By Reisinger at Local Rodeo

With local Schrine holding a rodeo in Evansville, Ind., Bill Reisinger at Loew's Theatre tied in by securing nightly plugs over the public address system and presenting a "Blood and Sand" trophy to the winner of the "bull-dogging" contest. Stunt broke dailies, all of which gave generous plugs to the picture at the theatre.

Also recently started by Bill is what he terms his "Swing Band Contest." Running for five consecutive weeks, amateurs are eligible and well-known maestro from local night club acts as master of ceremonies and one of the judges. Three bands have been selected to play, regular eliminations held and newspapers have come through.

Draftees Driven To "Draft" Date

The hotel postcard mailing idea was switched to an army appeal by Harold H. Thomas for "Caught in the Draft" at the Malco-Fulton, in Fulton, Ky., the circuit city manager working it with penny postcards carrying messages about the picture written by members of the house staff. The cards were then forwarded to Camp Bowie in Brownwood, Texas, where a friend of the theatreman saw to it that they were mailed from the army postoffice. All cards were signed "Harry" and, according to the reaction of locals receiving the cards, the stunt attracted a lot of attention to the date.

Other army slants employed by the Malco-man had the American Legion post collecting books, magazines and periodicals during the run, which were later turned over to the Legion for distribution to the army forces, and duly commented upon in the papers. Mothers of local boys in training received personal letters from the theatreman to which guest tickets were attached. Exploitation in this direction was further explored when Thomas contacted all local boys who were drafted, selling them on the value of seeing the picture to guide them at camp. A gag stunt took the form of a weight guessing contest, a barrel of potatoes placed in front of the theatre week ahead and guest tickets given to those who came nearest exact weight of the barrel.

Atmospheric Window Promoted

One of the cleverest and most attractive windows obtained recently by the Malco-man featured decoration in water color. Center was occupied with large tent, opening flap turned back to reveal army rifles, service accessories and posters on the picture. Water color backgrounds showed rows of army tents and a drawing of a hard-boiled army sergeant issuing order via balloon copy, which, of course, had to do with the picture.

Outstander in the newspaper tieins made by "Kal" Kalberer for the date at Switow's Indiana, in Washington, Ind., was a tiein with the popular "Private Buck" syndicated cartoon feature. "Kal" arranged for a display ad on the date immediately below to take advantage of the high readerinterest in the cartoon.

"LET'S HEAR FROM YOU"

Parade to Theatre Held By Matthews for "Privates"

A novelty herald in booklet form, depicting the various stages of the gangster burlesque coming to life and humorously so, was distributed in packages and store counters by Haddon Matthews, manager of Warners' 69th Street Theatre, Philadelphia, for "Tall, Dark and Handsome."

A huge parade to the theatre was promoted for "Buck Privates," and for a lobby display, Matthews used two private tents with the stars peeping from the canvas opening. In connection with "Nice Girl," he promoted a silver set from a merchant which he displayed in the lobby along with a scroll which patrons signed. The scroll was addressed to a newlywed in the neighborhood with a congratulatory note from "Patrons of the 69th Street Theatre."

BIG CAMPAIGN MARKS TWENTIETH BIRTHDAY

Anniversary of RKO Fordham Signalized with Elaborate Promotion; Civic Heads Aid

The twentieth birthday of a theatre is distinctly an out-of-the ordinary event which was duly recognized in the celebration of that anniversary at the RKO Fordham, New York, in Sol Schwartz' district and reported here by Harry Mandel, circuit ad head.

For three weeks ahead of the Anniversary Week, little was left undone to bring the jollification to the attention of the public. Trailers and stage announcements inaugurated the advance. Then, a week ahead, patrons were given pieces of string and asked to watch for the screen notice having to do with it. The copy advised the folks to "tie the string around your finger so you'll remember," etc.

Torchlight Parade Featured

Outside coverage was comprehensive. Ballyhoo sound trucks, net banners across the main business street of the sector, shields on telephone poles and torch-light parade on opening night of the Week were among the outstanders. The parade included many bands, companies of uniformed cadets, bannered new model cars carrying celebrities, bannered delivery trucks contributed for the occasion by leading commercial firms.

Newspaper cooperation was generous. In addition, publicity was gathered with a broadside of telegram messages distributed house to house, copy plugging the event and listing the activities of the Week. Similar handling was given a special two-color theatre newsette. Surrounding stores allowed imprinting of delivery bags and at the theatre the staff wore badges selling the Big Party. The theatre front was entirely decorated with garlands and lighting. In the lobby, quick attention was directed to the Week via a five-foot birthday cake contributed by leading restaurant.

A special 26-page souvenir program was published with enough outside advertising to more than pay the costs. The program was given significance by a page of star signatures, reproductions of congratulatory letters from civic heads, stories of the theatre's background.

Celebrating Merchants Cooperate

Leading stores celebrating their twentieth anniversaries also cooperated and for added publicity, it was arranged that guests of honor at the opening would include a couple who were patrons of the theatre during its lifetime and were invited to cut the ribbon around the boxoffice to officially open the proceedings. The boxoffice was completely wrapped in cellophane tied with a big red bow. All of this and more was brought to the attention of all businessmen in the area by a letter from the local Merchants Association, which urged cooperation. Stores responded with elaborate decorations, and each displayed Anniversary window strips before and during celebration.

PATRONS TRY SKILL ON BUCKING BRONCO

Much levity was engaged in through ingenious stunt arranged by Orville Rennie at the Fort, in Rock Island, Ill., theatreman planting a mechanical bucking horse in his lobby during engagement of "Billy the Kid." Guest tickets were awarded those who could ride the "critter" for a designated time.

Added attractions were many. These included souvenirs to women patrons and on opening night an address by the borough president over the house p. a. system Visiting screen and radio stars were introduced and members of the New York Giants were also on hand. During the week balloons with guest tickets were released, kiddie cartoon show put on for the youngsters, personal appearance of stage and radio stars arranged. Also featured was the cutting of the birthday cake on stage and distributed among the audience to the group singing of "happy birthday."

"Lucky" keys to a treasure chest in the lobby were given out in advance with hundreds on hand trying their fortune for the "treasure" of folding money. Two stage contests aroused further enthusiasm. One was a jitterbug competition, and on final day a bathing beauty contest. In both instances, audience applause decided the winners. As an extra contribution to the publicity, the theatremen also offered free admission during the week to those whose birthday came during the celebration.

"LET'S HEAR FROM YOU"

Taylor Holds Screening For FBI Officials

Capitalizing on the fact that Buffalo and the Niagara Frontier is one of the most important areas engaged in national defense production, publicity director Charles Taylor of the Buffalo Theatre, Buffalo, N. Y., executed a thorough press, civic, radio and direct mail campaign for RKO-Radio's March of Time, "Men of the F. B. I.—1941."

First item on the campaign agenda was a preview screening for John Madigan, special agent in charge, of the Buffalo F. B. I. field office and staff. Also present were representatives of the Evening News; local police and radio station officials; representatives from the larger factories engaged in national defense production, and executives of the Senior and Junior Chamber of Commerce. The former cooperated by compiling a list of factories to contact, and the latter sponsored a Civilian Identification Week which included a fingerprint display and a 40x60 poster in the theatre lobby. Five local stations plugged the March of Time subject on radio broadcasts, newspapers ran stories and art regarding the screening.

EXPLOITATION BRIEFS FROM A-FIELD

Reported as being highly successful was the cooking school sessions held on stage of the Haines Theatre, in Waterville, Maine, by J. K. O'Donnell. Numerous prizes were promoted by the theatreman with a grand prize of an electric range also awarded. Newspapers came through with stories and art during sessions.

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Advance street ballyhoo for "The Reluctant Dragon" at the 20th Century Theatre, in Buffalo, as arranged by Ralph T. Kemper, consisted of horse and rider on principal city streets appropriately costumed and bannered to represent Sir Giles hunting the Dragon. Children's coloring contest was planted, numerous window displays landed and a word-building contest for cash prizes plugged over WKBW.

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Tying in with local laundry, Leslie V. Campbell at the Strand, in Trail, B. C., imprinted shirt stuffers with "Ziegfeld Girl" copy. In addition, boards carried cut of Judy Garland and banner line across top reading: "You'll want to be dressed up to see this little lady."

▽

A man parading the streets with a large, colorful umbrella—with copy on it reading: "Rain or shine, I am going to see 'They Met in Bombay,'" was arranged by Robert S. Taylor, Harris Dubois, DuBois, Pa., as part of his campaign for the film.

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Effective lobby setpiece set against a black velvet drop was constructed for "Ziegfeld Girl" by Stan Lambert of the Venetian, in Racine, Wis. Measuring some 40 feet long by 25 high, display was hung on wall with cutout beaverboard block title letters measuring four feet. Cutout figures of the feminine stars, including two Barclay girls, were set before it on a platform. Figure of a girl sat on the letter "Z" and another on the last letter, "L." Two color spot wheels played overall.

▽

A radio contest asking listeners "What do you see in 'A Woman's Face'?" was one of the highlights of the campaign for the film put over by Dave Murphy, State, Altoona, Pa. He also had a cowboy in a black outfit striding about the streets as a ballyhoo for "Billy the Kid."

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Photos made by a roving street photographer were posted in the lobby of the State, Rhinelander, Wis., as a feature of the "They Met in Bombay" campaign put over by Sam Miller. Those persons identifying themselves received guest tickets.

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For lobby display on "Knute Rockne" at the Capitol, in Chicago, R. T. Barry, from his personal collection, made up a display of old newspaper clippings of Rockne's last great championship team. A picture of each player on that team was displayed as well as stories and exploits of other Rockne teams. From the father of Tim Moynihan, who is a resident, Barry secured a football used in the Notre Dame-Army Game in 1927, this good for display and attention.



JOSEPH G., Jr., on July 22nd to Mr. and Mrs. Joseph Samartano. Dad manages the Loew Poli Palace, in Meriden, Conn.

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MAURICE DRUKER
formerly of Loew's State, in Cleveland, has been transferred to the Loew house in Memphis, succeeding CECIL VOGEL, who goes to the Stillman, in Cleveland, following TED TESCHNER'S transfer to the Poli circuit in New England.

▽

FRED WHITE
former house manager of the Tower Theatre, in Oklahoma City, Okla., is now managing the Folly, downtown subsequent-run house.

Birthday Greetings

Herman M. Addison, Jr.
Thomas J. Albert
Douglas F. Avey
Norman H. Bailey
W. F. ("Bud") Borns
Jack Bright
John F. Burhorn
Wallace J. Butler
Paul H. Butterfield
Jack Campbell
Waldo Chandler
Herman Claymon
Steve Cokins
Albert Colagiovanni
Morton Cole
Jack R. Davis
D. M. Dillenbeck
James W. Dooley
Hudson Edwards
Arthur Egberts
Harold E. Elley
M. A. Ellsworth
Benjamin W. Feldman
John N. Fendley
John T. Floore
Jack Forster
Joseph Forster
Harold Friary
Samuel Goldman
Ralph N. Goodall
William Goodman
Vaughn L. Harmon
W. F. Harris
J. W. Hill
Harry Hirsh
Walter E. Jancke
George L. Jonas
Forrest Justus
David Kaplan
Kenneth K. King
Leonard A. Klafta
Harry D. Kriegsman
Glenn C. Lazar
Lester Lockwood
Emerson Long
Marville C. McAlexander
J. J. McCarthy
John J. Madden
Harry Margolesky
Richard Miller
Felton G. Mills
Richard M. Mills
Edward E. O'Donnell
Peter Panagos
Ken Prickett
Les Pugsley
Howard Ralston
Arthur L. Reuter
J. H. Ross
Nat Rothstein
Andy M. Samuels
Dick Scaglione
David Schaefer
Francis Schlax
Martin J. Shearn
Conrad Shumway
David Sidman
Leon B. Sternberger
Howard Sweet
Kenneth Taylor
David A. Titleman
William J. Tubbert
Byron W. Voorheis
Abe Wasserman
Herman Weinberg
Nathan Wise

C. G. Keeney, manager of the Park, Reading, Pa., had a candle burning for more than two days in a downtown store window with prizes for those guessing how long it would burn in advance of "The Flame of New Orleans." The story of the wedding gown in the picture made for a radio dramatization, listeners invited to send in thrilling reports of their honeymoons for later broadcasts. Telegrams from film personalities at the picture's premiere in New Orleans were conspicuously featured in all advertising and displays.

▽

Simulated cell was planted in the lobby of the Colonial, in Philadelphia by Stanley Benford for his date on "Man Made Monster," walls of which carried picture copy. Inside was an electric chair on which was seated a "home made" monster with buzzer arrangement which was used during peak hours, lights flashed on and off in addition. For street bally, robot with back banner performed in downtown districts.

▽

"Wanted" heralds were distributed by Jimmy Redmond ahead of "Love Crazy" at the Bonham, in Fairbury, Neb., with copy directly under the "Wanted" word reading: "5,863 Fairbury people to see Myrna Loy and William Powell in," etc. This was followed by offer of the management to present tickets to the next attraction to those who could honestly say they did not laugh during the show.

▽

Announcing a sale, but saying nothing in the ad about departments where sale items could be found, a large Kokomo, Ind., department store cooperated with Sam Neall, Sipe, in his "Big Store" campaign by having a man dressed as Harpo Marx as the source of sale information in the store. If the item were to be found on the first floor, "Harpo" blew a horn once; if on the second floor, twice, etc. The gag drew a great deal of word-of-mouth comment and laughs.

▽

A Robert Taylor trophy went to the winner of a pistol shoot, open to police and private citizens, which was staged as part of the "Billy the Kid" campaign put over by Perry Hoeffler, Great States, Quincy, Ill.

▽

Using photos of local soldiers in his lobby to find the most handsome one, and placing a five-carat stone in a jewelry store with guest tickets awarded to those guessing nearest the correct weight, were two of the angles used in the "They Met in Bombay" campaign executed by Dale Loomis, Roxy, Peru, Ind.

▽

With local merchants holding their annual Dollar Day during Albert Davis' date of "Pot O'Gold" at the Englert Theatre, in Iowa City, Ia., the theatreman agreed to tiein on the Day, with stores agreeing to feature "Pot O' Gold" in money savings values as their slogan for the special event. Co-op ads all carried the line as did storewide displays, etc. To give the tiein impetus, local Merchants Bureau addressed a letter to each store calling attention to the stunt, theatre featuring a trailer in addition.

OBITUARIES

Moe Streimer, 59, Dies in New York

Moe Streimer, 59, United Artists' special home office representative, died Thursday morning, July 31st, after a long illness.

Moe Streimer joined United Artists at the company's inception in 1919 as manager of the New York exchange. He held that position until 1936, when he was appointed special home office representative for the New York territory.

Funeral services were held on Friday August 1st, at Riverside Memorial Chapel. Rabbi Bernard Birstein officiated. Burial was at the Mt. Hebron Cemetary, Flushing L. I. Over 400 attended the services, including the entire personnel of the company's exchange in New York.

Mr. Streimer is survived by his wife, a son and daughter, two brothers and seven sisters.

Eugene Clifford, Former Publicity Man, Dies

Eugene Clifford, 53, former film press agent, scenario editor and newspaperman died at Florida, N. Y., near Goshen, on Friday, August 1st.

For a number of years Mr. Clifford had been a financial writer for the New York *Times*. At one time was a scenario writer for Gaumont-British in London and occupied numerous publicity posts in this country. In 1921 he became eastern representative for Trimble Productions, Inc., and in 1924 was in Hollywood writing for First National and Fox. He was also connected with M. A. Schlesinger and General Talking Pictures.

Two brothers, George and Edwin S. Clifford, survive.

Major Adolfo Caruso

Military services were held in San Antonio, July 30th, for Major Adolfo Caruso, former New York theatre manager, who died in that city Monday, July 28th. Major Caruso was manager of the Forest Hills, N. Y., and other Long Island theatres of the Skouras circuit up to last fall when he was granted a leave of absence because of ill health.

William Rovner

William Rovner, 37, exhibitor in the Camden, N. J. territory, died at his home Monday, August 4th, of a heart attack. He operated the Laurel in Laurel Springs and the Berlin in Berlin, N. J. His family are all associated in theatre business in Camden. He is survived by his wife and son.

William F. Molitor

William F. Molitor, 70, retired theatre manager who had lived in Los Angeles for 15 years, was found dead at his home in that city Tuesday, July 29th. Mr. Molitor was with Arthur Hammerstein and managed such plays as "Peg O' My Heart," "Friendly Enemies," and others. He is survived by a sister.

Film Automatic Auctioned

According to an order by United States District Court in New Jersey all tangible property of Film Automatic Corp., Bloomfield, was offered for auction on Thursday. The property included projection machines, parts for approximately 60 machines, not including motors and cabinets, and other equipment.

FCC Newspaper Hearings Postponed to Sept. 17th

Investigation of newspaper ownership of broadcasting stations by the FCC was in abeyance this week as the legal staff prepared court actions to force the appearance of four witnesses, two of whom last week ignored a commission subpoena.

As a result of the failure of James G. Stahlman, publisher of the Nashville *Banner*, and Edwin S. Friendly, business manager of the N. Y. *Sun*, to respond Friday, the commission went to federal district court for an order compelling the former to testify. Judge James W. Morris ordered Mr. Stahlman to show cause August 11th why he should not be required to appear. Meanwhile the hearings were recessed until September 17 when, it was indicated, they would be pushed through to a conclusion.

Last week's hearings were devoted to testimony on the operation of newspaper-owned stations and the relations between press and radio.

Friday, the commission was told by Paul W. White of CBS, that initial friction between the two agencies has been ironed out and today the U. S. is the best informed country in the world as a result of newspaper-radio cooperation in the dissemination of news. Lloyd Stratton, assistant general manager of the Associated Press, and Joseph V. Connolly of International News Service also testified that there is no restriction on the news available for broadcasting.

Activity by the American Newspaper Publishers Association, which once banned giving news to radio stations, were described by commission counsel, with some testimony by James W. Barrett, editor of the Press-Radio Bureau set up by the publishers' association in 1933-34, which, from the three major press associations supplied news to radio stations for $12.50 a month.

Chicago Censor Appointed

Sergeant Joseph F. Healy has succeeded Lieutenant Harry Costello as head of the Chicago Crime Prevention Bureau, under whose jurisdiction falls the censorship of motion pictures. Sergeant Healy has been Lieutenant Costello's assistant for several years and was considered the logical man for the appointment.

The Ohio censors reviewed a total of 562 reels in June from which 34 eliminations were ordered, and four reels rejected. This compares with 451 reels reviewed and 24 eliminations ordered in May. The figures for June, 1940, were 406 reels and 20 eliminations.

Globe Dormant

Information supplied by James Roosevelt's Hollywood office with respect to a report of his film interests published in the July 26th issue is to the effect that his Globe Productions, mentioned in the item as defunct, is in fact merely inactive at this time, and that his vice-presidency of Gaspascolor, Inc., dates from formation of the company a year ago.

Mohawk Releases Set

Negotiations have been completed by Jack Berson of Mohawk Film Corporation for the distribution of a second group of pictures of eighteen subjects with the Allied Film Exchange in Detroit. A group of sixteen features will also be distributed by the Bay State Film Company of Boston for Mohawk.

Gomperts Joins Fox

George Gomperts joined the Philadelphia exchange of 20th Century-Fox to handle exploitation.

IN COURTS

Fox Denies Davis Charges

William Fox denied in Federal district court in Philadelphia, Friday, August 1st, that $27,500 in loans which he testified he made to former Judge J. Warren Davis were to influence the court's decisions or for any improper or corrupt purpose.

Mr. Fox, who has pleaded guilty to a charge of conspiring with Judge Davis and Morgan S. Kaufman, attorney, to obstruct justice and defraud the government, made his denial under cross-examination by William A. Gray, counsel for Mr. Davis.

In earlier testimony Mr. Fox asserted that in 1936, through Mr. Kaufman, he extended a loan of $15,000 to Judge Davis, and later in the year made a direct loan of $12,500 to the jurist, both at a time when Fox bankruptcy matters were before the circuit court.

When Mr. Gray questioned Mr. Fox's ability to name the exact place where, in 1936, the witness said he handed Judge Davis the $12,500, Mr. Fox replied that it taken to a mid-city street, corner, he could not only identify it, but also the corridor into which he and Judge Davis allegedly withdrew for the exchange of the money.

On Monday, Belle Fox, daughter of Mr. Fox, testified that she gave her father $27,500 in cash during the Fox bankruptcy proceedings.

The government contends that Mr. Fox lent that amount to the elderly jurist without security while the bankruptcy cases were before the appellate court.

Miss Fox said during her testimony that she didn't know what her father wanted the money for, but admitted that part of it was in thousand dollar bills. The prosecution says some of these bills were traced to the judge's daughter, Mrs. Mary Davis Firestone.

Judge Rules on Plagiarism Suits

Guilt of every participant in a copyright infringement—including exhbitors—was once again shown forcibly by a New York federal court decision Tuesday, July 29th, in the suit brought by Nellie Harris, widow of Frank Harris, writer, against Gilbert Miller, Norman Marshall, and Heron Productions, Inc., producers of the play, "Oscar Wilde," and against Leslie and Sewell Stokes, playrights. Federal Judge Vincent Leibell ruled that regardless of innocence of plagiarism, participants must account not only for individual profits, but also profits made by others in the disputed production. The court had already held the production mentioned an infringement upon Mr. Harris' biography, "Oscar Wilde, his Life and Confessions."

Protection of exhibitors by producer-distributors is not written into a film contract; it is "implied," a copyright lawyer said in New York last Wednesday. The valid assumption in an exhibition contract is that the seller owns the property he is selling.

Flynn Petition Filed

Errol Flynn, Warner star, has filed a petition in the United States district court in Los Angeles requesting dismissal of his $2,000,000 action, without prejudice, against Harcourt Brace and Company and Constancia de la More, et alius, Mr. Flynn had charged he had been libeled in a book written by the latter and published by Harcourt Brace.

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the great national medium for showmen

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BUSINESS OPPORTUNITY

INTERNATIONAL SITUATION CREATES TREmendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase state franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. BOX 1426-A, MOTION PICTURE HERALD.

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THEATRE PROGRAMS, HERALD GIVEAWAYS and other show printing, at special rate. Supply copy and layout for estimate. BOX 1427-A, MOTION PICTURE HERALD.

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FOR SALE — COMPLETE EQUIPMENT AND chairs from 700 seat theatre. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

FOR SALE—THEATRE EQUIPMENT IN OPERAtion, Star, North Carolina, good condition. MAY ALICE FREEMAN, Etber, N. C.

WANT TO BUY GENERATORS. WRITE 2306 Buena Vista, Bakersfield, California.

BUSINESS BOOSTERS

BRAND NEW THEATRE PREMIUM IDEA SOON available to theatres. Men in key film centers wanted to act as local distributors on commission basis. Only those qualified with theatre and film experience and financially able need apply. Give complete background and reference in first leter to arrange interview. Box 1416-A, MOTION PICTURE HERALD.

HAVE EXCELLENT MOVIE-DIARY, ONLY ONE of its kind containing photos and biograpbies of stars, can be used in conjunction with birthdays of stars. Will consider reliable agents. BOX 1417-A, MOTION PICTURE HERALD.

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is clotb bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, N. Y.

PRODUCT DIGEST

Advance information for buyers and bookers on both 1940-41, and new season product.

Synopsis.

Cast.

Background facts and special data of exploitation value.

(Release dates are subject to change.)

ALMOST AN ANGEL (Universal)

Romance and Music

Produced by Joe Pasternak. Directed by Henry Koster.

SYNOPSIS

Multi-Millionaire Jonathan Reynolds (Charles Laughton) is dying when Jonathan, Jr. (Robert Cummings) arrives at his father's bedside. With death only minutes away, Jonathan Sr.'s last request is that he meet Gloria Pennington (Margaret Tallichet) socialite to whom Junior is engaged. Dr. Harvey (Richard Carle), family physician, advises Jonathan, Jr., to bring Gloria immediately. Junior goes to her hotel but Gloria is out shopping. In desperation, Junior asks Anne Terry (Deanna Durbin) attractive hatcheck girl, to pose as his fiancee in the emergency.

Anne agrees reluctantly. When Reynolds, Sr., meets her he approves of her completely. The Bishop (Guy Kibbee), a friend of the family, is there and Anne is forced to take part in a discussion of plans for the wedding of Junior and "Gloria." Anne remains while Reynolds, Sr., begins his slow recovery, stimulated by his growing attachment to Anne. Meanwhile Gloria and her mother arrive.

The butler (Charles Coleman) accidentally discloses to Reynolds, Sr., that Anne is not really his son's fiancee. The old man is heartbroken, but decides to do nothing until after a dinner party at which Gloria and her mother are to be introduced to him as "friends" of Junior. After meeting Gloria, Reynolds, Sr., knows that Anne is the superior girl in every way. He decides that if he can not have Anne for a daughter-in-law, he can at least help her with her musical career.

Reynolds, Sr., takes Anne out one night to introduce her to his friends in the musical world. They make a round of the night clubs, are photographed dancing together and arrive home early in the morning. Next day the newspapers break big stories about the Reynolds' family "scandal" involving Junior's two "fiancees," and Anne's "date" with his father. Gloria and her mother leave forever as Junior proclaims his love for Anne.

CAST

Anne Terry.....Deanna Durbin
Jonathan Reynolds.....Charles Laughton
Jonathan Reynolds, Jr.....Robert Cummings
Gloria Pennington.....Margaret Tallichet
Dr. Harvey.....Richard Carle
Butler.....Charles Coleman
The Bishop.....Guy Kibbee

SPECIAL REMARKS

Deanna Durbin sings "The Lord's Prayer," "Clavelitos," "Going Home," "Viene La Conga" and "Waltz from the Sleeping Beauty Ballet," by Tchaikowsky.

Release date, September 26, 1941

Complete Index to PRODUCT DIGEST SECTION On Pages 214-215-216

NAVY BLUES (Warner Brothers)

Comedy

Executive producer, Hal B. Wallis. Associate producers, Jerry Wald and Jack Saper. Directed by Lloyd Bacon.

SYNOPSIS

Cake O'Hara (Jack Oakie) and Powerhouse Bolton (Jack Haley) are slap-happy gobs attached to the battleship Montana, approaching Honolulu. Margie Jordan (Ann Sheridan) and Lillibelle Bolton (Martha Raye) sing and dance in a Honolulu night club. Lillibelle would like to get her hands on Powerhouse, who married her in San Diego and then, to be free of her, had her tossed into jail as an international spy.

Ashore in Honolulu, the boys run into Margie and Lilli. To escape destruction at the hands of Lilli, Powerhouse once more has her arrested as a Mata Hari. The boys next meet Homer Matthews (Herbert Anderson), the Navy's best gunner. When Homer reveals he has been transferred to the Montana, the boys hurry to bet on the results of the coming gunnery practice. They pawn the ship's trophies for money to cover their bets.

The boys get a shock when Homer later tells them that he's leaving the service. They appeal to the girls to help them but are brushed off. When the trophies are missed, Cake and Powerhouse are suspected. There is a chase that leads through a fashionable Luau, where Margie is dancing. Once more they appeal to the girls. Margie tries to influence Homer. Then Lilli tries her luck with Homer, berating him for breaking Margie's heart.

Homer is swayed first one way and the other. When the Montana steams out for gunnery practice, Homer is on the ship. He is still uncertain whether Margie is in love with him but all doubts are dispelled when she appears overhead in a low-flying plane and yells "Homer, I love you." The Montana wins the gunnery practice.

CAST

Margie Jordan.....Ann Sheridan
Cake O'Hara.....Jack Oakie
Lillibelle.....Martha Raye
Powerhouse.....Jack Haley
Homer Matthews.....Herbert Anderson
"Buttons" Johnson.....Jack Carson
Tubby.....Jackie Gleason
"Rocky" Anderson.....Richard Lane
Mac.....William T. Orr
Jersey.....John Ridgely

WHISTLING IN THE DARK (Metro-Goldwyn-Mayer)

Melodrama

Produced by George Haight. Directed by S. Sylvan Simon. Based upon the play by Laurence Gross and Edward Childs Carpenter.

SYNOPSIS

Wally Benton (Red Skelton) is beloved by millions of radio fans. In his series known as "The Fox" he skillfully concocts and unravels crimes. He is engaged to his partner in the act, Carol (Ann Rutherford), but for business reasons has to court Fran (Virginia Grey) daughter of his sponsor.

Joseph Jones (Conrad Veidt) heads a mysterious "Silver Haven" cult, in which he and his unscrupulous associates victimize rich and gullible old ladies. One of the latter has died, leaving the cult a million dollars, but only after a nephew has had the use of the income from the bequest for life. Jones and his henchman consider ways and means of getting rid of the nephew and hit on the idea of having "The Fox" concoct a fool-proof method of killing the nephew.

Pretending to be rival sponsors, the schemers lure Benton to the "haven," and, not being sure which girl is his fiancee, also kidnap both girls. They tell him the nephew is to fly to New York the next day to claim his legacy—and it's up to Benton to think up the "perfect murder." Benton proposes that a tube of tooth paste be "doped" with cyanide, and put into the nephew's luggage. Benton switches the poison for a dummy package of sugar.

Then Benton learns that Thomas (Don Douglas), who is to plant the tooth paste, had lost the tube (containing the sugar) and has obtained more poison from the crooked druggist. Frantic, Benton attaches the wires of the telephone the thugs cut off when the three were imprisoned to a radio in the room and broadcasts for help. The police pick up the information and start for the hideout. Jones in New York also hears the broadcast, and with his henchmen also rush for the hideaway to kill the three witnesses. The battle is already waging by the time the police arrive. The intended victim is saved, and Benton and Carol are left free to marry.

CAST

Wally Benton.....Red Skelton
Joseph Jones.....Conrad Veidt
Carol Lambert.....Ann Rutherford
"Fran" Post.....Virginia Grey
Sylvester..... "Rags" Ragland
Philip Post.....Henry O'Neill
"Buzz" Baker.....Eve Arden
Jennings..... Paul Stanton
Gordon Thomas.....Don Douglas
"Noose" Green.....Don Costello

Release date, August 8, 1941

INTERNATIONAL LADY (United Artists)

Espionage Melodrama

An Edward Small Production. Directed by Tim Whelan.

SYNOPSIS

Tim Hanley (George Brent), an American G-man, is spreading a counter-espionage net for blonde Carla Nillson (Ilona Massey) in the blackout of London. Hanley poses as a lawyer on business for the U. S. Embassy and takes her to a smart night-club bomb shelter during a raid. She asks him to help her obtain a visa for the United States so that she can accept concert and radio engagements.

They are joined by Reggie Oliver (Basil Rathbone), apparently a newspaper critic interested in Carla, but actually a Scotland Yard operative assigned to watch her. Tim and Reggie decide to work together. Tim gets her a visa and they leave for Lisbon, to catch the clipper to New York. In Lisbon, Carla visits the music shop of Senor Bruner (Martin Kosleck), one of the sabotage gang. He provides her with a song arrangement which is a code whereby she can broadcast to members of the gang in America.

In New York the travelers—Reggie had joined them in Lisbon—are met by Mrs. Grenner (Marjorie Gateson), wife of Sidney Grenner (Gene Lockhart), a candy manufacturer who is to sponsor Carlo's radio debut, and, incidentally, head of the sabotage gang. The party goes to the Grenner's Long Island estate where the broadcast is to take place.

Reggie gets the sheet music and passes it to Hanley. Hanley finds the code and tosses his notes to a waiting FBI man in the garden. Grenner's butler, Webster (George Zucco), notes Hanley's action and knocks him unconscious. Carla rushes to his side and discovers an FBI badge. She hides the badge until Webster has searched Hanley and then restores it to him. Hanley is revived and manages to quiet the suspicions of Grenner and Webster.

The next day Carla confesses to Grenner and Webster that Hanley is a G-man. A plan is mapped out whereby Hanley is invited to her Fourth-of-July concert. Her singing is to be the signal to the saboteurs. Later she is to lure Hanley to a hotel roof garden, where Webster will shoot him. As Webster levels the gun, Carla throws herself in front of Hanley and receives the bullet. Meanwhile, the FBI has broken the code and set out to the old granary to capture the gang. Carla recovers.

CAST

Tim Hanley.....George Brent
Carla Nillson.....Ilona Massey
Reggie Oliver.....Basil Rathbone
Sidney Grenner.....Gene Lockhart
Mrs. Grenner.....Marjorie Gateson
Webster ..... George Zucco
Senor Bruner .....Martin Kosleck

ONE FOOT IN HEAVEN (Warner Brothers)

Drama

Executive producer, Hal B. Wallis. Associate producer, Robert Lord. Directed by Irving Rapper. From the novel by Hartzell Spence.

SYNOPSIS

The Morris family is at home in Newbridge, Canada, on an April evening in 1904. John Morris (Ernest Cossart) is reading the Toronto newspaper's account of the engagement of his daughter, Hope (Martha Scott), to William Spence (Frederic March), young medical student. Hope and Mrs. Morris (Nana Bryant) are listening to the reading, when Spence arrives and announces, to his astonished audience, that he is not going to complete his studies.

He has heard a spirited sermon by a Methodist revivalist named Hartzell and has decided to become a minister. Spence and Hope are sent to the sleepy village of Laketown, Iowa, to take charge of the parsonage. They are shocked to see the weather-beaten little frame structure they will have charge of.

Will and Hope find a happy life of service with the "good folk" of their first charge. A son is born to them, and is named Hartzell (Frankie Thomas) after the minister who converted Will. The son is followed by a daughter, Eileen (Elizabeth Frazer), and a second boy. They travel from parsonage to parsonage and eventually come to an ugly caricature of a church in Denver.

Will sets about to build a new church but draws the wrath of many of his parishioners. An ugly rumor starts that his son, Hartzell, has had relations with a girl of the village. At the moment, Will feels a defeated failure. He accepts an invitation to visit California and look over a new parsonage offered him. The church is beautiful but Will doesn't stay. He returns to Denver and succeeds in building his new church.

CAST

William Spence.....Fredric March
Hope Morris Spence.....Martha Scott
Hartzell Spence (at 17).....Frankie Thomas
Eileen Spence (at 18).....Elizabeth Fraser
George Reynolds.....Roscoe Ates
Mrs. Morris.....Nana Bryant
Sister Watkins.....Clara Blandick
Miss Peabody.....Paula Trueman
Hartzell Spence (at 10).....Peter Caldwell
John E. Morris.....Ernest Cossart
Zeke Harris.....Olin Howland
Druggist MacFarlan.....Howland Briggs
Dr. Horrigan.....Jerome Cowan
Mrs. Jellison.....Virginia Brissac
Eileen Spence (at 11).....Carlotta Jelm

NOTHING BUT THE TRUTH (Paramount)

Comedy

Produced by Arthur Hornblow, Jr. Directed by Elliott Nugent.

SYNOPSIS

Steven Bennett (Bob Hope), his own business having failed, is taken into partnership by T. T. Ralston (Edward Arnold) and Dick Donnelly (Glenn Anders), who hope to have him unload $150,000 worth of questionable stock in a quicksilver mine, with which they're stuck. They are trying to sell any part of it to their best client, wealthy playboy Tommie Van Deusen.

Steve walks into Donnelly's office to find Linda Graham (Helen Vinson), actress, trying to get backing for her new play. The whole affair is shunted to Steve, who doesn't know what it's all about. Then Gwen Saunders (Paulette Goddard), Ralston's niece, walks in to raise money for a charity, and she, too, is shunted to Steve. He, knocked into a romantic trance by Gwen, promises to take the $10,000 she has already raised and double it for her. In an argument over the quicksilver mine, Steve bets Ralston, Donnelly and Van that he can tell the whole truth and nothing but the truth for twenty-four hours. He puts up Gwen's money.

When Steve tells two clients the truth about the mine, Ralston, Donnelly and Van grab him and rush him to a week-end party on Ralston's boat. En route they stop at Steve's hotel, where he bumps into Linda. He tells her he expects to come into a lot of money the following day. Then Gwen shows up. The head of the charity organization has given her until the following day to make good a note she has made for $40,000. Steve hides Gwen when Ralston, Donnelly and Van come in with a black lace nightgown.

They pry into his private life and Steve must answer under the agreement. Gwen, trying to get a better view of the proceedings, loses her balance and falls over the screen she was hiding behind. Gwen joins them in their trip to the houseboat. On the houseboat are Mrs. Ralston (Mary Forbes); Dr. Zarak (Leon Belasco), a psychiatrist; Mrs. Donnelly (Rose Hobart) and Van's parents, among others. Steve is forced to insult them all in order to keep his agreement to tell the truth.

Linda arrives in search of Steve. While she is enacting a scene of her new play for him, Mrs. Ralston and Mrs. Van Deusen (Catherine Doucet) happens along and arrive at the conclusion that Steve and Linda have been married and are estranged. They plot to patch up the "unhappy" situation, arranging for Linda to spend the night in a cabin adjoining Steve's. During the night, Steve manages to get to Gwen and convince her that he is not married, but he is discovered by Ralston, et al., and the ensuing events finds him in deeper water than before.

Ralston, Donnelly and Van in a last desperate effort set the clocks ahead fifteen minutes. The climax is a madhouse with half the cast turning the clock back and forward with Steve outlasting the competition.

CAST

Steve Bennett.....Bob Hope
Gwen Saunders.....Paulette Goddard
T. T. Ralston.....Edward Arnold
Tommy Van Deusen.....Lief Erikson
Dick Donnelly.....Glenn Anders
Linda Graham.....Helen Vinson
Mr. Bishop.....Grant Mitchell
Samuel ..... Willie Best
J. P. Van Deusen.....Clarence Kolb
Mrs. Van Deusen.....Catherine Doucet
Mrs. Ralston.....Mary Forbes
Mrs. Donnelly.....Rose Hobart
Dr. Lothar Zarak.....Leon Belasco

LI'L LOUISIANA BELLE (Monogram)

Horse Drama

Produced by Edward Finney. Directed by Al Herman.

SYNOPSIS

When Thad Terrill (Jack La Rue) framed and convicted on a murder charge, is released from prison he returns to the southern farm where his brother, Lance (Robert Kellard) raises horses. Lance welcomes Thad, but Lance's second wife, Margaret (Marian Marsh) resents the presence of the convicted murderer. Thad stays on, however, as a hired man. Soon a sickly foal is born on the farm, and everybody gives it up except Thad and Betty Jean (Mary Ruth), Lance's eight-year-old daughter.

Thad and Betty Jean, who owns the animal, develop "Jumping Jack" into a record smashing race horse. Matthew Brawley (John Holland) wealthy social climber and racing stable owner, wants to buy "Jumping Jack" but at first Lance won't sell because it is Betty Jean's horse. Margaret finally talks Lance into the sale. When Betty Jean learns of this she runs away with "Jumping Jack." In the wilds, a cougar attacks the girl and the horse kills the animal.

A searching party discovers the girl and her horse. Now, Lance repents the sale but Brawley forces the deal through and goes to the stable to take possession. Betty Jean pleads with Brawley, but he slaps her to one side. "Jumping Jack," aroused by the child's scream, attack Brawley and kills him. "Jumping Jack" is placed on trial, but it is proven the horse killed only to protect Betty Jean. Brawley's partner then proves that Thad was framed on the murder charge by Brawley, and this clears Terrill's name. Margaret repents of her mistakes and the family finally is united.

CAST

Thad Terrill.....Jack LaRue
Margaret .....Marian Marsh
Jupe .....Clarence Muse
Betty Jean.....Mary Ruth
Lance .....Robert Kellard
Brawley .....John Holland
Aunt Eppie.....Lillian Randolph
Prosecutor .....Harold Gerard
Warden .....Herbert Rawlinson

Release date, September 10, 1941

THE SMILING GHOST (Warner Brothers)

Comedy, Melodrama

Associate producer, Edmund Grainger. Directed by Lewis Seiler.

SYNOPSIS

Elinor Fairchild (Alexis Smith), beautiful and wealthy, has been a jinx to men who fall in love with her. Scandal sheets call her "The Kiss of Death Girl." Men who become engaged to her meet violent death. Only one has escaped so far, and he, Myron (David Bruce), has become an iron-lung patient.

Elinor's grandmother, Grams (Helen Westley), determines to do something about it. The family lawyer seeks a bold gallant to be engaged to Elinor for one month for the sum of $1,000. "Lucky" Downing (Wayne Morris), a newly graduated chemical engineer, accepts the offer. With Clarence (Willie Best), who was his valet in college, the bankrupted Lucky descends in style at Easthaven, and is overcome by the charms of Elinor.

When Elinor embraces Lucky, small-town newspaper-reporter Lil Barstow (Brenda Marshall), photographs the scene. Elinor smashes the camera and drags Lucky away. On arrival at the Bentley estate things begin to happen to Lucky and Clarence. Secret panels open, eyes gleam from them. Secret passages are traveled by a ghost with a smiling, dead-looking, bloated face. Norton (Alan Hale), the butler, is assigned to Lucky as a bodyguard.

In self-defense, Lucky plots with Lil to get at the bottom of the mystery. They visit a graveyard to see if Elinor's other suitors are still in their vaults. They find one of the coffins empty. Just then a ghostly figure slugs Lucky. When he comes to, he hears Lil call him "darling." Just the same he goes on with the wedding arrangements.

When the ceremony starts, Lucky hears a blood-curdling scream from Lil. He darts to her rescue, trapping the "Smiling Ghost"—who proves to be Myron, the supposedly paralyzed occupant of the iron-lung.

CAST

Lil Barstow.....Brenda Marshall
Lucky Downing.....Wayne Morris
Elinor Fairchild.....Alexis Smith
Grams.....Helen Westley
Rose Fairchild.....Lee Patrick
Uncle Hilton.....Roland Drew
Cousin Tennant.....Richard Ainley
Clarence.....Willie Best
Norton.....Alan Hale
Paul Myron.....David Bruce

BADLANDS OF DAKOTA (Universal)

Western Drama

Associate producer, George Waggner. Directed by Alfred E. Green.

SYNOPSIS

The time is 1876; the place is Deadwood, in what was the the territory of Dakota. Deadwood was then a rip-roaring town, seething with the excitement of a gold strike, a lawless, wide-open, hell-roaring community. And the Bella Union saloon, Bob Halliday (Brod Crawford), proprietor, was the social center of the town.

With Bob is his young brother, Jim (Robert Stack), just recently out from the East. Jim is not the frontier type. Bob tells Jim he has a mission for him. He wants him to go back to St. Louis and bring to Deadwood Bob's sweetheart, Anne Grayson (Ann Rutherford), whom Bob hasn't seen since she was a girl. Jim had supposed that Bob was in love with Jane (Frances Farmer), a bull-whip, slinging, gun-totin' rough girl of the West, but Bob assures him he isn't.

Jim goes to St. Louis and starts back with Anne, who thinks she is in love with Bob. Really she is in love with the romantic West and her own idea of it. Jim tries to assure her that the West isn't romantic—that it is rough, tough and ruthless. And, after seeing men killed before her eyes, Anne admits he is right. Jim and Anne fall in love and before they reach Deadwood, are married. When Bob learns the news, he is furious. He goes on a fighting drunk, and, when that wears off, seeks out the outlaw element of the community and joins them.

Jim is appointed Marshal of the town. McCall, local bully, makes a fool of him and Jim wants to resign his post. Anne, however, encourages him. When stage hold-ups increase, Jim lays a trap for the Indians who are the supposed bandits. But he discovers that his own brother, Bob, is among them.

In a real Indian attack on the town, Bob and his cohorts attempt to raid the bank of its gold. In the big fight that follows, Jim corners Bob, calls on him to surrender. Bob refuses and is about to shoot Jim when Jane, to save him, shoots Bob, the man she loves.

CAST

Jim Halliday.....Robert Stack
Anne Grayson.....Ann Rutherford
Wild Bill Hickok.....Richard Dix
Jane.....Frances Farmer
Bob Halliday.....Brod Crawford
Rocky Plummer.....Hugh Herbert
Spearfish.....Andy Devine
Hurricane Harry.....Fuzzy Knight
McCall.....Lon Chaney, Jr.

Release date, September 5, 1941

DOWN IN SAN DIEGO (Metro-Goldwyn-Mayer)

Melodrama

Produced by Frederick Stephani. Directed by Robert B. Sinclair.

SYNOPSIS

Al Haines (Dan Dailey, Jr.) works for a Los Angeles gang, keeping their slot machines in repair, and lives with his younger sister, Betty (Bonita Granville). Their parents are dead. Haines, facing the approaching draft, decides to join the Marine Corps, but members of the gang "frame" him, telling him that while intoxicated he killed a man. They promise silence if he will report to Henry Schrode (Robert O. Davis), head of a spy ring, when he gets to San Diego.

Betty's boy friend, Hank Parker (Ray McDonald), his pal "Snap" Collins (Leo Gorcey) and "Snap's" girl friend, Mildred Bennett (Dorothy Morris), observe that Al's actions are peculiar. "Snap" and Hank follow men who are seen talking to Al, and pick up the information that, when he reaches San Diego, he is to be approached by a man leading a dog with a torn ear.

Hank, "Snap" and Mildred go to San Diego. Betty finds out and later reaches San Diego herself. The kids all get jobs and live in an auto camp, and the boys watch for the dog with the torn ear. They find the dog and follow its owner to a barbershop and beauty parlor, which is the "front" for a secret alien radio installation. Schrode orders Al to steal one of the new mosquito boats and turn it over to their ship in a hidden cove. Al informs the Marine Corps Intelligence Department.

Schrode counters by kidnapping Betty and tells Al she will be released when the mosquito boat is captured. Al, meanwhile, has been instructed by Marine Corps officers to go ahead with stealing the boat. The plans are carried out, the Marines close in and, after a battle, capture the spy gang.

CAST

Betty Haines.....Bonita Granville
Hank Parker.....Ray McDonald
Al Haines.....Dan Dailey, Jr.
"Snap" Collins.....Leo Gorcey
Colonel Halliday.....Henry O'Neill
Louie Schwartz.....Stanley Clements
Henry Schrode.....Robert O. Davis
Mildred Bennett.....Dorothy Morris

NEW YORK TOWN (Paramount)

Comedy-Romance

Produced by Anthony Veiller. Directed by Charles Vidor.

SYNOPSIS

Victor Ballard (Fred MacMurray) is occupied snapping pictures of passers-by and trying to sell them on New York's Fifth Avenue, when he meets Alexandra Curtis (Mary Martin), who is broke and homeless. Victor and his partner, Stefan Janowski (Akim Tamiroff, Polish refugee, take Alexandra into their business.

Sam (Lynne Overman) is the legless pencil salesman who patrols the same beat as Victor and is a friend to Victor, Alexandra and Stefan. Victor is content with things as they are except where Alexandra is concerned. Not being very proficient at selling their "art," Victor conceives the idea that Alexandra marry the rich Paul Bryson, Jr. (Robert Preston) in order to attain security and happiness.

While Stefan seeks a professorship at a university and status as an American citizen, Victor does everything to further the romance between Alexandra and Bryson, and then marries her himself.

CAST

Victor Ballard.....Fred MacMurray
Alexandra Curtis.....Mary Martin
Paul Bryson, Jr.....Robert Preston
Stefan Janowski.....Akim Tamiroff
Sam.....Lynne Overman
Vyvian.....Eric Blore
Gus Nelson.....Fuzzy Knight
Shipboard Host.....Cecil Kellaway
Bender.....Olive Prickett
Master-of-Ceremonies.....Ken Carpenter
Toots O'Day.....Iris Adams
Brody.....Edward McNamara

HENRY ALDRICH FOR PRESIDENT (Paramount)

Family Drama

Produced by Sol C. Siegel. Directed by Hugh Bennett. Sequel to the Clifford Goldsmith Henry Aldrich stories.

SYNOPSIS

Henry Aldrich (James Lydon) is a typical American boy who is always getting into trouble, usually at the instigation of his chum, Dizzy Stevens (Charles Smith), and getting out of trouble, also usually with the help of said Dizzy.

Henry's school class is to have an election for president, an election that appears to be in the bag for Irwin Barrett (Kenneth Howell) but Irwin wants to make a sure thing of it so he maneuvers to split the opposition. He wants Henry to run, intending thereby to split the votes that would have gone to Phyllis Michael (Mary Anderson). The school flirt, Geraldine Adams (June Preisser), convinces Henry and he enters the race.

Henry wins the election. However, there is a scandal attached to it and to clear this up, Henry gets hold of the itinerant printer whom Irwin had employed to turn out phoney election ballots. In this scene, played for comedy, Henry pilots a plane to get the printer to the town.

CAST

Henry Aldrich.....James Lydon
Dizzy Stevens.....Charles Smith
Geraldine Adams.....June Preisser
Phyllis Michael.....Mary Anderson
Mary Aldrich.....Martha O'Driscoll
Mrs. Aldrich.....Dorothy Peterson
Mr. Aldrich.....John Litel
Ed Calkins.....Rod Cameron
Marvin Bagshaw.....Frank Coghlan, Jr.
Mr. Crosley.....Lucien Littlefield
Irwin Barrett.....Kenneth Howell

BUY ME THAT TOWN (Paramount)

Drama

Produced by Sol. C. Siegel. Directed by Eugene Forde.

SYNOPSIS

Rickey Dean (Lloyd Nolan) succeeds to the leadership of a group of gangsters when Chink Moran (Sheldon Leonard) is drafted for Army service. Pinched for speeding in a speed trap operated by a bankrupt village, Rickey sees the possibilities of running his own private government and buys the village. The local justice of the peace, Judge Paradise (Richard Carle), agrees to remain, and his daughter, Virginia (Constance Moore), continues as court clerk.

At the town meeting, Rickey appoints Ziggie (Edward Brophy) police chief; Crusher (Warren Hymer), the arsonist of the gang, new fire chief, and Louie (Albert Dekker) as Rickey's associate. These appointments are applauded by Henrietta Teagarden (Barbara Allen—radio's Vera Vague), spinsterish boarding-house keeper. The boys take rooms in Henrietta's boarding house. Henrietta's hobby is collecting information about gangsters.

Rickey finds a number of wealthy men who, for a variety of reasons, find a stay in jail desirable as a means to avoid more difficult circumstances. Charging them a thousand dollars a week for "board," after conviction of reckless driving, Rickey finds the venture quite profitable. At the urgings of Virginia, he gives part of his profit back to the village.

Gradually the gangsters find a new attitude toward life and Rickey starts turning over most of his proceeds to the village. Then the gang's former chief, Chink, returns, having been discharged by the Army because of a heart ailment. He attempts to force the gang back to its old habits, but is thwarted.

CAST

Rickey Dean.....Lloyd Nolan
Virginia Paradise.....Constance Moore
Louie Lanzer.....Albert Dekker
Chink Moran.....Sheldon Leonard
Henrietta Teagarden.....Barbara Allen
Ziggy ..... Ed Brophy
Crusher ..... Warren Hymer
Fingers ..... Horace MacMahon
Constable Smedley.....Olin Howland
Judge Paradise ..... Richard Carle

NEW ORLEANS BLUES (Warner Brothers)

Drama with Music

Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Directed by Anatole Litvak.

SYNOPSIS

Jigger Pine (Richard Whorf), gaunt, talented piano player bangs out melody at the St. Louis Star Cafe in New Orleans. The cafe advertises hot food, hot drinks and hot jazz—all cheap. Jigger, whose genius at the keyboard, makes him heroic to Nickey Wiler (Elia Kazan), law student, and to Peppi (Billy Halop), drummer, smacks a drunk and they all land in jail.

There they meet Pete Bosset (Pete Whitney), fat, tough, amiable bass fiddle player, hear the jail songs of the southern Negro, decide to form their own band to play the kind of music they like. Next recruit is Leo Powell (Jack Carson), trumpet player. Leo has a wife, Character (Priscilla Lane), who sings. The Band beats its way across the country in freight cars, playing where they can for what they can.

When Del Davis (Lloyd Nolan), who is wanted by the police, appears in a freight car, Jigger conceals him, saves him from arrest. As Del departs, he thanks the band and gives them a New Jersey address to look up when they need help. Eventually, Jigger & Co. arrive at "The Jungle," drinking, dancing and gambling resort.

They discover that Del Davis has moved in on Sam Paryas (Howard da Silva), Kay Grant (Betty Field), his old girl friend, and Brad Ames (Wallace Ford), hack piano player in love with Kay, his confreres in former crimes. "The Jungle," with Jigger's band as the chief attraction, thrives. Leo makes a play for Kay but changes when he learns his wife is going to have a baby. Jigger falls in love with Kay and they leave the band.

Kay sticks with Jigger a little while, finally deserts him and tries to return to Del Davis. Jigger wanders to New York, tries to avoid his friends when he sees them on Broadway. He suffers a mental breakdown and is unable to play. When he recovers he returns to "The Jungle." Kay returns, making another try for Del Davis. They quarrel and Del kicks her out. Brad gets Kay in a car, races past the New Jersey Cliffs, swerves from the highway. Kay and Brad are killed.

The final scene is the interior of another freight car. The band is together again, playing the blues.

CAST

Character .....Priscilla Lane
Jigger Pine.....Richard Whorf
Kay Grant.....Betty Field
Del Davis.....Lloyd Nolan
Leo Powell.....Jack Carson
Nickie .....Elia Kazan
Brad Ames.....Wally Ford
Pete Bossett.....Peter Whitney
Peppi .....Billy Halop
Joe .....George Lloyd
Barney .....Charles Wilson
Drunk .....Matt McHugh
Blonde .....Joyce Compton
Brakeman .....Herbert Hayworth
Sam Paryas.....Howard da Silva

HOLD BACK THE DAWN (Paramount)

Romance, Melodrama

Produced by Arthur Hornblow, Jr. Directed by Mitchell Leisen.

SYNOPSIS

George Iscovescu (Charles Boyer) gains entrance to the Paramount studio in Hollywood and tries to sell a director, Dwight Saxon (Mitchell Leisen), a story. It is the story of his life. . . .

Iscovescu's background as a dancer led him to the smart places of western Europe—Paris, the Riviera, the Lido. He had a way with wealthy women and lived accordingly. Europe's war brought him to a dusty little village on the Mexican side of the border, where he seeks admittance to the United States. He is told he may have to wait five to eight years for a quota number. The border town is crammed with people waiting to get into the United States.

Five months later, the United States' Fourth of July celebration is heralded by the sound of firecrackers and many American cars pouring into town. One of the cars, a station wagon driven by a young school teacher, Emmy Brown (Olivia de Havilland), crawls in the traffic. One of the kids in the car tosses a firecracker under Iscovescu's feet. An argument starts between Iscovescu and Emmy, which ends in her banging the car in front and springing a leak in her car's radiator.

Iscovescu retires to a bar where he sees Anita (Paulette Goddard), his former dancing partner, with a group of American tourists. Anita, an Australian girl of part-Polish parentage, confides that she got into the United States by marrying an American racetrack jockey, then divorcing him after she got over the line. She has given Iscovescu an idea. He courts Emmy, and swept off her feet, she marries him.

Emmy leaves for the States with her charges. Iscovescu returns to his hotel where he is congratulated by Anita. He and Anita conspire that once he is across the border he will drop Emmy and they will continue on to New York. When Emmy comes back to tell him that she has a week off for a honeymoon, Iscovescu hurries her out of town to keep their marriage a secret from Inspector Hammock (Walter Abel) of the Immigration Department, who has already warned Iscovescu of the marriage racket.

When they return from their trip, Iscovescu is in love with Emmy. Learning this, Anita tells Emmy of Iscovescu's past life and the reason he married her. Questioned by Hammock, Emmy covers up for Iscovescu and then, her heart breaking, departs for the border. She has an auto accident and it is Iscovescu who pulls her through her illness. When she is better, he leaves for Hollywood to sell his story. . . .

The story told, Iscovescu is accosted by an immigration official and returned to Mexico. When his entrance to the United States is legally accomplished he is met at the border by Emmy.

CAST

George Iscovescu.....Charles Boyer
Emmy Brown.....Olivia de Havilland
Anita Dixon.....Paulette Goddard
Professor Van Den Luecken...Victor Francen
Hammock .....Walter Abel
Anatole Bonbois.....Curt Bois
Flores .....Nestor Paiva
Lupita .....Eva Puig
Joseph Kurz.....Eric Feldary

MAN FROM MONTANA (Universal)

Western

Associate producer, Will Cowan. Directed by Ray Taylor.

SYNOPSIS

At a meeting of the cattlemen, led by old Winchester Thompson (William Gould), pioneer Wyoming cow-country range boss, Bob Dawson (Johnny Mack Brown), sheriff of the community, tells the assembly he will be forced to uphold the legal rights of the wagon-train of homesteaders heading for the valley. Thompson defies the sheriff, making the situation extremely difficult for Bob who is in love with the rancher's daughter, Linda (Jeanne Kelly). Thompson is backed up by Sam Dunham (James Blaine), head of a ruthless gang.

With his deputy, Grubby (Fuzzy Knight), Bob rides out to meet the "nesters" and is greeted by old Joel Preston (Murdock McQuarrie) and his granddaughter, Sally (Nell O'Day). The sheriff warns them to expect trouble but pledges his support in the fight. Dunham details his lieutenants, Del Kohler (Dick Alexander) and Trig Salter (Karl Hackett) to a campaign to harrass both homesteaders and ranchers, blaming one group for the injuries inflicted on the other. The outlaw chief has Salter, a newcomer, kill Preston. Salter then tells Sally and Bob that Thompson's men were responsible.

Sending Grubby and Sally to bring the Thompson cowboys, Bob surprises Dunham in the act of paying off Salter. Dunham tricks the sheriff and, after a fight which carries them out onto the porch, Dawson sees Kohler and his gunmen approaching. Swinging back into the house Bob barricades the place, holding off the outlaws until Grubby, Sally and Linda arrive with help. Dunham and his gang are rounded up and Thompson decides to make a place for the homesteaders in the valley. Also, Thompson learns from Linda that he will have to make a place for Sheriff Dawson in his family.

CAST

Bob Dawson.....Johnny Mack Brown
Grubby .....Fuzzy Knight
Sally Preston.....Nell O'Day
Linda .....Jeanne Kelly
Butch & Buddy.....Themselves
Thompson .....William Gould
Sam Dunham.....James Blaine
Del Kohler.....Dick Alexander
Trig Salter.....Karl Hackett
Dakota .....Eddie Cobb
Joel Preston.....Murdock McQuarrie

Release date, September 5, 1941

DR. KILDARE'S WEDDING DAY (Metro-Goldwyn-Mayer)

Hospital Drama

Directed by Harold S. Bucquet. Based on the characters created by Max Brand.

SYNOPSIS

Nurse Mary Lamont (Laraine Day) has finally set the date of her wedding to young Dr. Kildare (Lew Ayres). Meanwhile, Dr. Gillespie (Lionel Barrymore), who has promised to give the bride away, has to spend a month in a sanitarium for treatment of cancer. However, Dr. Gillespie becomes engrossed in a peculiar case.

While attending a symphony concert one night, he notes that the famous conductor, Constanzo Labardi (Nils Asther), seems oddly nervous. After the concert he warns the conductor to see a doctor at once. Labardi calls on Dr. Gillespie, who diagnoses the condition as tinnitus. The next step is to discover a cure. Dr. Kildare is called in on the case.

Learning that Dr. Kildare's duties will prevent him from attending a bachelor dinner to be given by hospital friends, Mary decides to attend in his place and takes a train for the city. Crossing the street near Grand Central Station, she is struck down by a truck and dies in the hospital, soon after Kildare reaches her bedside.

Gillespie gets the grief-stricken Kildare to visit him at the home of an old friend, Cornelia Bartlett (Margaret Seddon). Kildare discovers Mrs. Bartlett is the mother of Gillespie's youthful sweetheart, who died before they could wed. Inspired by Gillespie's advice, Kildare returns to the hospital and finds a cure for Labardi, and, through another trick by Gillespie, finally finds his confidence has returned.

CAST

Dr. Kildare.....Lew Ayres
Dr. Gillespie.....Lionel Barrymore
Mary Lamont.....Laraine Day
Vernon Briggs.....Red Skelton
Molly Byrd.....Alma Kruger
Dr. Stephen Kildare.....Samuel S. Hinds
Constanzo Labardi.....Nils Asther
Dr. Walter Carew.....Walter Kingsford
Mrs. Martha Kildare.....Emma Dunn
Dr. Lockberg.....Miles Mander
Mrs. Bartlett.....Margaret Seddon

Release date, August 22, 1941

RAGS TO RICHES (Republic)

Melodrama

Associate producer-director, Joseph Kane.

SYNOPSIS

Jimmy Rogers (Alan Baxter), driver for a rent-a-car company, is accosted one night by two thugs and forced to help them steal valuable furs. He intentionally wrecks the car in order to let the police catch up. The two thugs are killed, and no one will believe Jimmy's story. When he is held for trial, his sweetheart, Carol Patrick (Mary Carlisle), goes for help to Marshall Abbott (Jerome Cowan), wealthy music publisher who has been sponsoring her singing career. Actually Abbott is the secret head of the fur smuggling gang of which the two thugs were members.

Abbott has Jimmy railroaded to prison. When Jimmy is paroled after slightly more than a year, he finds that Carol, with Abbott's aid, has become a musical comedy star. Jimmy and Ace (Eddie Acuff), another paroled convict, are hired as truck drivers by the Blue Streak Company, which is secretly owned by Abbott.

Glenda Hayes (Suzanne Kaaren), Abbott's former girl friend, bitter because of Carol, tells Slip Conlan (Ralf Harolde), a rival smuggler, how Abbott carries on his operations. Slip tries to hijack the truck driven by Jimmy and Ace, and in evading him they learn what their cargo is. It is then that they connect Abbott with the smuggling ring.

Abbott gets wind of Slip's operations and sets a trap. Glenda is wounded when she attempts to warn Slip. She manages, however, to call Carol and tell her the truth. The two gangs are fighting it out—with Jimmy and Slip in the middle—when Carol arrives with the police. Abbott and Slip incriminate each other.

CAST

Jimmy Rogers.....Alan Baxter
Carol ..... Mary Carlisle
Abbott ..... Jerome Cowan
Bickford ..... Michael Morris
Slip Conlan.....Ralf Harolde
Professor Del Rio.....Paul Porcasi
Glenda .....Suzanne Kaaren
Ace ..... Eddie Acuff

SPECIAL REMARKS

This picture has no connection with the play "From Rags to Riches." The musical score consists of "The Call of Love," "Magnolias in the Moonlight" and "Never, Never, Never."

Release date, July 31, 1941

LONE RIDER IN FRONTIER FURY (Producers)

Western

Produced and directed by Sigmund Neufeld.

SYNOPSIS

When elderly Jim Bowen, owner of the JB ranch, is shot by a mysterious gunman, Tom Cameron (George Houston), the Lone Rider, is blamed for the murder. The JB ranch is willed to Bowen's Chicago-bred niece, Georgia (Hillary Brooke), to the surprise of ranch foreman Clyde Barton (Archie Hall), who had expected to inherit it. Georgia refuses to sell the property to lawyer Case Murdock (Ted Adams), and arrives to take care of the ranch.

That night, while raiding the JB ranch kitchen, Tom is discovered by the girl, who feeds him, unaware that he has been convicted of her uncle's murder. Foreman Barton enters, followed by Loco (Budd Buster), a half-wit stable-hand, and they get the drop on the Lone Rider. However, he manages to escape and heads for Fuzzy's (Al St. John) camp. Meanwhile, Georgia discovers that Loco could prove Tom's innocence but is too frightened to inform on the real murderer.

Tom takes refuge at Wagonwheel Gap, where he earns the friendship of Midge (Virginia Card), daughter of Matt Malone (Karl Hackett). To have a private talk with Georgia Tom stampedes her horses, but reaches the ranch only to find some Gap outlaws set to kidnap her. Tom, plotting to free Georgia, is intercepted by Midge, who insists that she should accompany him. Loco arrives and as Case Murdock enters, reveals to Tom that the lawyer is the murderer. Captured by Case's men, Tom gains a free moment by tossing a match on blasting powder, and bars Georgia and Midge in the back room. But Midge receives a gunwound and is killed. Balls of flaming wool are tossed into the barricaded room. Tom prepares to go down shooting while Georgia breaks for the barn, but the desperadoes cease firing when they see a mob of ranchers and Fuzzy riding to the rescue.

CAST

Tom Cameron.....George Houston
Fuzzy .....Al St. John
Georgia .....Hillary Brooke
Malone .....Karl Hackett
Murdock .....Ted Adams
Barton .....Archie Hall
Loco .....Budd Buster
Midge .....Virginia Card

Release date, August 8, 1941

LET'S GO COLLEGIATE (Monogram)

Comedy-Melodrama

Produced by Lindsley Parsons. Directed by Jean Yarbrough.

SYNOPSIS

Tad (Jackie Moran) and Frankie (Frankie Darro), fraternity brothers, have promised to bring Bob Terry, ace crewman, to Bess (Marcie Mae Jones) and Midge (Gale Storm) sorority house dance. Terry is drafted, however, so Tad and Frankie substitute a truck driver, Herk Bevans (Gordon Jones) as Bob Terry. Herk is a sensation at the dance and decides to stay at college as Bob Terry despite pleas of Tad and Frankie.

Herk gets seasick even thinking of a boat but Frankie and Tad give him some pills so he can row. To keep Herk in college, Tad and Frankie tutor him in his lessons. Frankie is the coxswain and Tad the number three oar.

Just before the race the coach sees Herk taking some of his seasickness pills and makes him throw the rest away. Herk refuses to row unless he knows Frankie has the pills, so Frankie substitutes moth balls. During the race Frankie gives Herk some of these pills and it has such an effect on him that they win the race by many lengths.

CAST

Frankie .....Frankie Darro
Jeff .....Mantan Moreland
Tad .....Jackie Moran
Buck .....Keye Luke
Midge .....Gale Storm
Bess .....Marcia Mae Jones
Herk Bevans.....Gordon Jones

TWO LATINS FROM MANHATTAN (Columbia)

Comedy

Produced by Wallace MacDonald. Directed by Charles Barton.

SYNOPSIS

Don Barlow (Don Beddoe) tells Joan Daley (Joan Davis), his press agent. that what his Bamboo Room needs is a Carmen Miranda. Joan gets busy. She lines up two, a South American sister team named Marianela and Rosita. The morning they arrive, Joan is busy getting two roommates out of jail. For an audition the night before, the girls, Jinx Terry (Jinx Falkenburg) and Lois Morgan (Joan Woodbury), borrowed dresses where they used to model, and in doing so set off the burglar alarm. By the time Joan gets the girls out of their jam, she is late at the airport and the sister team has vanished.

Jinx and Lois agree to impersonate the Latins. Barlow is of course unaware of the deception. When, after proving a success in their first try, Lois' boy friend, Tommy Curtis (Lloyd Bridges), barges in and demands an explanation of Lois. she continues her masquerade because Barlow is present. Then Marianela (Marquita Madero) and Rosita (Carmen Morales) make their appearance. Amid much talk and hair-pulling, Barlow walks in and discovers the truth.

Marianela and Rosita are convinced that it is to their best interests to go back. That night Joan introduces Jinx and Lois as themselves. They are still a hit.

CAST

Joan Daley.....Joan Davis
Jinx Terry.....Jinx Falkenburg
Lois Morgan.....Joan Woodbury
Armando Rivero.....Fortunio Bonanova
Don Barlow. .....Don Beddoe
Marianela.....Marquita Madero
Rosita.....Carmen Morales
Tommy Curtis.....Lloyd Bridges
Felipe Rudolfo MacIntyre.....Sig Arno

FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews

Here Comes Mr. Jordan (Col.)
Release Date August 21, 1941
Production No. 2007
Running Time 93 Minutes
Reviewed July 26, 1941, Page 46
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Officer and the Lady, The (Col.)
Release Date July 24, 1941
Production No. 2039
Running Time 59 Minutes
Reviewed July 12, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1

Thunder Over the Prairie (Col.)
Release Date July 30, 1941
Production No. 2207
Running Time 60 Minutes
Reviewed August 2, 1941, Page 41
Audience Classification—General

Down in San Diego (MGM)
Release Date Not Set
1941-42 Production
Running Time 70 Minutes
Reviewed August 2, 1941, Page 38
Audience Classification—General

Dr. Jekyll and Mr. Hyde (MGM)
Release Date Not Set
1941-42 Production
Running Time 125 Minutes
Reviewed July 26, 1941, Page 46
Audience Classification—Adult

Ringside Maisie (MGM)
Release Date August 1, 1941
Production No. 143
Running Time 96 Minutes
Reviewed July 26, 1941, Page 48
Audience Classification—General

Whistling in the Dark (MGM)
Release Date August 8, 1941
Production No. 147
Running Time 77 Minutes
Reviewed August 2, 1941, Page 34
Audience Classification—General

Arizona Bound (Mono.)
Release Date July 19, 1941
1941-42 Production
Running Time 57 Minutes
Reviewed July 26, 1941, Page 51
Audience Classification—General

Bowery Blitzkreig (Mono.)
Release Date August 1, 1941
Running Time 61 Minutes
Reviewed August 2, 1941
Audience Classification—General

Father Steps Out (Mono.)
Release Date July 12, 1941
Running Time 63 Minutes
Reviewed August 2, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-1

Wrangler's Roost (Mono.)
Release Date June 4, 1941
Running Time 57 Minutes
Reviewed July 26, 1941, Page 48
Audience Classification—General

Feature Service Data is completely indexed in the cumulative index on pages 214-215-216

Buy Me That Town (Par.)
No Release Date
1941-42 Production
Running Time 70 Minutes
Reviewed August 2, 1941, Page 35
Audience Classification—General

Henry Aldrich for President (Par.)
No Release Date
1941-42 Production
Running Time 73 Minutes
Reviewed August 2, 1941, Page 38
Audience Classification—General

Hold Back the Dawn (Par.)
No Release Date
1941-42 Production
Running Time 116 Minutes
Reviewed August 2, 1941, Page 35
Audience Classification—Adult

New York Town (Par.)
No Release Date
1941-42 Production
Running Time 75 Minutes
Reviewed August 2, 1941, Page 38
Audience Classification—General

Nothing But the Truth (Par.)
No Release Date
1941-42 Production
Running Time 90 Minutes
Reviewed August 2, 1941, Page 35
Audience Classification—General

Wide Open Town (Par.)
Release Date August 8, 1941
Production No. 4055
Running Time 78 Minutes
Reviewed August 2, 1941, Page 38
Audience Classification—General

Hurricane Smith (Rep.)
Release Date July 20, 1941
1941-42 Production
Running Time 69 Minutes
Reviewed July 26, 1941, Page 51
Audience Classification—General
Legion of Decency Rating—Class A-2

Sunset in Wyoming (Rep.)
Release Date July 15, 1941
Production No. 047
Running Time 65 Minutes
Reviewed August 2, 1941, Page 40
Audience Classification—General

Lady Scarface (RKO)
Release Date September 26, 1941
1941-42 Production
Running Time 66 Minutes
Reviewed July 26, 1941, Page 48
Audience Classification—General

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Charley's Aunt (20th-Fox)
Release Date August 1, 1941
1941-42 Production
Running Time 81 Minutes
Reviewed July 26, 1941, Page 46
Audience Classification—General
Legion of Decency Rating—Class A-1

Dressed To Kill (20th-Fox)
Release Date August 8, 1941
1941-42 Production
Running Time 81 Minutes
Reviewed July 26, 1941, Page 48
Audience Classification—General
Legion of Decency Rating—Class A-2

Private Nurse (20th-Fox)
Release Date August 22, 1941
1941-42 Production
Running Time 61 Minutes
Reviewed July 26, 1941, Page 51
Audience Classification—General
Legion of Decency Rating—Class A2

Sun Valley Serenade (20th-Fox)
Release Date August 29, 1941
1941-42 Production
Running Time 86 Minutes
Reviewed August 2, 1941, Page 34
Audience Classification—General

Wild Geese Calling (20th-Fox)
Release Date August 15, 1941
1941-42 Production
Running Time 78 Minutes
Reviewed July 26, 1941, Page 51
Audience Classification—Adult

New Wine (UA)
Release Date August 8, 1941
William Sekely Production
Running Time 87 Minutes
Reviewed August 2, 1941, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-1

Cracked Nuts (Univ.)
Release Date August 1, 1941
Production No. 5039
Running Time 61 Minutes
Reviewed July 26, 1941, Page 48
Audience Classification—General
Legion of Decency Rating—Class A-1

Bad Men of Missouri (WB-FN)
Release Date July 26, 1941
Production No. 557
Running Time 74 Minutes
Reviewed August 2, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2

Bride Came C.O.D. (WB)
Release Date July 12, 1941
Production No. 507
Running Time 86 Minutes
Reviewed July 5, 1941, Page 37
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 2, '41, Pages 54, 55, 58

Kisses for Breakfast (WB)
Release Date July 5, 1941
Production No. 517
Running Time 85 Minutes
Reviewed August 2, 1941, Page 40
Audience Classification—General

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

PEACE—BY ADOLF HITLER (RKO)

March of Time, No. 13 (13,113)

The latest issue of The March of Time, unfolding with a striking "V" and the opening bars of Beethoven's Fifth Symphony, discusses Hitler's new propaganda offensive for peace. His career of conquest is reviewed, beginning with the annexation of Austria, and brought up to date with his attempts at victory in Russia and England. After each nation is brought under the Nazi swastika, the same words are uttered: "We have no more territorial demands." The subject frankly warns isolationists, Nazi-sympathizers in America, what a peace with Hitler would mean, if it could ever be arranged. On the other hand, the March of Time shows what President Roosevelt is doing to strengthen our own defenses and those of our allies, aided by the moral support of men like La Guardia and Willkie.

Release date, August 1, 1941 18 *Minutes*

YOUR LAST ACT (MGM)

Passing Parade (*K*-287)

In this "Passing Parade" subject, John Nesbitt, commentator, tells the stories behind some of the strange wills in history. Francesca Nortyuega, a reformer, in her last will left her entire fortune to a niece with one provision; that the family goldfish never be allowed to swim around in the nude. Louis Morely, a hardened criminal, bequeathed his eyes to a seven-year-old blind girl. Alex. Hartery of New Orleans, whose wife was in the habit of attending seances, hid half his fortune in a strongbox, the hiding place of which he will tell her if she can contact him through spirit mediums. In the last episode, Nesbitt tells of Charles Lounsbury, who had no earthly possessions, other than the flowers, the idle fields and friendship to bequeath children and young men.

Release date, July 12, 1941 10 *Minutes*

STEEDS AND STEERS (RKO)

Sportscope (14,312)

Ever since Billy was a kid, the cattle country of the West has been the playing field of the sportsmen of the West. Roping, riding and wrangling are hard and dangerous work. The "Rodeo" (Spanish for "Round-up" and American for "Action") offers the American cowhand fame and probably fractures. The highlights of the short are bronco-busting, bulldogging and calf roping—and the only difference between bronco-busting and steer-busting is that it's more powder with a shorter fuse. The short highlights these sportsmen who carved the West out of the wilderness, with a rope, a spur, and a branding iron, and pays tribute to the men who have kept alive the traditional sporting team of steer and steed.

Release date, July 4, 1941 9 *Minutes*

IT HAPPENS ON ROLLERS (WB)

Sports Parade (6409)

Some of the country's most talented roller skaters are starred in this one-reeler. Roller skating can be as graceful and beautiful to watch as ice skating as the subject demonstrates. The skaters peform trick dances, jumps and twists—with perfect grace and agility. Among the soloists is Gloria Nordskog who has toured every state in the Union to give roller skating exhibitions.

Release date, July 19, 1941 10 *Minutes*

Synopses Indexed

Page numbers to synopses of short subjects published in all the issues of Product Digest Section to date are listed in the 1940-41 Shorts Release Chart, starting on page 212.

THROWING A PARTY (WB)

Elsa Maxwell (6103)

Elsa Maxwell wagers that she can take any unknown girl and with the proper handling get her on the front pages of the papers within two weeks. She gets an actor friend of hers to pose as Dr. Boris Ivanovitch, a famous explorer who recently returned from Sumatra. She runs a party for him and invites all of the outstanding socialites. The pseudo-explorer brings a beautiful "native" girl to the party. She is the one Miss Maxwell is planning to have spread all over the front pages of the papers. Miss Maxwell announces that she decided to make Reeka, the native girl, her protege. However, the newspaper boys have been tipped off about the bet and are prepared for some such trick as this. Not a single line about the party breaks in the papers. Elsa then tries another method. She takes Reeka walking in the park, both of them dressed up in leopard skins, and accompanied by a huge ape. Again not a word about Reeka in the papers. There are now only five days left and Miss Maxwell is getting worried. As a last resort she sets Reeka up in a tent in the City Hall lawn. Again she fails to get any publicity. But during the two weeks, the young man with whom she made the bet has fallen in love with Reeka, who turns out to be a waitress. He discovers this and marries her. But Miss Maxwell wins her bet because all the papers carry pictures of this socially prominent man and his bride.

Release date, July 12, 1941 20 *Minutes*

THE CUCKOO I.Q. (Col.)

Color Rhapsody (2510)

Here is a quiz cartoon burlesquing quiz programs. It features the undaunted Professor Cornelius Van Goon, renowned mental giant, as the one and only expert on the Board of Experts. Questions are fired at the professor and he fires the answers right back—all wrong. The professor thinks that the sardine is the most ferocious fish, and that one and one make five—an idea of the professor's mental genius.

Release date, July 3, 1941 7½ *Minutes*

HAPPY FACES (WB)

Broadway Brevity (6209)

Remember "Small Town Idol" and "Love's Intrigue." "Happy Faces" is on the same order. It's in the typical tradition of all the old Mack Sennett comedies, featuring the chase, the villain and the spotless heroine. And, of course, there's the intrepid hero, who is never there at the right time, but always emerges on top. A light-hearted commentator and a playful sound man have combined forces to make this sound track the highlight of the film.

Release date, July 26, 1941 20 *Minutes*

HOST TO A GHOST (Col.)

Andy Clyde (2438)

Andy Clyde is in the building business, but decides to change to the wrecking business when he is nailed inside a new house and the place has to be torn down to get him out. Andy's first job is to wreck a haunted house. On the way, he and Henry, his colored helper, have a series of misadventures with traffic police, and thus it's nightfall when they reach the house. Things start happening from the moment they enter. A ghostly voice says the home used to be occupied by a Confederate general and later by a Union general and that every night the two re-fight the Civil War. So it seems, as the panic-stricken Andy and Henry are driven from corner to corner by shots, bugle calls and fierce bickerings of the generals. At dawn, the two discover most of the sounds come from phonograph records. As they laugh over their fears, real bullets pepper the house. Deputy sherriffs are closing in on crooks who make the place a hideout. As the criminals flee, Andy and Henry, now thoroughly fed up with the wrecking business, lead the way.

Release date, August 8, 1941 17 *Minutes*

THE MAN WHO CHANGED THE WORLD (MGM)

Miniature (M-237)

This is the story of James Hargreaves, a weaver, who accidentally hit upon the idea of connecting a second wheel to the first. Thus the machine can hold eight spindles. Life becomes easy for Hargreaves. But the increased production of thread made possible by his machines sends the price of thread down. His fellow villagers in Blackburn are starving and have come to hate him. He is beaten and his shop is burned. Hargreaves tries to destroy his machines but the bankers have now obtained control.

Release date, June 28, 1941 10 *Minutes*

ROBOT WRECKS (MGM)

Our Gang (*C*-299)

The "Our Gang" kids in this issue of the series, construct a mechanical man to do their chores for them. Working with discarded radio tubes, stove pipes, inner tubes and rubber boots, the gang builds what looks like a robot but when they try to make it work, it refuses to move. Slicker, the gang's arch enemy, helps Boxcar squeeze inside the mechanical man while the gang is away and when they return he tells them he has used an invisible ray to make it work. The robot causes all kind of damage before the gang discovers Boxcar is the cause.

Release date, July 12, 1941 11 *Minutes*

THE MUSICAL BANDIT (RKO)

Ray Whitley (13,504)

Ray Whitley and his Rhythm Wranglers are playing in a hotel on the border. Business is booming because of the band. However, the owner, Virginia Porter (Virginia Vale), is about to lose the hotel due to the foreclosure of a note owned by Scroggs (John Dilson). The sheriff (Lloyd Ingraham) serves Virginia with the papers, which shows that Scroggs has transferred ownership to his sister, Mrs. Winters (Jane Kigley). When Mrs. Winters arrives, Ray, dressed as a bandit, stages a wild show in which he and his band pretend to be killers. Completely frightened, Mrs. Winters signs over the hotel to Virginia.

Release date, July 18, 1941 16 *Minutes*

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

For Synopses of 1940-1941 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (Two Reels)		
....	International Forum, 1	2-22-41	142
....	International Forum, 2	5-27-41	199
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse (Stooges)	8-23-40	..
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	10
2402	No Census, No Feeling (Stooges)	10-4-40	10
2423	Cold Turkey (Langdon)	10-18-40	10
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers (Stooges)	11-15-40	28
2425	Blondes and Blunders (Walter Catlett)	11-29-40	28
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
2404	Boobs in Arms (Stooges)	12-27-40	118
2427	The Watchman Takes a Wife (Clyde)	1-10-41	130
2428	Fresh As a Freshman (Glove Slingers)	1-29-41	95
2405	So Long Mr. Chumps (Stoeges)	2-7-41	92
2429	So You Won't Squawk (Keaton)	2-21-40	142
2430	Yumpin' Yiminy (El Brendel)	3-7-41	139
2406	Dutiful But Oumb (Stooges)	3-21-41	142
2431	Glove Affair (Glove Slingers)	4-4-41	139
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	154
2407	All the World's a Stooge (Stooges)	5-16-41	151
2434	Ready Willing but Unable (Brendel)	5-30-41	..
2435	Yankee Ooodle Andy (Clyde)	6-13-41	..
2436	French Fried Patootie (Mowbray)	6-27-41	..
2408	I'll Never Heil Again (Stooges)	7-4-41	190
2437	Love at First Fright (Brendel)	7-25-41	..
2438	Host to a Ghost (Clyde)	8-8-41	211
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television	8-30-40	18
2502	Mr. Elephant Goes to Town	10-4-40	18
2503	The Mad Hatter	11-3-40	..
2504	Wise Owl	12-6-40	27
2505	A Helping Paw	1-7-41	51
2506	Way of All Pests	2-28-41	..
2507	The Carpenters	3-14-41	142
2508	The Land of Fun	4-18-41	..
2509	Tom Thumb's Brother	6-12-41	187
2510	The Cuckoo I.Q.	7-3-41	211
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams	9-24-40	18
2702	Happy Holidays	10-25-40	..
2703	The Little Theatre	2-7-41	..
2704	There's Music In Your Hair	3-28-41	139
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	..
2707	The Crystal Gazer	8-8-41	..
2708	The Merry Mouse Cafe	9-11-41	..
	FABLES (6 Minutes)		
2751	Farmer Tom Thumb	9-27-40	10
2752	Mouse Meets Lion	10-25-40	18
2753	Paunch 'n' Judy	12-13-40	57
2754	The Streamlined Donkey	1-17-41	95
2755	It Happened to Crusoe	3-14-41	139
2756	Kitty Gets the Bird	6-13-41	187
2757	Dumb Like a Fox	7-18-41	..
2758	Playing the Pied Piper	8-8-41	..
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby	8-30-40	..
2972	Floating Elephants	10-4-40	..
2973	Nice Work, If You Can Do It	11-8-40	18
2974	Unusual Crafts	12-25-40	57
2975	Feathers (Cosmocolor)	1-31-41	..
2976	Movie Magic	2-22-41	92
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	154
2979	Fighter Pilot	6-13-41	187
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)	10-25-40	..
2902	No. 2 (U. S. Military Academy)	12-13-40	130
2903	No. 3 (United States Naval Academy	1-17-41	117
2904	No. 4 Spirit of 1941	3-7-41	119
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)	10-2-40	18
2652	No. 2 (Popular Love Songs)	11-8-40	18
2653	No. 3 (Melodies That Linger)	12-13-40	..
2654	No. 4 (Gay Tunes)	1-1-41	..
2655	No. 5 (Fun with Songs)	2-7-41	91
2656	No. 6 (Songs with Harmony)	3-14-41	142
2657	No. 7 Peppy Song Hits	4-25-41	..
2658	No. 8 (Featuring "Perfidia")	5-29-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It	12-5-40	28
2602	Take It Or Leave It No. 2	12-25-40	57
2603	Take It Or Leave It No. 3	2-7-41	91
2604	Junior I. Q. Parade	3-7-41	..
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	151
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade	1-24-41	71
2952	Abroad at Home	3-27-41	130
	HAPPY-HOUR (40 Minutes)		
2441	Puss In Boots (Re-issue)	11-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia	8-16-40	10
2552	Savoy In the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	..
2554	Islands of the West Indies	10-25-40	18
2555	Sojourn in Havana	11-25-40	27
2556	Beautiful British Columbia	12-20-40	57
2557	From Singapore to Hong-Kong	1-10-41	92
2558	Western Wonderland	2-28-41	92
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	154
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Oon Wilson)	10-18-40	18
2853	No. 3 (Ken Murray)	11-22-40	27
2854	No. 4 (Ken Murray).	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	117
2856	No. 6 (Larry Simms)	3-14-41	91
2857	No. 7 (Ken Murray)	4-25-41	139
2858	No. 8 (Jerry Colonna)	6-6-41	..
2859	No. 9	7-11-41	..
2860	No. 10	8-15-41	..
	WORLD OF SPORTS (9 Minutes)		
2801	Master of Cue	10-4-40	10
2802	Hunting Wild Deer	11-22-40	27
2803	All the Giant Killer	12-27-40	51
2804	Ica Capers	1-24-41	92
2805	Splits, Spares and Strikes	2-21-41	91
2806	The Jungle Archer	3-28-41	118
2807	Diving Thrills	5-9-41	151
2808	Aquaplay	6-6-41	187

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy	10-26-40	..
P-202	You, the People	11-30-40	28
P-203	Respect the Law	1-4-41	117
P-204	Forbidden Passage	2-8-41	80
P-205	Coffins on Wheels	6-7-14	163
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capital City	9-7-40	..
T-212	Cavalcade of San Francisco	9-28-40	..
T-213	Old New Mexico	10-28-40	..
T-214	Beautiful Bali	11-23-40	26
T-215	Old New Orleans	12-21-40	118
T-216	Mediterranean Ports	1-4-41	57
T-217	Red Men on Parade	2-1-41	83
T-218	Alluring Alaska	3-8-41	107
T-219	Glimpses of Kentucky	4-12-41	142
T-220	Yosemite the Magnificent	5-10-41	163
T-221	Glimpses of Washington State	6-7-41	175
T-222	Haiti, Land of Dark Majesty	7-5-41	..
	PETE SMITH SPECIALTIES (10 Minutes)		
S-261	Quicker'n a Wink	10-12-40	..
S-262	Wedding Bills	11-30-40	27
S-263	Sea for Yourself	12-21-40	129
S-264	Penny to the Rescue	1-25-41	68
S-265	Quiz Biz (Sepia)	2-8-41	80
S-266	Memory Tricks (Sepia)	3-15-41	118
S-267	Aeronauties (Sepia)	4-26-41	151
S-268	Lions on the Loose (Sepia)	5-24-51	166
S-269	Cuban Rhythm (Sepia)	6-14-41	175
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here	11-30-40	27
K-282	Whispers	2-8-41	80
K-283	More Trifles of Importance	3-22-41	104
K-284	Out of Darkness	3-29-41	139
K-285	Willie and the Mouse	5-17-41	154
K-286	This Is the Bowery	5-31-41	166
K-287	Your Last Act	7-12-41	211
	MINIATURES (10 Minutes)		
M-231	Rodeo Dough	1-19-40	27
M-232	The Great Meddler	12-21-40	41
M-233	Happiest Man on Earth	12-28-40	117
M-234	More About Nostradamus	1-18-41	57
M-235	The Battle	5-31-41	154
M-236	Memories of Europe	6-14-41	178
M-237	The Man Who Changed the World	6-28-41	211
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys	9-7-40	..
C-292	Waldo's Last Stand	10-5-40	..
C-293	Goin' Fishin'	10-26-40	..
C-294	Kiddie Kure	11-23-40	26
C-295	Fightin' Fools	1-25-41	71
C-296	Baby Blues	2-15-41	104
C-297	Ye Olde Minstrels	3-8-41	104
C-298	1-2-3 Go	4-26-41	142
C-299	Robot Wrecks	7-12-41	211
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger	11-23-40	27
W-242	Mrs. Ladybug	12-21-40	..
W-243	Abdul the Bulbul Ameer	2-22-41	104
W-244	The Prospecting Bear	3-8-41	104
W-245	The Little Mole	4-5-41	139
W-246	Goose Goes South	4-26-41	139
W-247	Rookie Bear	5-17-41	163
W-248	Dance of the Weed	6-7-41	175
W-249	The Alley Cat	7-5-41	..
W-250	The Midnight Snack	7-19-41	..
	METROSCOPIX (7 Minutes)		
A-100	Third Dimensional Murder	3-1-41	80

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Dandy Lion	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17
HO-3	Mommy Love Puppy	11-29-40	27
HO-4	Bring Himself Back Alive	12-20-40	34
HO-5	Pop and Mom in Wild Oysters	2-14-41	80
HO-6	Twinkletoes Gets the Bird	3-14-41	..
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HO-9	Zero, the Hound	5-30-41	151
HO-10	Twinkletoes—Where He Goes Nobody Knows	6-27-41	187
HO-11	Copy Cat	7-18-41	202
HO-12	The Wizard of Arts	8-8-41	..
HO-13	Twinkletoes in Hat Stuff	8-29-41	..
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
LO-1	No. 1	9-27-40	
LO-2	No. 2	11-29-40	27
LO-3	No. 3	1-24-41	71
LO-4	No. 4	3-28-41	92
LO-5	No. 5	5-30-41	151
LO-6	No. 6	8-1-41	..
	BENCHLEY COMEDIES (10 Minutes)		
SO-1	The Trouble with Husbands	11-8-40	..
SO-2	Waiting for Baby	1-24-41	71
SO-3	Crime Control	4-11-41	119
SO-4	Tha Forgotten Man	5-23-41	151
	FASCINATING JOURNEYS (Tech) (10 Minutes)		
MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges	12-27-40	51
MO-3	A Village in India	1-31-41	71
MO-4	Delhi	3-21-41	92
MO-5	Indian Durbar	5-16-41	151
MO-6	The Jungle	7-25-41	..
	GABBY COLOR CARTOONS (7 Minutes)		
GO-1	King for a Day	10-18-40	..
GO-2	The Constable	11-15-40	17
GO-3	All's Well	1-17-41	51
GO-4	Two for the Zoo	2-21-41	68
GO-5	Swing Cleaning	4-11-41	119
GO-6	Fire Cheese	6-20-41	187

Prod. No.	Title	Rel. Date	P.D. Page
GO-7	Gabby Goes Fishing	7-18-41	199
GO-8	It's a Hap-Hap-Happy Day	8-15-41	..
	HEADLINERS (10 Minutes)		
AO-1	Momente of Charm (Tech)	9-13-40	..
AO-2	Listen to Larry	10-25-40	..
AO-3	Johnny Messner & Orch	12-13-40	34
AO-4	Gene Krupa and His Orch.	1-31-41	71
AO-5	Bob Chester and Orch.	3-21-41	92
AO-6	Those We Love	6-6-41	151
AO-7	Hands of Destiny	7-11-41	199
	COLOR CLASSIC CARTOON (Tech.)		
CO-1	Vitamin Hay	8-29-41	..
	MADCAP MODELS (Color) (9 Minutes)		
UO-1	Western Daze	1-17-41	129
UO-2	Dipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	8-27-41	187
UO-4	The Gay Knighties	8-22-41	..
	PARAGRAPHICS (10 Minutes)		
VO-1	Nature's Nursery	10-11-40	..
VO-2	Seeing Is Believing	11-22-40	27
VO-3	Breezy Little Bears	12-27-40	117
VO-4	Red, White and Blue Hawaii	2-28-41	91
VO-5	Football Parade	8-15-41	..
	POPEYE THE SAILOR (7 Minutes)		
EO-1	Popeye Meets Wm. Tell	9-20-40	..
EO-2	My Pop, My Pop	10-18-40	..
EO-3	With Poopdeck Pappy	11-15-40	27
EO-4	Popeye Presents Eugene, the Jeep	12-13-40	41
EO-5	Problem Pappy	1-10-41	51
EO-8	Quiet Pleeze	2-7-41	95
EO-7	Olive's Sweepstake Ticket.	3-7-41	..
EO-8	Flies Ain't Human	4-4-41	119
EO-9	Pepeye Meets Rip Van Winkle	5-9-41	142
EO-10	Olive's Boithday Presink.	6-13-41	163
EO-11	Child Psykolojiky	7-11-41	199
EO-12	I'll Never Crow Again	8-8-41	..
	POPULAR SCIENCE (Color) (10 Minutes)		
JO-1	No. 1	9-6-40	..
JO-2	No. 2	11-1-40	17
JO-3	No. 3	12-20-40	34
JO-4	No. 4	2-21-41	91
JO-5	No. 5	5-2-41	92
IO-6	No. 6	7-4-41	199
	SPORTLIGHTS (9 Minutes)		
RO-1	Diving Demons	9-8-40	..
RO-2	Sporting Everglades	10-4-40	..
RO-3	Motorcycle Stunting	11-1-40	18
RO-4	Marine Round-up	12-6-40	26
RO-5	Feminine Fitness	1-3-41	41
RO-6	Acrobatic Aces	2-7-41	117
RO-7	Fishing Fever	2-28-41	91
RO-8	Canine Sketches	3-28-41	95
RO-9	Sun Fun	4-25-41	91
RO-10	On the Spot	5-23-41	142
RO-11	Lasso Wizards	6-20-41	190
RO-12	Snow Dogs	7-25-41	199
RO-13	What's La Cross?	8-22-41	..

PRODUCERS

Prod. No.	Title	Rel. Date	P.D. Page
	AMERICAN HISTORY (22 Minutes)		
0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..
0.5	Our Louisiana Purchase	7-12-41	..
	SPECIAL FEATURETTES		
..	Man the Enigma (22 Minutes)	5-7-41	163
..	Alive In the Deep (25 Minutes)	6-7-41	166

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (18 Minutes)		
13,801	Growing Up	12-13-40	34
	SPECIAL (Average 11 Min.)		
14,501	Eyes on Brazil	2-21-41	80
14,502	What's Happening In Argentina?	3-21-41	104
14,503	How Goes Chile?	4-18-41	..
	MARCH OF TIME (Average 20 Min.)		
13,101	On Foreign News Fronts	9-13-40	..
13,102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	..
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Defense	12-20-40	118
13,106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American's All	2-14-41	83
13,108	Australia at War	3-14-41	92
13,109	Men of the F.B.I., 1941	4-11-41	118
13,110	Crisis in the Atlantic	5-9-41	139
13,111	China Fights Back	6-6-41	163
13,112	New England's 8 Million Yankees	7-4-41	190
13,113	Peace—By Adolf Hitler	8-1-41	211
	WALT DISNEY CARTOONS (8 Minutes)		
14,101	Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Baggage Buster	4-18-41	129
14,104	A Good Time for a Dime.	5-9-41	142
14,105	Canine Caddy	5-30-41	163
14,106	Nifty Nineties	6-20-41	163
14,107	Early to Bed	7-11-41	199
14,108	Truant Officer Donald	6-1-41	..
14,109	Donald's Camera	8-22-41	..
	INFORMATION PLEASE (Average 11 Min.)		
14,201	No. 1 Anna Neagle	9-8-40	..
14,202	No. 2 Ruth Gorden	10-4-40	..
14,203	No. 3 Alice Marble	11-1-40	18
14,204	No. 4 Louis Bromfield	11-29-40	34
14,205	No. 5 Wendell Willkie.	12-27-40	51
14,206	No. 8 Jan Struther	1-24-41	68
14,207	No. 7 Anna Neagle	2-21-41	80
14,208	No. 6 Boris Karloff	3-21-41	118
14,209	No. 9 Alice Marble	4-8-41	142
14,210	No. 10 Louis Bromfield.	5-16-41	151
14,211	No. 11 Jan Struther	6-13-41	187
14,212	No. 12 Boris Karloff	7-11-41	199
14,213	No. 13 John Gunther	8-8-41	..
	SPORTSCOPE (Average 9 Min.)		
14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,308	Mat Men	1-17-41	57
14,307	Caballero College	2-14-41	83
14,308	Publicity Sports	3-14-41	107
14,309	Sword Soldiers	4-11-41	130
14,310	Jockey's Day	5-9-41	151
14,311	Rolling Rhythm	6-6-41	187
14,312	Steeds and Steers	7-4-41	211
14,313	Craig Wood	8-1-41	..
	PICTURE PEOPLE (10 Minutes)		
14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,408	No. 6	1-31-41	71
14,407	No. 7	2-28-41	83
14,408	No. 8	3-28-41	129
14,409	No. 9	4-25-41	139
14,410	No. 10	5-23-41	166
	EDGAR KENNEDY (Average 18 Min.)		
13,401	Sunk by the Census	9-8-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted in the Depot.	12-20-40	51
13,404	Mad About Moonshine	2-21-41	80
13,405	It Happened All Night.	4-4-41	104
13,406	Apple In His Eye	6-6-41	163
	LEON ERROL (Average 19 Min.)		
13,701	He Asked For It	9-27-40	..
13,702	Tattle Televisien	11-29-40	26
13,703	The Fired Man	1-10-41	129
13,704	When Wife's Away	3-14-41	104
13,705	A Polo Phoney	5-16-41	139
13,706	A Panic In the Parlor	6-27-41	166
	RAY WHITLEY (Average 15 Min.)		
13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71
13,503	Red Skins & Red Heads.	4-25-41	142
13,504	Musical Bandit	7-18-41	211

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
	MEET THE STARS (10 Minutes)		
028-1	Chinese Garden Festival.	12-24-40	..
028-2	Baby Stars	1-24-41	117
028-3	Variety Reel No. 3	2-24-41	80
028-4	Los Angeles Examiner Benefit	3-24-41	..
028-5	Hollywood Meets the Navy.	4-24-41	129
028-6	Stars at Play	5-24-41	..
028-7	Meet Roy Rogers	6-24-41	175
028-8	Stars—Past and Present.	7-24-41	178

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	ADVENTURES NEWSCAMERAMAN (Average 9 Min.)		
1201	Midget Motor Mania	11-8-40	16
1202	Training Police Horsee	1-17-41	68
1203	The Modern Highway	1-31-41	..
	1941-42		
2201	Soldiers of the Sky	8-1-41	..
	BELIEVE IT OR NOT (10 Minutes)		
1601	Acquitted By the Sea	9-27-40	10
	LEW LEHR (9 Minutes)		
1401	Gruntere and Groaners	8-30-40	..
	FATHER HUBBARD ALASKAN ADVENTURES (9 Minutes)		
1101	Eskimo Trails	8-2-40	..
1108	Arctic Springtime	4-25-41	..
1110	Winter In Eskimo Land	7-4-41	..
	MAGIC CARPET (9 Minutes)		
1102	Land of Flowers (Tech).	9-15-40	..
1104	Old Dominion State (Tech)	11-22-40	28
1105	Spotlight on Indo China.	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	129
1107	Miracle of Hydro	3-14-41	129
1109	A Letter from Cairo	5-9-41	175
	1941-42		
2101	Sagebrush and Silver	8-15-41	..
	SPORTS REVIEWS (8 Minutes)		
1301	Vacation Time (Tech)	8-18-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes	12-20-40	17
1304	The Rodeo Goes to Town	1-3-41	57
1305	Playing with Neptune	2-14-41	129
1306	Symphony in Snow	3-14-41	131
1307	Fun on Rollers	6-6-41	..
	TERRYTOONS (Tech) (7 Minutes)		
1551	Billy Mouse's Akwakade	8-9-40	..
1552	Lucky Duck	9-6-40	..
1553	How Wet Was My Ocean.	10-4-40	10
1554	Landing of the Pilgrims.	11-1-40	10
1555	Plane Goofy	11-29-40	26
1556	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	80
1559	Uncle Joey Comes to Town.	4-18-41	178
1560	What Happens at Night	5-30-41	..
	TERRYTOONS (Black & White) (7 Minutes)		
1501	Club Life In Stone Age.	8-23-40	10
1502	Touchdown Demons	9-20-40	10
1503	Happy Hunting Grounde.	10-18-40	10
1504	Maglo Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1508	What a Little Sneeze Will Do	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	129
1509	When Knights Were Bold.	3-21-41	131
1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	175
1513	Horse Fly Opera	6-13-41	178
1514	Good Old Irish Tunes	6-27-41	175
1515	Bringing Home the Bacon.	7-11-41	178
1516	Twelve O'Clock and All Ain't Well	7-25-41	175
	THE WORLD TODAY (9 Minutes)		
1701	Battle of the Atlantic	4-11-41	130
1702	War in the Desert	7-18-41	199
1703	Empire in Exile	5-23-41	175
1704	Anzacs In Action	6-20-41	202
	1941-42		
2701	American Sea Power	8-29-41	..

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
5110	Swing With Bing	9-4-41	..
	COLOR CARTOON (Average 7 Min.)		
5241	Crazy House	9-23-40	..
5242	Recruiting Daze	10-28-40	..
5243	Knock-Knock	11-25-40	26
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Today	2-24-31	68
5247	Hysterical High Spots In American History	3-31-41	91
5248	Scrub Me Mama with a Boogie Beat	4-28-41	151
5249	Dizzy Kitty	5-26-41	163
5250	Salt Water Daffy	6-9-51	166
5251	Woody Woodpecker	7-7-41	..
5252	Andy Panda's Pop	7-28-41	..
5253	Boogie Woogie Bugle Boy of Co. B		..
	STRANGER THAN FICTION (9 Minutes)		
5371	No. 81	9-16-40	..
5372	No. 82	10-14-40	..
5372	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 86	2-3-41	80
5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	154
5381	No. 91	5-19-41	154
5382	No. 92	6-2-41	163
5383	No. 93	6-23-41	199
5384	No. 94	7-28-41	..
5385	No. 95	8-25-41	..
	GOING PLACES (9 Minutes)		
5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 86	2-19-41	71
5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	104
5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	175
5361	No. 91	5-26-41	163
5362	No. 92	6-16-41	199
5363	No. 93	6-30-41	202
5364	No. 94	7-21-41	..
5365	No. 95	8-18-41	..
	MUSICALS (Average 18 Min.)		
5221	Class In Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Daddy	2-19-41	83
5227	Music In the Morgan Manner	3-19-41	92
5228	Jumpin' Jive	4-28-41	166
5229	Shadows In Swing	5-21-41	154
5230	Music a la King	6-18-41	199
5231	Once Upon a Summertime.	7-30-41	199
5232	Is Everybody Happy?	8-6-41	..
5233	Rhythm Revel	8-20-41	..
	COLOR CARTOONS (Re-Issues) (Average 8 Min.)		
5261 to 5266	Inclusive	8-3-40 to 8-10-40	..

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (10 Minutes)		
....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..

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Six Lessons from Madame La Zonga, Univ.	..	103
Sis Hopkins, Rep.	87	113
Sky Murder, MGM	..	7
Sleepers West, 20th-Fox	54	102
Slightly Tempted, Univ.	..	9
So Ends Our Night, UA	14	174
Son of Davy Crockett, Col.	..	198
Son of Monte Cristo, UA	13	25
South of Panama, Prod.	99	162
South of Pago Pago, UA	..	9
South of Suez, WB	5	32
So You Won't Talk, Col.	..	7
Spring Parade, Univ.	..	25
Stars Look Down, The, MGM	183	186
Strange Alibi, WB-FN	86	138
Strawberry Blonde, WB-FN	30	103
Street of Memories, 20th-Fox	..	16
Strike Up the Band, MGM	..	24
Sunny, RKO	136	150
Sunset in Wyoming, Rep.	181	210
Sweetheart of the Campus, Col.	147	186
TAKE Me Back to Oklahoma, Mono.	..	24
Tall, Dark and Handsome, 20th-Fox	43	116
Texas, Col.	181	..
Texas Rangers Ride Again, Par.	..	24
Texas Terrors, Rep.	.	25
That Gang of Mine, Mono.		16
That Hamilton Woman, UA (Formerly Lady Hamilton)	31	103
That Night in Rio, 20th-Fox (Formerly Road to Rio)	45	174
That Uncertain Feeling, UA	46	174
Ten Nights in a Barroom, Rep.	195	..
There's Magic in Music, Par. (Formerly Hard Boiled Canary)	46	113
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They Knew What They Wanted, RKO	100	8
They Meet Again, RKO	181	..
They Met in Argentina, RKO	86	150
They Met in Bombay, MGM (Formerly Unholy Partners)	145	186
Thief of Bagdad, UA	88	40
Third Finger, Left Hand, MGM	..	24
This Thing Called Love, Col.	14	77
This Woman Is Mine, Univ.	171	..
Thieves Fall Out, WB	128	162
Three Men from Texas, Par.	..	16
Three Sons O'Guns, WB-FN	193	..
Thunder Over the Prairie, Col.	195	210
Thundering Frontier, The, Col.	.	24
Tight Shoes, Univ.	134	186
Tillie the Toiler, Col.	195	..
Time Out for Rhythm, Col.	122	173
Tin Pan Alley, 20th-Fox	1	65
Too Many Girls, RKO	.	8
Tobacco Road, 20th-Fox	73	113
Tom, Dick and Harry, RKO	121	198
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Topper Returns, UA	54	174
Trail Blazers, Rep.	..	16
Trail of the Silver Spurs, Mono.	..	56
Trail of the Vigilantes, Univ.	..	32
Trailing Double Trouble, Mono.	..	7
Trial of Mary Dugan, MGM	53	101
Tulsa Kid, The, Rep.	..	8
Tugboat Annie Sails Again, WB-FN	..	16
Tumbledown Ranch in Arizona, Mono.	..	138
Two-Gun Sheriff, Rep.	99	126
Two in a Taxi, Col.	170	198
UNDER Age, Col.	86	126
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Victory, Par.	13	32
Villain Still Pursued Her, RKO	..	8
Virginia, Par.	38	56
Vivacious Lady, RKO	85	102
Voice in the Night, Col.	..	186
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Wanderers of the West, Mono.	170	..
Washington Melodrama, MGM	99	126
West Point Widow, Par.	135	173
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Westerner, The, UA	..	25
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West of Pinto Basin, Mono.	..	24
Where Did You Get That Girl? Univ.	..	65
Whistling in the Dark, MGM	205	210
Who Killed Aunt Maggie, Rep.	..	16
Wide Open Town, Par.	194	210
Wild Cat of Tucson, Col.	22	138
Wild Man of Borneo, MGM	39	150
Woman's Face, A, MGM	109	162
World in Flames, Par.	..	138
World Premiere, Par.	195	..
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Wyoming Wildcat, Rep.	..	48
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You'll Find Out, RKO	2	126
You'll Never Get Rich, Col.	193	..
You're the One, Par.	37	113
You're Out of Luck, Mono.	..	48
Young Bill Hickok, Rep.	..	16
Young People, The, 20th-Fox	..	9
Youth Will Be Served, 20th-Fox	..	16
ZIEGFELD Girl, MGM	62	126

THE HECKLING HARE (WB)

Merrie Melody Cartoon (6722)

The goofy dog sets out to capture Bugs Bunny, the screwy rabbit, but the rabbit turns the tables on him so often and makes life so miserable for him that the dog gives up.

Release date, July 5, 1941 *7 Minutes*

INKI AND THE LION (WB)

Merrie Melody Cartoon (6723)

Little Inki sets out hunting wild animals and comes across a ferocious lion. As the lion is about to trap Inki, Inki is saved by the little Mina Bird.

Release date, July 19, 1941 *7 Minutes*

MEET JOHN DOUGHBOY (WB)

Looney Tune Cartoon (6614)

In this Looney Tune, Porky Pig gives his audience some inside information on the nation's defense effort. Current topics are covered by Porky's "Mooch of Time."

Release date, July 5, 1941 *7 Minutes*

(*Chart continued from preceding page*)

TECHNICOLOR SPECIALS (Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
6001	Flag of Humanity	10-19-40	..
6002	March on Marines	12-14-40	34
6003	Meet the Fleet	2-8-41	80
6004	Wings of Steel	4-5-41	129
6005	Here Comes the Cavalry	6-28-41	175
6006	Carnival of Rhythm	8-23-41	..

ELSA MAXWELL COMEDIES (19 Minutes)

6101	Riding Into Society	8-7-40	..
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6202	Alice in Movieland	11-18-40	27
6203	Love's Intrigue	12-28-40	57
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8205	Take the Air	2-22-41	83
6208	The Seeing Eye	5-3-41	117
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6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans	12-7-40	26
6304	History Repeats Itself	1-18-41	..
8305	Wild Boar Hunt	3-15-41	95
6306	Trouble In Store	8-2-41	..

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6402	Dogs You Seldom See	11-2-40	..
6403	Diary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
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6407	Big Bill Tilden	5-24-41	130
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6410	Lions for Sale	8-9-41	..

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6503	Jan Garber & Orch.	11-23-40	..
6504	Skinnay Ennis & Orch.	1-4-41	41
6505	Henry Busse & Orch.	11-30-40	27
6506	Cliff Edwards and His Buckaroos	3-8-41	92
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6604	Porky's Hired Hand	11-30-40	34
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6616	Henpecked Duck	8-30-41	..

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6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-26-40	18
6705	Wacky Wildlife	11-9-40	27
6706	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
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[*Continued on page 215*]

USE IT!

On the opposite page appears the master index to Product Digest, a cumulative catalogue of all information available to date on 1940-41 product and which has been published in preceding issues of Motion Picture Herald.

Check the title of any feature that you want to look up, turn to the designated page or pages of your file, and you will find all buying and booking information available up to this very minute — synopses, casts, credits, release dates, production numbers, running time, review references, Round Table references and Legion of Decency ratings.

Product Digest is published every other week alternately with the regular Release Chart.

The Release Chart carries, as always, an alphabetical index of titles, a breakdown by companies, star information, release dates, running time and review references. The Release Chart, published every other week, is a compact compilation of certain important booking information.

Product Digest, on alternate weeks, is cumulative, a more extensive compilation of similar information. The Release Chart is complete in itself. Product Digest carries only current information, but if you maintain a complete file of Product Digest, you will have, at your instant service, synopses, casts and other detailed data which could not conceivably be compressed into one issue. The cumulative alphabetical index of Product Digest, however, is a reference to all information that has been printed to date in all the issues of Product Digest.

If you misplaced or have not saved any issue of Product Digest, write for duplicates.

Use **PRODUCT DIGEST**

Put Your Best Foot Forward!



Dress up...look smart...give 'em a show Make every passerby know there's some thing BIG going on. Play for the most.. not the least. Use the type of advertisin that made this business great.

It pays to advertise and this industry i living proof.

It pays EXTRA to advertise with the Thre Best Seat Sellers because everything in th line is part of a planned, balanced, con sistent campaign to sell more seats.

Today the tempo of life is highly compe titive. People must be SOLD. Sell Them

Don't let the picture die. Put your bes foot forward with Trailers . . . Lobby Dis plays . . . General Accessories by

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

USE ALL THREE . . . Sell More Seats!

MOTION PICTURE HERALD

REVIEWS:

The Little Foxes
International Squadron
The Smiling Ghost
Navy Blues
Dive Bomber
Life Begins for Andy Hardy
Target for Tonight
From Rags to Riches
The Story of the Vatican

THIS WEEK:
Release Chart

NEXT WEEK:
Product Digest

Where 139 marquee names appear in 1941-42 Product made or assigned

Critics only half agree with exhibitors about promised "Stars of Tomorrow"

VOL. 144, NO. 7

AUGUST 16, 1941

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1941 by Quigley Publishing Company.*

12,000 VOTES FOR M-G-M!

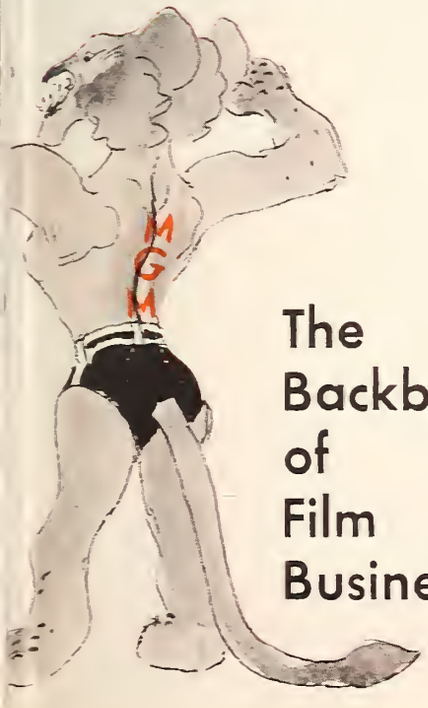


Leo is the sweetheart of the industry—
12,000 exhibitors say so.
That's a lot of accounts and Leo's so proud!
It's a new high for M-G-M and the industry.
Those 12,000 will be back again next year because
Strong ties hold Leo and his customers together.
The mechanics of distribution may change—
But not Leo!
He represents something beyond a contract.
A spirit of good-will that seeks to make business a pleasure
And a mutually profitable enterprise.
Our current season ends in a blaze of glory:
"Life Begins for Andy Hardy" a summer sensation!
(Mickey Rooney and Judy Garland together again!)
"When Ladies Meet" a hot-weather life-saver!
(Imagine 4 big stars in one show—Joan Crawford, Robert Taylor, Greer Carson, Herbert Marshall)
Yes, Leo is your all-year-'round sweetheart. Look.



YOUR MOVE!

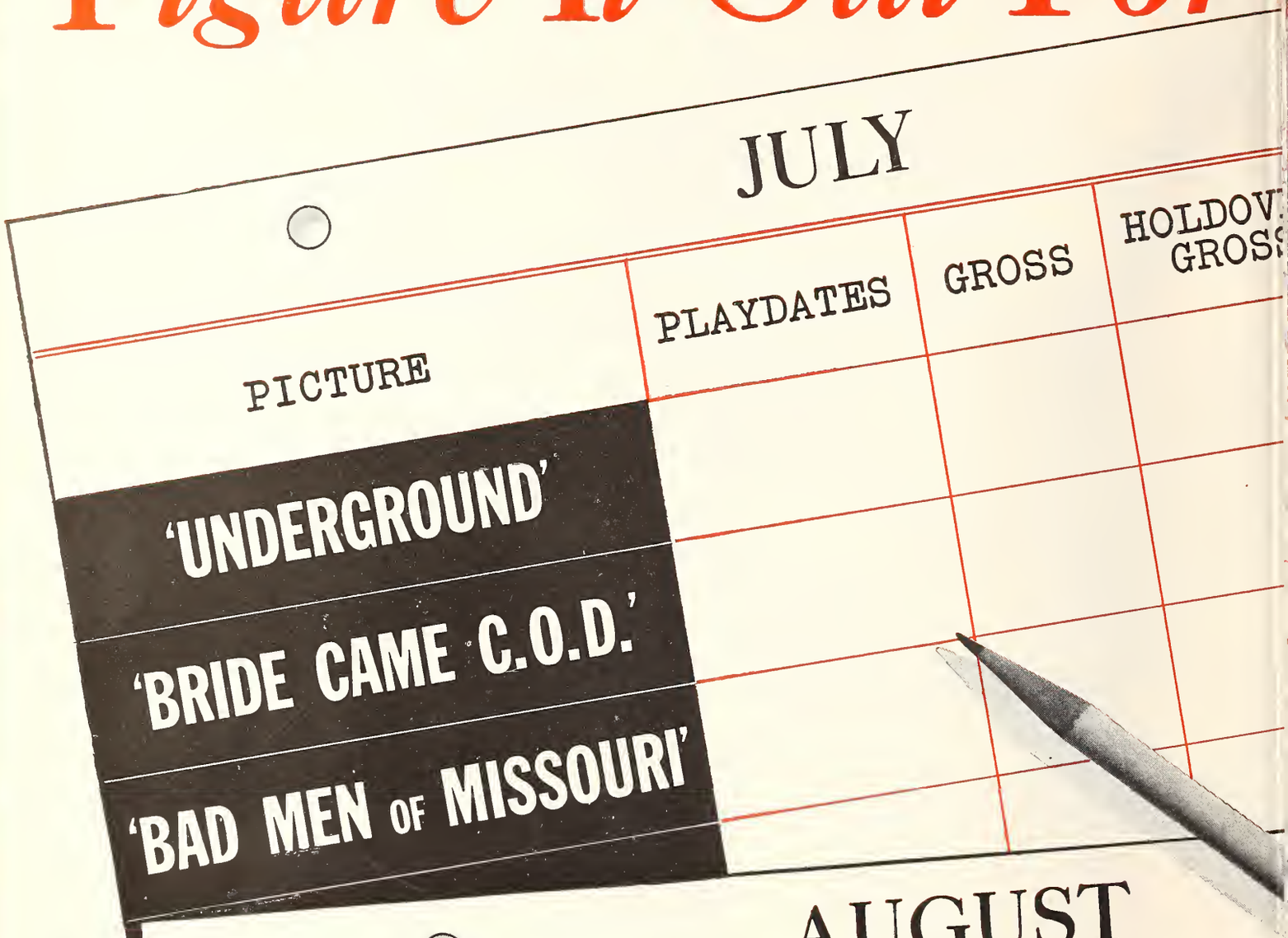
Just a few of the M-G-M prizes you'll get in 1941-42.
Here is a list of pictures completed or in production.

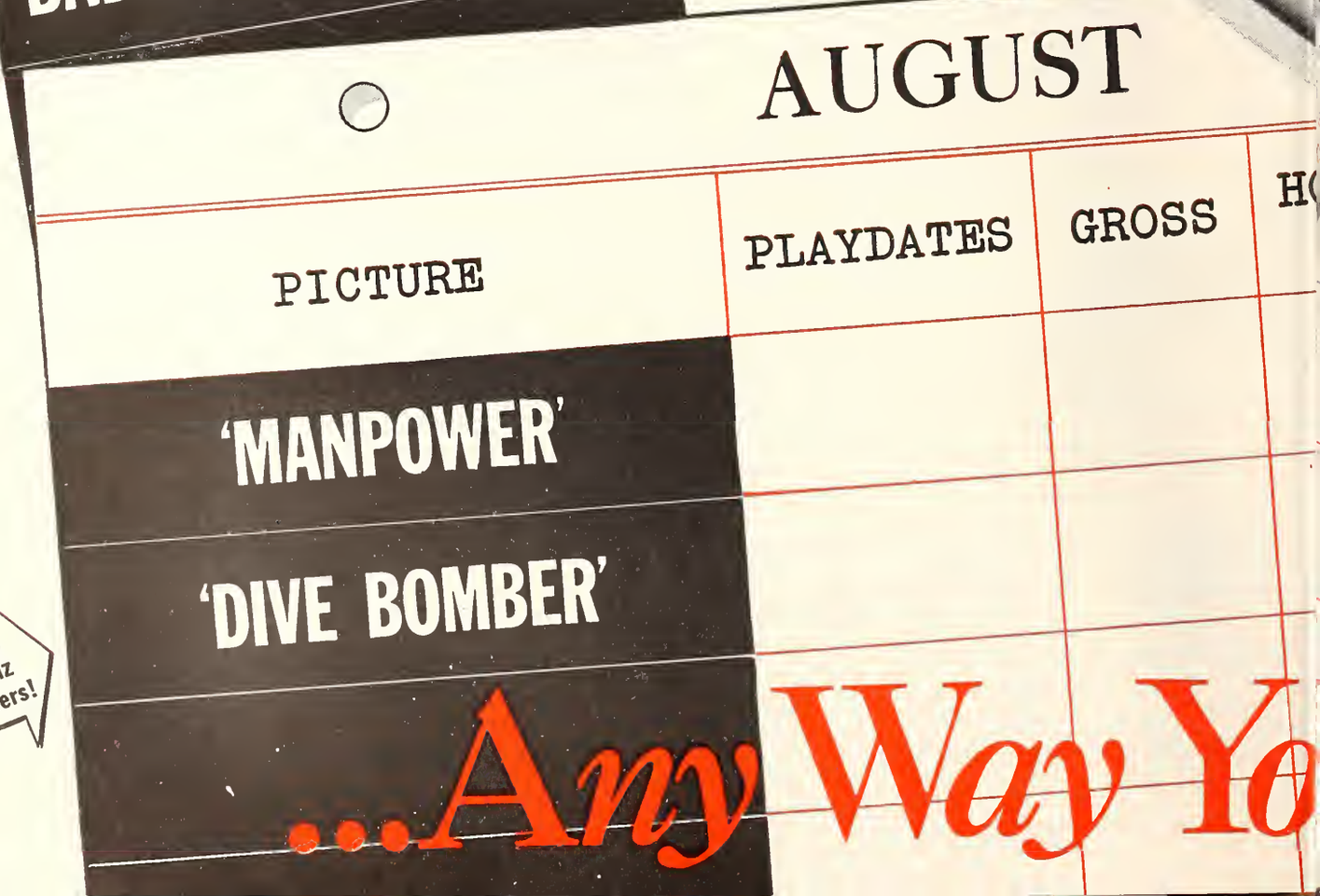


The Backbone of Film Business!

"DR. JEKYLL & MR. HYDE"—*Spencer Tracy, Ingrid Bergman. Lana Turner;* "LADY BE GOOD"—*Eleanor Powell, Ann Sothern, Robert Young;* "DOWN IN SAN DIEGO"—*Bonita Granville, Ray McDonald, Dan Dailey, Jr., Leo Gorcey;* "HONKY TONK"—*Clark Gable, Lana Turner, Claire Trevor;* "MARRIED BACHELOR"—*Robert Young, Ruth Hussey, Felix Bressart;* "SMILIN' THROUGH"—*Jeanette MacDonald, Brian Aherne, Gene Raymond;* "FEMALE OF THE SPECIES"—*Rosalind Russell, Don Ameche, Kay Francis;* "WOMAN OF THE YEAR"—*Spencer Tracy, Katharine Hepburn;* "THE CHOCOLATE SOLDIER"—*Nelson Eddy, Rise Stevens;* "UNHOLY PARTNERS"—*Edward G. Robinson, Laraine Day, Edward Arnold;* "BABES ON BROADWAY"—*Mickey Rooney, Judy Garland;* "TARZAN'S SECRET TREASURE"—*Johnny Weissmuller, Maureen O'Sullivan, Philip Dorn;* "GRETA GARBO COMEDY"—*Greta Garbo, Melvyn Douglas, Constance Bennett;* "KATHLEEN"—*Shirley Temple;* "I'LL TAKE MANILA"—*Eleanor Powell;* "JOHNNY EAGER"—*Robert Taylor, Lana Turner;* "PANAMA HATTIE"—*Ann Sothern, Red Skelton;* "SHADOW OF THE THIN MAN"—*William Powell, Myrna Loy.*

Figure It Out For





urself...





MARK OF SHOWMANSHIP

Imagine what you'll get in the next few months when you get these in July and August! It's like money in the bank!

Figure—It's Warners!

JACK L. WARNER *In Charge of Production* • HAL B. WALLIS *Executive Producer*

Hey Jack! your profits are showing!



3RD RECORD-WRECKING WEEK AT NEW YORK'S ROXY! (Seen by 160,356 persons in first ten days!)

AND HOLDOVERS OR MOVEOVERS IN

Kansas City!
San Francisco!
Baltimore!
Cincinnati!
St. Louis!
Milwaukee!
Memphis!
Denver!
Providence!

20th CENTURY FOX

"Charley's Aunt" holdover champ!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 144, No. 7 — August 16, 1941

WAR & PROPAGANDA

A WIDE and abundantly uninformed confusion concerning the motion picture industry and the motion picture theatre in a world at war is currently being made conspicuous both externally and internally—all the while doing the institution of the screen no good.

Let it be set down here again, now, and as it will be on occasion in the days to come, that the proper function of the motion picture industry is the service of its customers with what they come to the box office to buy, which is entertainment. If that function fails, the motion picture fails, and with it all those who pertain to it, and no one and no cause is served.

The motion picture has never made a dime selling anything but entertainment.

The screen's entertainment has been successful only when it has been made to the standards, tastes and thought patterns of the plain and simply understood majority of the people of the whole United States.

There has been, down the years, ample experimentation, often at very large expense, directly, and indirectly perhaps costing even more. If there has to be an accounting entry, perhaps it can be called "education". That will depend on whether or not there has been education.

CONSIDERABLY the current concern in several sectors of the motion picture arises in sequel to expressions from Senator Burton K. Wheeler and Senator Gerald P. Nye, who have charged in substance that the screen is seeking to incite our public to war.

Citations which these statesmen have offered, to the even casually informed, will not prove highly convincing. There is, for instance, that case of "Sergeant York". When the project to make that picture began, the world thought it was at peace, and Herr Hitler was either hanging paper or fuming in jail. "Sergeant York" is Americana, not propaganda. If "York" is propaganda, then so are Davy Crockett, Natty Bumpo and Paul Bunyan, all his fellows in tradition. Then there is the reference to "The Great Dictator", which most of Mr. Charles Chaplin's contemporaries in Hollywood did not want him to make, considering that it would be no contribution to the status quo. Part of that picture was comedy, some of it tragedy, and where a dramatic climax might have been it culminated in a Chaplin curtain preachment for peace. It was entirely pacific, entirely Chaplin-in-person. Further, germane to the considerations before us now, it had only a little more than nothing to do with the main stream and flow of motion picture output. Certainly it sold no war.

It would appear that when Senator Nye made up his lists he did some broad conclusion jumping.

The militant Senators somewhat more than intimate that the motion picture is being told what to do and say. It has not been given any orders on ideologies from authoritative positions so far. That obtains almost exclusively in the totalitarian areas of Russia and Hitlerlands. It is probably equally undesirable that we should have Senator Wheeler and Senator Nye seek to tell the screen what to do, or not to do.

Emphatically the best way to preserve the screen for America and Americanism will be to let the customers run it the way they like it, as attested in long box-office experience. So long as the citizens retain the ballot at the polls, they can be equally trusted with the vote at the box office. Also by processes of their own, sometimes tedious but always inevitable, they make clear what they do not want on the screen. Then, by processes sometimes equally tedious, the motion picture makes its arrangements to realign.

So recently that the red ink is just on the back of the page, some of those who felt impelled to deliver pictures with messages and what they called "social consciousness" had their fling.

Right now Hollywood, in terms of picture at least, is almost exclusively concerned with selling some seats.

When real war fever pictures appear, it will be because a conspicuous majority of the customers already have war fever. All available reports of any authenticity so far indicate that in the United States war fever is decidedly localized, both geographically and politically.

MEANWHILE, there is need in several quarters for a recognition of that clear, if narrow, line which divides the propaganda expression from normal, wholesome American patriotism. No matter how narrow that line may be, it is as well defined as the edge of a precipice.

Competent showmen know those thin lines of demarcation. An excellent example is available in the career and works of George M. Cohan, greatest flag waver of them all. Examination of the record, however, will show that Mr. Cohan never tried to start waves or build tides. He rode them. Where American emotion flowed, there was George M. Cohan in midstream. He brought to entertainment a capacity to speak with and for his big public. It was always with and for that he spoke, not at them. He did not tell them what to think, what to say. It was his gift to know what they thought and to say it for them, with lilting lyrics and tuneful grace.

No one, except maybe pilfering playwrights, ever went to a Cohan show looking for ideas. The customers bought seats to hear themselves set to music.

Given the skill, that the motion picture may also do—and no more.

The customers of the motion picture are not looking for instruction from either Washington or Hollywood. They can do with some information, preferably consisting of facts, and they would like very much to have from both Washington and Hollywood what each has been engaged to do.

△ △ △

MARQUEE NAMES

ON examination of the talent rosters of 1941-42 production, the Herald's Hollywood bureau finds a total of 139 marquee names cast for 342 stellar roles in pictures made or in the making. Some of them especially in demand are in productions for several studios. So far the average

[*Continued on following page, column 2*]

This Week in the News

Propaganda Hunt

Washington Bureau

MEMBERS of the Congressional isolationist bloc are looking forward to a field day September 3 when a subcommittee of the Senate Interstate Commerce Committee will open hearings under the Nye-Clark resolution for an investigation of motion picture and radio propaganda in behalf of United States intervention in the European war.

The subcommittee in charge of the measure, of which Senator D. Worth Clark of Idaho is chairman, met to consider its course August 7 and decided to call hearings. On the same day Representative William B. Barry of New York introducing an almost identical resolution in the House, declaring that the public is entitled to know "what persons or groups sponsor motion pictures that are obviously for propaganda purposes and not for amusement" and who is sponsoring radio propaganda.

The Senate subcommittee consists of Senators Homer T. Bone of Washington and Ernest W. McFarland of Arizona, Democrats, and Charles W. Tobey of New Hampshire and C. Wayland Brooks of Illinois, Republicans.

They agreed that testimony on film and radio propaganda should be secured from the executives of motion picture companies, broadcasting stations and networks, and radio commentators. Senator Clark expressed the desire to hear the most influential men in the industry, including Will Hays.

Preview Puzzle

LAY PRESS people attending the Monday preview of Samuel Goldwyn's "The Little Foxes," exhibited at a Hollywood theatre with nobody barred and quite as if no exclusion of newspaper and magazine writers from pre-release screenings of product distributed by consent decree signatories had been ordered as a trade rule, are wondering how come.

Lay press people keep none too abreast of trade news. Many of them didn't know that Mr. Goldwyn had switched release affiliations from the non-signatory United Artists to the signatory RKO-Radio until they saw the name of the distributing company on the screen.

Some newspapers called up the studio to inquire wherein the Goldwyn picture differed from other product distributed by the studio in point of lay press accessibility.

They were told that the Goldwyn picture or pictures would not be included in the distributing company's block-of-five, but would be sold on a different basis altogether.

They were told that's what makes the difference.

They don't get it.

WHERE the marquee names are going in new season product Pages 11, 12

CRITICS and EXHIBITORS differ on Stars of Tomorrow Pages 13, 14

SOUTH AMERICAN reports are in but Whitney goes to see for himself Page 15

MYERS gives Senate committee his blueprint for fair film taxes Page 16

ARBITRATION award holds public welfare is clearance factor Pages 17, 18

DECREE SELLING slow, distribution heads take to the field Page 27

DISMISSAL of Columbia in Crescent suit seen evidence of weakness in Government's case Page 30

ALLIED warns of end of decree selling, urges exhibitor roundtable Page 33

GASOLINE curfew fails to keep theatre customers off the roads Page 44

BRITISH exhibitors face rising costs, wage demands, new air raids Page 49

RECORDS set at MGM, Warners, RKO openings in key cities Page 50

EARLY decision expected in distributors' test of Minnesota sales law Page 52

SERVICE DEPARTMENTS

Managers' Round Table Page 57

Release Chart Page 65

Reviews Page 34

What the Picture Did for Me Page 54

MARQUEE NAMES

[*Continued from preceding page*]

indicates two and a half screen appearances per name.

Hollywood, rather unofficially, complains of a continuing talent problem. The problem, of course, is not in a dearth of skills but of accepted names—ready-made fame, cashable at the box office.

An important service of assistance toward enlargement of the talent rolls has now been offered to Hollywood from the theatre showmen of the United States and Canada, through the agency of Motion Picture Herald and its "Stars of Tomorrow" poll, recorded last week, and supplemented this week, by a geographical analysis—also a comparative poll of the motion picture critics of the newspapers.

This Herald poll constitutes the first exploration of the field of personalities of promise in anything resembling nation-wide research. The findings of the poll can immediately remove from speculation Hollywood's consideration of probable wide acceptance and effectiveness, promotional programs and plans for a whole array of rising talent.

Large significance attaches to the remarkably clear national unanimities of evaluation. The regional returns in this issue indicate that the box-office public, as represented by the exhibitor reports, is the same public from Maine to California, and almost equally from Hudson Bay to the Rio Grande. Further, the unanimity of the poll enhances its significance to Hollywood.

△ △ △

THE Rockefeller-and-Whitney program of good neighboring with the Latin lands to the south, which started ever so long ago with Señor Diego Maria Rivera's unborn gynecological mural for the RCA building, progressing thence through amazing shows of stone age grimaces at the Museum of Modern Art, has arrived at an ultimate something, utterly prickly, with a Mexican cactus show in one of the street level gardens of Rockefeller Center, alias Radio City. Fifth Avenue strollers are presented a display of two thousand forms of cacti, transplanted from their desert homes to a new synthetic desert down between the waffle-grids of one of our adjacent canyons. One look at it and you are optically stabbed with horticultural relations. Is that subtle?

△ △ △

THE acquisition of two million shares of Associated British Pictures, which has 400 theatres, from Mrs. John Maxwell, by Warner Brothers, an investment in millions, is a most explicit expression of an opinion that "there will always be an England".

—*Terry Ramsaye*

Disney Problems

EVEN as Walt Disney rode the wave of the future below the Rio Grande, this week, an undertow formed at his Hollywood plant: the Screen Cartoonists Guild, accepting a settlement two weeks ago, of a 62-day strike, threatened to desert work again. Meanwhile came disclosure of dollar problems in the enterprise.

The Disney studio wants to discharge "temporarily" 207 returned strikers, 49 non-strikers. Gunther Lessing, Disney attorney and studio vice-president, explained funds must be conserved until completion of new financing, without which there will be no new production, he added.

The Guild objected to the ratio between strikers and non-strikers.

The dispute was put to J. R. Steelman, Labor Department conciliator, who engineered the strike settlement.

Mr. Lessing Tuesday charged the Guild with failure to observe several settlement points. The Guild was not to penalize non-strikers; Mr. Lessing said initiation fees were raised $20 to $85, over a previous two to five dollars. He also pointed out that persons to be dropped from company payrolls were chosen by a six-man board not including a company officer; that strikers had not been discriminated against by the studio, and that 116 employes had contracts with the studio, hence could not be laid off.

"Sweater Girl's" Sister

CHERRY PREISSER, daughter-in-law of Harry L. Hopkins, the same who now is "officially missing" somewhere between Russia and the U. S. in the same mystery as the President's cruise, is, according to Paramount Pictures, Inc., to make her film debut as soon as her husband, David Hopkins is transferred to the West Coast branch of the advertising agency with which he is employed. Miss Cherry was formerly teamed in vaudeville with her sister June. And June, incidentally, is now completing a starring role in "Sweater Girl," for Paramount.

Hollywood Journalism

A LIBEL suit, brought by W. R. Wilkerson, editor and publisher of the *Hollywood Reporter*, against Hanna Publications, and "Fraud and Answers" magazine, in which $100,000 damages was asked, came to light this week in Los Angeles Superior Court. Mr. Wilkerson and the Wilkerson Daily Corporation each filed action charging "wilful, false, scandalous and malicious" libel and each demanded $50,000 damages from Hanna Publications, the magazine, A. G. Stamm, Marcy B. Satin, Edward F. Whitman, Dan Paul and 15 Jane and John Does because of the article, "Hollywood Blackmail," which was published in the June issue of the magazine.

The defendants filed answer saying that which was published was a matter of "common knowledge" and "current public news," and that Mr. Satin was owner and publisher of "Fraud and Answers" magazine.

The article referred to told of "hidden taxation" of Hollywood figures, of invitations to "spend an evening of pleasure at Ciro's," cafe operated by Mr. Wilkerson, and of a "payoff" of $750 by one of Hollywood's studio comptrollers to Mr. Wilkerson, purportedly for a favorable review of a picture. The story said "any studio comptroller or publicity director" could testify to payoffs for favorable publicity.

The answer stated "all matters and things stated are currently reported and believed to be true in the State of California and throughout the United States and were published in the periodical, 'The Coast,' in August, 1938, and so communicated to these defendants and published by them as matters of current public news, they verily believing same to be true."

Blackton Dead

JAMES STUART BLACKTON, one of the founders of the Vitagraph Company, died Wednesday evening in St. Vincent's Hospital, Los Angeles, of injuries received in an automobile accident Saturday. He was 66.

Born in England and educated there, Mr. Blackton came to America in 1885. In association with William T. Rock and Albert E. Smith, he went into motion picture production in 1897, using a projector rebuilt as a camera. Vitagraph was incorporated in 1900.

Near the end of the silent picture era Mr. Blackton produced "The Glorious Adventure" with Lady Diana Manners. Made in England with the Prizma process, it was one of the first all color feature pictures.

Breen Policy

JOSEPH I. BREEN told a press audience, on assuming production command of RKO-Radio after resigning his post as Production Code Administrator, that, in his opinion, motion pictures were made or ruined in the writing, wherefore much of his time was to be spent in inspecting and advising upon the scripts of pictures to be made under his management.

This week Tuesday RKO-Radio announced establishment of a junior-writer group under the direction of Collier Young, Story Department head, placing young scriveners fresh out of college and elsewhere under supervision of experienced writers delegated to instruct and coach them in their work. Six juniors are in on the founding of the group.

RKO-Radio last week announced "All That Money Can Buy" as a new title for "Here Is a Man," which had been "The Devil and Daniel Webster" for a while, following a short career in work as "A Certain Mr. Scratch," the last two switches having occurred since inception of the Breen regime and to the general confusion of the resident press and the studio press department.

This week the Breen management tilted local eyebrows by changing the title of "Four Jacks and a Queen," now in work, to "Street Girl."

Out of the Frying Pan

WHEN Howard Hughes came to consideration of his production "The Outlaw," so the Hollywood pigeon post reports, he expressed some impatience with reactions from the Production Code Administration and decided to submit his picture to a number of state censorship boards in its pristine state. The consequence was, the story runs, that the state boards cut a deal more footage than the Code Administration had suggested.

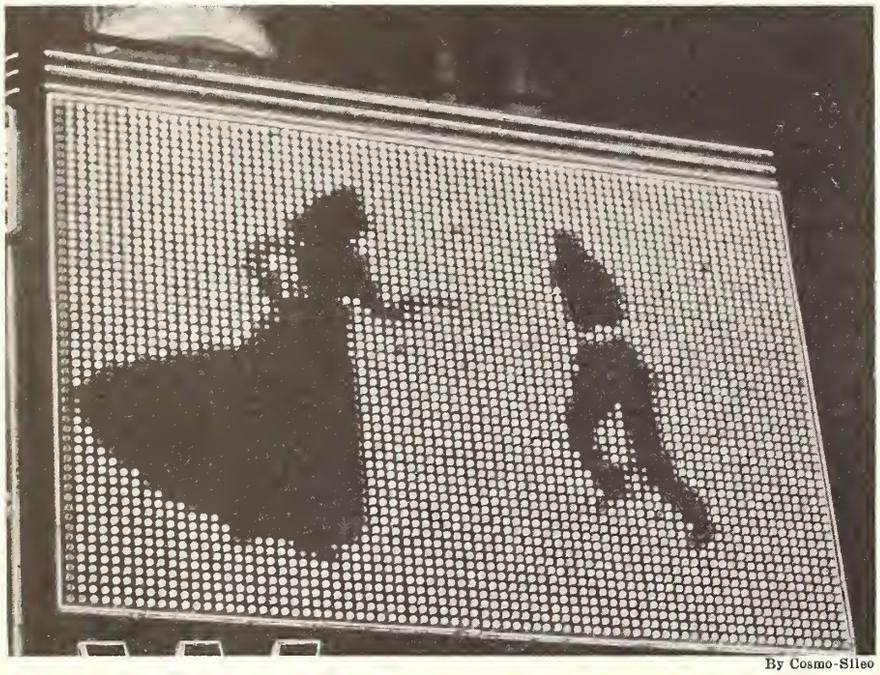
PICTURES ADVERTISED THIS WEEK

"Underground", Warners, Pages 4, 5.
"The Bride Came C.O.D.", Warners, Pages 4, 5.
"Bad Men of Missouri", Warners, Pages 4, 5.
"Manpower", Warners, Pages 4, 5.
"Dive Bomber", Warners, Pages 4, 5.
"Charley's Aunt", Twentieth Century-Fox, Page 6.
"Hold That Ghost", Universal, Pages 19 to 26.
"This Woman Is Mine", Universal, Pages 19 to 26.
"Badlands of Dakota", Universal, Pages 19 to 26.
"Unfinished Business", Universal, Pages 19 to 26.
"Sing Another Chorus", Universal, Pages 19 to 26.
"It Started with Adam", Universal, Pages 19 to 26.
"Burma Convoy", Universal, Pages 19 to 26.
"Hellzapoppin'", Universal, Pages 19 to 26.
"Paris Calling", Universal, Pages 19 to 26.
"Moonlight in Hawaii", Universal, Pages 19 to 26.
"Appointment for Love", Universal, Pages 19 to 26.
"Captive Wild Woman", Universal, Pages 19 to 26.
"The Great Man", Universal, Pages 19 to 26.
"Melody Lane", Universal, Pages 19 to 26.
"Ride 'Em, Cowboy", Universal, Pages 19 to 26.
"Nobody's Fool", Universal, Pages 19 to 26.
"The Wolf Man", Universal, Pages 19 to 26.
"Mermaid in Distress", Universal, Pages 19 to 26.
"They Lived Alone", Universal, Pages 19 to 26.
"Dr. Jekyll and Mr. Hyde", MGM, Page 29.
"Life Begins for Andy Hardy", MGM, Pages 31, 32.
"Wild Geese Calling", 20th Cent.-Fox, Pages 36, 37.
"Aloma of the South Seas", Paramount, Pages 41, 42.
"Here Comes Mr. Jordan", Columbia, 4th cover.

MOTION PICTURE HERALD, published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone CIrcle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Calvin Brown, Vice-President and General Manager; Wattersan R. Rothacker, Vice-President; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Leon Friedman, manager, William R. Weaver, editor; Toronto Bureau, Ste. 811, 21 Dunas Sq., Toronto, Ontario, Canada. Alister Grosart, representative; Montreal Bureau, Press Bureau, 224 Canada Cement Building, Montreal, Canada. C. A. Haworth, representative; London Bureau, 4, Golden Square, London W 1, Hope Williams Burnup, manager; cable Quigpubco London; Paris Bureau, Pierre Autre, representative, c/o Mansieur Autre, chez Madame Erable, Les Mathes, Charante Inferieure, France; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia. Lin Endean, representative. Mexico City Bureau, Apartado 269, Mexico City, Luis Becerra Celis, representative; Buenos Aires Bureau, Corrientes 2470, Buenos Aires, Argentina, Natalia Bruski, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinha, representative; India Bureau, Post Office Box 147 Bunder Road, Karachi, India, G. A. Thakur, representative; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Boda, representative, cable Argus Montevideo; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Holland, Philip de Schaap, representative. Member Audit Bureau of Circulations. All contents copyright 1941 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK IN PICTURES

IT'S advertising Wilson's whiskey but it's a tieup and Columbia invited the press to front window seats in the Automat on Times Square opposite the animated sign, below, for the presentation of a dance sequence by Fred Astaire and Rita Hayworth from "You'll Never Get Rich". It goes on every night.



By Cosmo-Sileo



"THE fairest, the most intelligent and most expressive feet in the land belong to Zorina," says russell birdwell and associates—his typography—in forwarding to the Herald a photograph of which this illustration is a part—the part he was writing about. Assisting Mr. Birdwell we have cut the picture to the avowed essentials.



BETWEEN Olsen and Johnson, above, is John Galvin, manager of the Penn theatre in Wilkes-Barre, Pa., on the set of Universal's "Hellzapoppin'" in Hollywood. On the left is Con McCole.



THEY lost their shirts. Clem Merritt, Windsor, Ontario, exhibitor, and Jack Hurford, Fox theatre, Detroit, are the losers, above, in a Detroit Variety Club tournament with Joe Lenahan and Boss Jewell of the Gaiety circuit.

EXECUTIVES. M. J. Siegel, president of Republic Productions; J. R. Grainger, president of Republic Pictures and H. J. Yates, president of Consolidated Film Industries, confer.



WHERE THE MARQUEE NAMES ARE GOING IN NEW SEASON'S PRODUCT

Studios Have Assigned 342 Stellar Roles in New Season Product to 139 Top Names; 41 Have Two Pictures Each

by VANCE KING
in Hollywood

Productions and castings up to this week in Hollywood promise that the 139 "name value" players will appear in the new season's pictures an average of 2.5 times each. To date 342 top stellar roles have been assigned for 1941-42 product, including pictures completed.

The assignments are not completed, and some shifting may take place in the announced schedules; but it is evident that new conditions to be faced by the signatories to the consent decree have made Hollywood production "personality conscious" to a degree not quite achieved before.

The number of roles finished or assigned to the stars and featured players ranges from one to six each, with 41, the largest group of the 139 names, having two pictures apiece.

In order come: one picture assignment, 37; three picture assignments, 34; four picture, 16; five picture, 9; and six picture, 2.

Fluctuation in the various classifications may be expected, depending upon production exigencies, public demand via the boxoffice, "omnibus" star casting, the fitting of casts to literary properties acquired and already announced for production without players, the decision to "support" players being groomed for stardom with names, and many other causes.

Some Assignments Completed

As the new season gets under way, day by day announcements of further castings are expected.

Naturally, most likely to change their assignment numbers are those in the one- and two-picture groups. For example, Ingrid Berman, whose one announced picture, "Dr. Jekyll and Mr. Hyde," is already completed for MGM, may make a picture for David O. Selznick, who holds her contract, or be loaned out to another studio.

Clark Gable has no announced picture for the new season except "Honky Tonk," which is being edited. Joan Fontaine has completed "Before the Fact," at RKO, and Selznick, who holds her contract also, has not made any deals for further pictures. John Garfield, who has appeared this current season and last in a number of pictures for Warners, has only "Bridges Built at Night" set for him there.

Another case in point is Robert Montgomery, whose "Unfinished Business" (Universal) has been finished. Montgomery may not make another picture this year, having been named a U. S. Navy attache at London.

Among the two picture assignments are:

Don Ameche, having finished "Female of the Species," MGM, and now working in "Confirm or Deny," 20th Century-Fox.

Lew Ayres, set for two "Dr. Kildare" pictures at MGM.

DEFENSE COMMITTEE ADOPTS NEW NAME

The Motion Picture Production Defense Committee, headed by Y. Frank Freeman, announced last Friday that a new name was adopted for the committee, henceforth to be known as the Hollywood Division of the Motion Picture Committee Cooperating for National Defense.

The Committee also announced that Robert Riskin, W. R. Wilkerson and Arthur Ungar were added as members to the group which represents the motion picture industry in all activities concerning the national defense program.

Jeffrey Lynn, who appeared in the past in quite a number of Warner pictures, and now working in "The Black Widow," having completed "Law of the Tropics."

George Raft, announced for "Night Freight," Warners, and an untitled vehicle at Universal.

Leading with the most assignments are Ann Sheridan and George Sanders, each of whom have six.

Having five each are:

Edward Arnold, three of whose are finished; Claudette Colbert, one of whose is finished and two quite distant; Bob Hope, with one finished, one in work; Chester Morris, scheduled for two at Columbia and three at Paramount; Pat O'Brien, scheduled for three at Columbia and two at 20th Century-Fox; Robert Preston, with three finished and working in one; Barbara Stanwyck, two completed and working in one; Lupe Velez, one finished and working in one.

Having four are Joan Bennett, Jack Benny, Humphrey Bogart, Bing Crosby, Bette Davis, Errol Flynn, Paulette Goddard, Cary Grant, Ida Lupino, Ray Milland, Tyrone Power, Mickey Rooney, Randolph Scott, Penny Singleton, Gene Tierney and Jane Withers.

Names disappearing from the Hollywood production scene this year include Vivien Leigh and Laurence Olivier, who went to England for war work; the Marx Brothers, who have disbanded their cinema troupe; James Stewart, conscripted by the U. S. Army.

Following is an alphabetical list of the 139 marquee fillers and their commitments, some finished, some in work:

A

ABBOTT and COSTELLO: "Keep 'Em Flying," "Ride 'Em, Cowboy," Universal; "Rio Rita," MGM.

BRIAN AHERNE: "SMILIN' THROUGH," MGM; "Skylark," Paramount; "The Things They Do in Rio," Columbia.

DON AMECHE: "Female of the Species," MGM; "Confirm or Deny," 20th Century-Fox.

RICHARD ARLEN: Three for Paramount via William Pine-William Thomas productions, first of which is "Torpedo Boat."

EDWARD ARNOLD: "The New York Story," MGM; "Nothing But the Truth," Paramount; "Here Is a Man," RKO; "Coney Island," 20th Century-Fox; "Achilles," MGM.

JEAN ARTHUR: Two Columbia pictures, tentatively set as "Wild Is the River," "A Young Girl's Fancy."

FRED ASTAIRE: "Holiday Inn," Paramount.

GENE AUTRY: Two Republic specials, and possibly one outside production. "Down Mexico Way," currently shooting, is for the 1940-41 Republic schedule.

LEW AYRES: Two "Dr. Kildare" pictures at MGM.

B

JOHN BARRYMORE: "Playmates," RKO; also mentioned as co-starring with Mae West in picture for Columbia release.

LIONEL BARRYMORE: "Lady Be Good," two "Dr. Kildare" pictures, MGM.

WALLACE BEERY: "Combat Car," "Jackass Mail," MGM; "Butch Minds the Baby," Universal.

RALPHY BELLAMY: Three "Ellery Queen" pictures for Columbia release, first of which is "Ellery Queen and the Murder Ring."

CONSTANCE BENNETT: Untitled Greta Garbo picture, MGM; "Law of the Tropics," Warners.

JOAN BENNETT: "Wild Geese Calling," "Confirm or Deny," 20th Century-Fox; two pictures annually for Columbia.

JACK BENNY: "Charley's Aunt," 20th Century-Fox; "The Widow Wouldn't Weep," and "George Washington Slept Here," Warners; one Paramount picture.

INGRID BERGMAN: "Dr. Jekyll and Mr. Hyde."

ELIZABETH BERGNER: "Paris Calling," Universal.

JOAN BLONDELL: "Three Girls About Town," Columbia.

HUMPHREY BOGART: "The Maltese Falcon," "All Through the Night," "Night Freight," "Nobody Lives Forever," all Warners.

CHARLES BOYER: "Hold Back the Dawn," Paramount; "Appointment for Love," Universal; one picture commitment at Paramount.

GEORGE BRENT: "International Lady," Small-U.A.; "Montana," Warners.

JOE E. BROWN: two for Columbia.

BOB BURNS: "Arkansas Traveler," Paramount.

C

JAMES CAGNEY: "Captains of the Clouds," "Yankee Doodle Dandy," Warners.

JUDY CANOVA: "Showboat Sal," "Private Yoo Hoo," Paramount; "Chatterbox," Republic.

MADELEINE CARROLL: "Bahama Passage," "Snowball in Hell," Paramount.

CLAUDETTE COLBERT: "Remember the Day," 20th Century-Fox; "Skylark," untitled Preston Sturges picture, possibly two more, Paramount.

RONALD COLMAN: "My Life with Caroline," RKO.

GARY COOPER: "Sergeant York," Warners; "Ball of Fire," Goldwyn-RKO; "The Singing and the Gold," Goldwyn, for possibly RKO.

JACKIE COOPER: "Glamour Boy," Paramount; "Syncopation," RKO.

JOAN CRAWFORD: One MGM picture.

BING CROSBY: "Birth of the Blues," "Holiday Inn," "Happy Go Lucky," "Manhattan at Midnight."

D

LARAINE DAY: "The New York Story," and "Kathleen," MGM.

(*Continued on following page*)

1942 PRODUCT STRESSES NAMES

(*Continued from preceding page*)

BETTE DAVIS: "The Man Who Came to Dinner," "The Gay Sisters," "The Damned Don't Cry," all for Warners; "The Little Foxes," Goldwyn-RKO.

OLIVIA DE HAVILLAND: "They Died with Their Boots On," and "Montana," Warners; "Hold Back the Dawn," Paramount.

MARLENE DIETRICH: "Miss Madden Is Willing," Columbia; "Hilo Hattie," Universal.

RICHARD DIX: "Badlands of Dakota," Universal; "Tombstone," Paramount.

BRIAN DONLEVY: "A Great Man's Lady," "Birth of the Blues." "The Remarkable Andrew," Paramount.

MELVYN DOUGLAS: Untitled Greta Garbo vehicle, MGM; two Columbia pictures as yet untitled.

IRENE DUNNE: "Unfinished Business," Universal.

DEANNA DURBIN: "Almost an Angel," "They Lived Alone," Universal.

E

NELSON EDDY: "The Chocolate Soldier," "I Married an Angel," MGM.

F

DOUGLAS FAIRBANKS, JR.: "The Corsican Brothers," Small-U.A.

ALICE FAYE: "Weekend in Havana," "Right to the Heart," "Chicago Gal," all 20th Century-Fox.

W. C. FIELDS: "The Great Man," Universal.

ERROLL FLYNN: "They Died with Their Boots On," "Montana," "The Life of Gentleman Jim Corbett," "Captain Horatio Hornblower," W.B.

HENRY FONDA: "Wild Geese Calling," 20th Century-Fox; "You Belong to Me," Columbia; "The Male Animal," Warners.

JOAN FONTAINE: "Before the Fact," RKO.

GLENN FORD: "Go West, Young Lady," Columbia; "The Things They Do in Rio," Columbia.

PRESTON FOSTER: "Unfinished Business," Universal; "The Morning After," Paramount.

KAY FRANCIS: "Charley's Aunt," 20th Century-Fox; "Female of the Species," MGM.

G

CLARK GABLE: "Honky Tonk," MGM.

GRETA GARBO: Untitled, at MGM.

JOHN GARFIELD: "Bridges Built at Night," Warners.

JUDY GARLAND: "Babes on Broadway," MGM.

PAULETTE GODDARD: "Hold Back the Dawn," "Nothing but the Truth," "Reap the Wild Wind," and tentatively, "The Murder Farm," with Bob Hope, all at Paramount.

BETTY GRABLE: "Yank in the R. A. F.," "Hot Spot," "Song of the Islands," 20th Century-Fox.

CARY GRANT: "Before the Fact," RKO; "Mr. Twilight," Columbia; also commitments for one more each at RKO and Columbia.

BONITA GRANVILLE: "Down in San Diego," MGM; "H. M. Pulham, Esq.," MGM; "Syncopation," RKO.

H

STIRLING HAYDEN: "Bahama Passage," Paramount.

RITA HAYWORTH: "Eadie Was a Lady," "The Things They Do in Rio," both Columbia.

LOUIS HAYWARD: "Ladies in Retirement," Columbia.

SONJA HENIE: "Sun Valley Serenade," 20th Century-Fox.

KATHARINE HEPBURN: "Woman of the Year," MGM.

WILLIAM HOLDEN: "The Remarkable Andrew," "The Fleet's In," Paramount; "The Things They Do in Rio," Columbia.

BOB HOPE: "Nothing But the Truth," "Louisiana Purchase," "Amateur Admirals," "Snowball in Hell," "The Murder Farm," all Paramount.

MIRIAM HOPKINS: Tentative Universal commitment, having withdrawn from "Badlands of Dakota."

RUTH HUSSEY: "Married Bachelor," "H. M. Pulham, Esq." MGM.

WALTER HUSTON: "Here Is a Man," RKO; "Swamp Water," 20th Century-Fox.

K

BORIS KARLOFF: "The Boogie Man Will Get You," Columbia.

KAY KYSER: "Playmates," RKO.

L

VERONICA LAKE: "Sullivan's Travels," "China Pass," "Blonde Venus," all Paramount.

HEDY LAMARR: "H. M. Pulham, Esq."

DOROTHY LAMOUR: "Malaya," "Amateur Admirals," "The Fleet's In," Paramount.

CAROLE LANDIS: "Between the Devil," "Cadet Girl," "Hot Spot," 20th Century-Fox.

PRISCILLA LANE: "New Orleans Blues," "The Male Animal," Warners.

CHARLES LAUGHTON: "Almost an Angel," Universal; "Out of Gas," "Three Rogues," RKO.

LAUREL AND HARDY: "Great Guns," 20th Century-Fox. Studio has optional contract on the pair, calling for ten pictures in five years.

CAROLE LOMBARD: One at Universal, tentatively titled "My Girl Godfrey."

PETER LORRE: "The Maltese Falcon," "All Through the Night," Warners; "The Boogie Man Will Get You," Columbia.

MYRNA LOY: "The Shadow of the Thin Man."

BELA LUGOSI: "Ghosts in the Night," "Night of Horror," Monogram.

IDA LUPINO: "Ladies in Retirement," Columbia; "Benjamin Blake" and "Moontide," 20th Century-Fox; "Night Freight," Warners.

JEFFREY LYNN: "Law of the Tropics," "The Black Widow," Warners.

M

JEANETTE MACDONALD: "Smilin' Through," "I Married an Angel," MGM.

FRED MACMURRAY: "New York Town," "Take a Letter, Darling," Paramount; "Miss Madden Is Willing," Columbia.

FREDRIC MARCH: "One Foot in Heaven," Warners; "Bedtime Story," Columbia.

HERBERT MARSHALL: "The Little Foxes," Goldwyn-RKO; "Kathleen," MGM.

MARY MARTIN: "New York Town," "Birth of the Blues," Paramount; either "Happy Go Lucky" or "Manhattan at Midnight," Paramount.

CHARLIE McCARTHY-EDGAR BERGEN: "Look Who's Laughing," RKO. (Studio has announced options on further services.)

JOEL McCREA: "A Great Man's Lady," "Sullivan's Travels," Paramount.

RAY MILLAND: "Skylark," "Reap the Wild Wind," "Mr. and Mrs. Cugat," "Channel Port," all Paramount.

ROBERT MONTGOMERY: "Unfinished Business," Universal. (Montgomery is now on active Naval duty.)

CHESTER MORRIS: Two "Boston Blackies," first of which is "The Secret of Boston Blackie," Columbia; three Pine-Thomas productions for Paramount, first two of which are "No Hands on the Clock," "Back in a Flash with a Flash."

N

ANNA NEAGLE: Two Herbert Wilcox productions, both of which may be made in London for RKO.

O

JACK OAKIE: "Navy Blues," Warners; "Flight Surgeon," 20th Century-Fox.

MERLE OBERON: "Lydia," Korda-U.A.

PAT O'BRIEN: "American Consul," Columbia; "Law and Order, Inc.," 20th Century-Fox. (Actor is under contract to do three a year for Columbia, two a year for 20th Century-Fox.)

P

JOHN PAYNE: "Weekend in Havana," "Sun Valley Serenade," "Remember the Day," 20th Century-Fox.

WALTER PIDGEON: "How Green Was My Valley," 20th Century-Fox; "Achilles," MGM.

DICK POWELL: One, as yet untitled, for Small-U.A.

ELEANOR POWELL: "Lady Be Good," "I'll Take Manila," MGM.

WILLIAM POWELL: "Shadow of the Thin Man."

TYRONE POWER: "Yank in the R. A. F.," "Benjamin Blake," "The Gift of the Magii," "Black Swan," 20th Century-Fox.

ROBERT PRESTON: "New York Town," "The Night of Jan. 16th," "Reap the Wild Wind," "Air Raid," Paramount; "Parachute Battalion," RKO.

R

GEORGE RAFT: "Night Freight," Warners; untitled vehicle, Universal.

BASIL RATHBONE: "International Lady," Small-U.A.; untitled Paramount picture.

MARTHA RAYE: "Navy Blues," Warners; "Hellzapoppin'," Universal.

EDWARD G. ROBINSON: "The New York Story," MGM; "The Man They Couldn't Kill," "Man from the F. B. I.," Warners.

GINGER ROGERS: Two pictures, as yet unselected, at RKO; "Self Made Cinderella," 20th Century-Fox.

CESAR ROMERO: "Weekend in Havana," "Between the Devil," and one untitled "Cisco Kid" series picture, all 20th Century-Fox.

MICKEY ROONEY: "Babes on Broadway," two "Andy Hardy" series pictures, all MGM.

ROSALIND RUSSELL: "Female of the Species," "Achilles," MGM; "Take a Letter, Darling," Paramount.

S

SABU: "Jungle Book," Korda-U.A.

BABY SANDY: "Melody Lane," Universal.

GEORGE SANDERS: Four "Gay Falcon" series pictures at RKO, first two of which are "The Gay Falcon" and "A Date with the Falcon"; "Sundown," Wanger-U.A.; "Benjamin Blake," 20th Century-Fox.

MARTHA SCOTT: "One Foot in Heaven," W.B.

RANDOLPH SCOTT: "Paris Calling," Universal; "Belle Star," "Sioux City," "Ten Gentlemen from West Point," 20th Century-Fox.

NORMA SHEARER: "We Were Dancing," from the Coward play, "Tonight at 8:30," MGM.

ANN SHERIDAN: "Navy Blues," "Kings Row," "The Man Who Came to Dinner," "Night Freight," "Mississippi Belle," "Nobody Lives Forever," all Warners.

ANNE SHIRLEY: "Here Is a Man," "Four Jacks and a Queen," "Unexpected Uncle," "Modern Merry Widows," "Gwangi," all RKO.

PENNY SINGLETON: "Go West, Young Lady," three "Blondie" series pictures, first of which is "Blondie Goes to College," all Columbia.

(*Continued on page 16, column 2*)

HOW CRITICS AND EXHIBITORS DIFFER ON STARS *of* TOMORROW

Three Women Stars Favored by Press and Theatremen for Top Places but Order of Placement Is Different

An exhibitor may take a critic's word for it about half the time, according to the statistical showing that emerges from a comparison of last week's "Stars of Tomorrow" poll of showmen with the total this week available from MOTION PICTURE HERALD's examination of the opinion of the picture critics of some five hundred newspapers of the United States and Canada.

Five out of ten choices for the "Stars of Tomorrow" by the critics were also among the exhibitors' top ten. Three men among the top ten just missed the showmen's list of favorites, having placed eleventh, twelfth and thirteenth. And two women, Betty Field and Geraldine Fitzgerald, well down in the "next fifteen" according to the combined vote of independent and circuit theatre operators, shine in seventh and eighth place in the critics' tabulation.

The critics were given the same opportunity to chart the course of future stars as were the exhibitors. They were to choose new box office names, although some insisted this was not their province, and made their selections on the basis of excellent performances. The distinction was theirs, one which the exhibitors had not made and probably would dispute.

They suggested few names not mentioned by the showmen, although their range of choice was quite as wide when the respective relative number of ballots is considered. Their favorites appeared with approximately the same frequency, gaining similar percentages of the vote.

Majority for Hayworth

At the top Rita Hayworth was named on many more than half the ballots, while the tenth choice, Louis Hayward, was mentioned on somewhat less than a third.

Forty-five names—with the exhibitors it was fifty—received more than five per cent of the votes, the first twenty-five all boasting more than fifteen per cent in both polls.

Laraine Day, the exhibitors' favorite, was a good second, and Ruth Hussey a strong third in both tabulations.

The ten were evenly balanced, three men following three women, and two pairs of each closing the list. Ronald Reagan gained ground over new rivals, William Holden and Stirling Hayden, both of whom had missed the exhibitors' top ten by but a few percentage points.

Betty Field was the real surprise. Twenty-fourth on the showmen's poll, she had been highly praised by a few admirers, but was seemingly unfamiliar to many. The critics, however, applauded her performances in "Of Mice and Men" and "What a Life." There were, in fact, a few side bets that she was "best of the lot."

Geraldine Fitzgerald also moved up into the critics' top ten. She was nineteenth in the combined exhibitors' ranking. Perhaps "Wuthering Heights" was more of a critics' picture.

Jeffrey Lynn and Louis Hayward completed the chosen ten. Well up on the showmen's honor roll, they were favorites in many regions of the country, and strong in Canada as well.

There were few new names in the next fifteen, and but two in the following twenty who had not received as much as five per cent of the exhibitors' votes. Several of these are newer players whose pictures have not reached all the showmen, but who have earned the praise of reviewers on the country's leading newspapers.

Few showmen had considered the motion picture critic in their appraisals, but the

(Continued on following page, column 3)

The Comparative Ratings

Critics' Ranking	Per Cent	Exhibitors' Ranking	Per Cent
1. Rita Hayworth	57.	1. Laraine Day	59.
2. Laraine Day	53.	2. Rita Hayworth	51.
3. Ruth Hussey	52.	3. Ruth Hussey	49.
4. Ronald Reagan	47.	4. Robert Preston	39.9
5. William Holden	44.	5. Ronald Reagan	39.8
6. Stirling Hayden	37.	6. John Payne	37.
7. Betty Field	36.	7. Jeffrey Lynn	36.
8. Geraldine Fitzgerald	33	8. Ann Rutherford	34.9
9. Jeffrey Lynn	32.	9. Dennis Morgan	34.8
10. Louis Hayward	30.	10. Jackie Cooper	32.

The rankings of the first 45 players in the critics' poll are compared with the same player's position in the exhibitors' poll in the following table:

Player	Critics' Rank	Critics' Per Cent	Exhibitors' Rank	Exhibitors' Per Cent
Rita Hayworth	1	57.	2	51.
Laraine Day	2	53.	1	59.
Ruth Hussey	3	52.	3	49.
Ronald Reagan	4	47.	5	39.8
William Holden	5	44.	13	28.
Stirling Hayden	6	37.	12	30.
Betty Field	7	36.	24	15.1
Geraldine Fitzgerald	8	33.	19	18.3
Jeffrey Lynn	9	32.	7	36.
Louis Hayward	10	30.	11	31.
Kathryn Grayson	11	29.7	15	23.
Robert Preston	12	29.2	4	39.9
Eddie Bracken	13	26.	14	25.
Dennis Morgan	14	24.5	9	34.8
Lucille Ball	15	24.4	16	22.
John Payne	16	23.	6	37.
Maureen O'Hara	17	22.8	35	10.5
Jackie Cooper	18	22.3	10	33.
Bonita Granville	18	22.3	20	18.
Gene Tierney	18	22.3	21	17.
Ann Rutherford	21	21.	8	34.9
Veronica Lake	22	20.	27	13.3
Carole Landis	23	17.7	26	14.
Philip Dorn	24	17.6	43	6.2
Anne Shirley	25	17.2	29	13.
James Craig	26	15.4	31	11.6
Dorothy Comingore	27	13.7	*	*
John Carroll	28	13.1	17	18.8
Ellen Drew	28	13.1	25	15.
Victor Mature	30	12.6	40	8.6
Joan Leslie	31	11.4	37	9.8
Gloria Jean	31	11.4	23	15.5
Dan Dailey, Jr.	31	11.4	45	5.9
June Preisser	34	9.7	32	11.4
Lee Bowman	35	9.1	36	10.
Patricia Morison	36	8.5	42	7.7
Edmond O'Brien	36	8.5	46	5.5
Nancy Kelly	38	8.	18	18.7
Ann Miller	38	8.	30	12.6
Robert Stack	38	8.	41	8.
Jon Hall	41	7.4	22	16.
Arthur Kennedy	42	6.9	48	5.2
Joan Carroll	43	6.3	*	*
Virginia Gilmore	43	6.3	33	11.2
Mary Beth Hughes	43	6.3	34	11.

**Less than 5 per cent.*

OTHER NOMINEES

Desi Arnaz	Susanne Foster	John Hubbard	Robert Paige
Betty Brewer	Eva Gabor	Marsha Hunt	Jean Rogers
Mildred Coles	Frances Gifford	Brenda Joyce	John Shelton
Joseph Cotten	Ann Gillis	Carolyn Lee	Ruth Terry
Alan Curtis	Virginia Grey	Douglas McPhail	Ruth Warrick
Joan Davis	Anne Gwynne	Peggy Moran	Marjorie Woodworth
Glenn Ford	Tim Holt	William Orr	

Favorites Are Favorites In Spite of Geography

The "Stars of Tomorrow" poll indicates that geography has little bearing on the relative popularity of players with their audiences and, consequently, with the exhibitors who show their pictures. Analysis of returns reported in the HERALD *last week indicates that Laraine Day, who received 60 per cnt of the votes of independent exhibitors and circuit theatre showmen combined, led in five of eight sections of the country, and in Canada as well. She was, in fact, among the top ten in the vote from every state.*

Rita Hayworth, who placed second in the combined vote, was the favorite in New England and in the West Central States, while ranking third in the ballots from exhibitors in Canada.

The Mountain States, in keeping with their vaunted ruggedness, were alone in showing preference for men. Robert Preston gained first place there, although four women trailed him closely.

The Canadian favorites included Louis Hayward, Gloria Jean and Lucille Ball, as well as seven of the first ten in the combined exhibitors' poll. Louis Hayward was especially popular in the vote from the Dominion, placing a good second after Laraine Day.

Stirling Hayden, William Holden, Eddie Bracken and Louis Hayward, although not among the ten "Stars of Tomorrow" in the combined vote, all made the top ten in several regions.

The ranking ten in each of nine geographical divisions are listed below:

New England

1. Rita Hayworth
2. Ruth Hussey
3. Laraine Day
4. Stirling Hayden
5. Robert Preston
6. Jackie Cooper
7. Dennis Morgan
8. Eddie Bracken
9. John Payne
10. Jeffrey Lynn

Middle Atlantic

1. Laraine Day
2. Ruth Hussey
3. Rita Hayworth
4. Louis Hayward
5. Jeffrey Lynn
6. Ronald Reagan
7. Dennis Morgan
8. Ann Rutherford
9. John Payne
10. Robert Preston

Southeastern

1. Laraine Day
2. Rita Hayworth
3. John Payne
4. Ruth Hussey
5. Ann Rutherford
6. Jeffrey Lynn
7. Robert Preston
8. Ronald Reagan
9. Stirling Hayden
10. Dennis Morgan

East Central

1. Laraine Day
2. Rita Hayworth
3. Ruth Hussey
4. Ronald Reagan
5. Robert Preston
6. Jeffrey Lynn
7. Dennis Morgan
8. Ann Rutherford
9. John Payne
10. Jackie Cooper

West Central

1. Rita Hayworth
2. Laraine Day
3. Ruth Hussey
4. Ronald Reagan
5. John Payne
6. Robert Preston
7. Dennis Morgan
8. Jackie Cooper
9. Eddie Bracken
10. Jeffrey Lynn

Southwestern

1. Laraine Day
2. Rita Hayworth
3. Robert Preston
4. Ruth Hussey
5. Ronald Reagan
6. Ann Rutherford
7. Jeffrey Lynn
8. Jackie Cooper
9. John Payne
10. William Holden

Mountain States

1. Robert Preston
2. Ruth Hussey
3. Laraine Day
4. Rita Hayworth
5. Ann Rutherford
6. Jackie Cooper
7. Ronald Reagan
8. Stirling Hayden
9. Dennis Morgan
10. William Holden

Pacific States

1. Laraine Day
2. Rita Hayworth
3. Ruth Hussey
4. Ronald Reagan
5. Robert Preston
6. Jackie Cooper
7. Louis Hayward
8. Dennis Morgan
9. John Payne
10. William Holden

Canada

1. Laraine Day
2. Louis Hayward
3. Rita Hayworth
4. Robert Preston
5. Dennis Morgan
6. Ruth Hussey
7. Jeffrey Lynn
8. John Payne
9. Gloria Jean
10. Lucille Ball

How Critics and Exhibitors Differ

(Continued from preceding page)

critics were generally conscious of the important part played by the exhibitor in justifying their selections. One went so far as to say that the paucity of stars was the fault chiefly of the exhibitor whose caution kept the same names on the marquees. Critics too were sure that stars could be "made," and felt that the man who runs the picture and tries to induce the customer to see it, does the making, or should do it. Others insisted that the responsibility should rest on the shoulders of production.

Casting was given as a paramount factor. Not only should parts suit the performers, but their promotion to stellar roles should be properly timed, critics argued.

The critics, were, in general, as enthusiastic as showmen over the idea of new names and new faces. "If any five of these make it, it will be terrific for Hollywood and the fans," was a typical California comment. There were few die-hards among them who found no one on the horizon to take the place of their personal favorites, although several suggested that their choices were not "the type they are going for now."

"These are not choices of showmen," one critic announced. "Chosen for their ability, not box office," warned another. The critics seemed to feel that there was an indefinable quality apart from talent, beauty and personality which made public favorites, and they considered themselves less able to gage it than the exhibitors whose esthetic appreciation could be more easily divorced from business interests.

The results, side by side, tell quite a different story. With few exceptions, and with due regard for the eclecticism of critics, the same players were favored with the votes of both groups. Whether you call it box office appeal, screen glamour, or dramatic presentation—and it was called all of these—you get much the same answer.

Federal Agency Bill Exempts Talent

Employment agency legislation in Congress which would have brought talent bureaus and actors' agents under Federal control, requiring payment of an annual fee of $100 and posting of bonds ranging from $3,000 up, has been amended so as to exempt professional talent, it was disclosed Monday in Washington, D. C.

The bill originally was introduced last May by Rep. John H. Tolan of California, principally to control private employment agencies supplying common labor. Talent agencies, however, found that the wording of the measure was such as to bring their activities within its scope and made representations accordingly to the Congressmen.

As a result of these representations, Rep. Tolan has introduced a revised bill specifically providing that it shall not apply to "any person who is engaged exclusively in offering or attempting to procure or in procuring employment to employees in any bona fide professional capacity."

The measure applies to employment agencies engaged in interstate commerce.

REPORTS IN ON LATIN LANDS, BUT WHITNEY GOES TO SEE "FIRST HAND"

Film Head of Coordinating Committee To Consult with Exhibitors and Distributors on New Plans for Cooperation

Of direct significance to the motion picture industry is the announcement this week from John Hay Whitney that he will leave by plane from Miami on August 20th for a three-month safari into South America. Mr. Whitney is chairman of the motion picture division of the Rockefeller Office of the Coordinator of Inter-American Affairs. He has had many reports. Now his purpose in visiting Argentina, Brazil, Chile, Peru and Uruguay is to conduct, "first hand," a fact-finding survey to determine the Latin American film market and to observe audience reaction and preferences for Hollywood-produced pictures. Mr. Whitney intends to speak directly with South American exhibitors, leaders of picture studios, representatives of United States film companies in the the various republics and with government officials.

It is reported from Buenos Aires that executives of Argentina's five leading film producing firms are hopeful that Mr. Whitney will be able to work out with them a joint distribution plan whereby pictures made in Latin America will be distributed throughout the republics and the United States by Hollywood companies.

Reports indicate here that Mr. Whitney and his committee have been less than satisfied with the various surveys conducted by individuals operating independently of the Whitney division, and that his sojourn aims to solve the problem of Hollywood film-fare for the Americas in the hope of avoiding such conflicts and adverse reactions as have greeted two recent releases. At mid-week, it was not decided whether or not Francis Alstock, Mr. Whitney's assistant, would accompany the division chief or whether Mr. Alstock would remain in charge of activities while the "boss" was away.

Brazil First

First stop in the Whitney itinerary will be Brazil, where his arrival will coincide with the opening in Rio de Janeiro, on August 23rd, of Walt Disney's "Fantasia," released by RKO. "Fantasia" will open in Buenos Aires, Argentina, on September 9th. Mr. Disney and 16 members of his studio staff are now on their way by plane, for a two-month journey in South America, where they will put into work a series of short animated films incorporating Latin American literature, legend, humor, music and customs. The Disney project will be conducted in cooperation with the short subject-documentary film department of the Whitney division, headed by Kenneth MacGowan, former Twentieth Century-Fox producer. Mr. Disney's Latin American tour was delayed when his studio strike broke out.

Portuguese and Spanish versions of "Dumbo" and "Bambi," two forthcoming full-length Disney features, and a Portuguese version of "The Reluctant Dragon" will be dubbed during the time Mr. Disney and his crew are in South America. The itinerary calls for a ten-day stay in and around Rio de Janeiro, then to Buenos Aires, where the group will maintain headquarters. After a month in the Argentine, the crew will trek via plane up the west coast of South America, through Central America and Mexico and then return to the United States.

Shortwave Interest Roused

Another project in which the Rockefeller committee is more than casually interested is the Pan-American network which the Columbia Broadcasting System is setting up to provide short wave broadcasts by the network in America to be picked up by Latin American stations and re-broadcast over long wave. CBS has already sent powerful receiver sets to 67 stations in the Americas to insure perfect reception. By November, CBS hopes to have 100 Latin American stations lined up for the re-broadcasts. Meanwhile, Guy Hutcheson, CBS engineer, left last week-end for a six-month 20,000-mile tour in South America to visit the 67 stations in 20 republics which are planning to re-broadcast. Mr. Hutcheson will survey reception conditions and facilities and will consult with radio engineers.

It was reported in New York early this week that CBS president, William S. Paley, had a meeting with officials of the Rockefeller committee to determine the extent of financial assistance which the committee might provide for Pan-American unity through the airlanes.

In Mexico City last Thursday a three-day conference, the first of its kind, was conducted by the Columbia Broadcasting System's "School of the Air of the Americas," at which educators and government officials of all American countries joined with radio engineers and technicians. The Mexican Government, officially acting as host to more than 1,000 delegates from Canada to Chile, provided the Mexican National Palace of Fine Arts for the meeting place.

Representing the Rockefeller committee at the conference was Dr. Carleton Sprague Smith, music director, who arranged music demonstrations for the meeting and whose program "Music of the Americas" will be broadcast next autumn. The committee provided traveling expenses for the Golden Gate Quartet and Alan Lomax, director of the Archives of American Folk Music of the Library of Congress, so that they could participate in the meeting. Part of the three-day program was broadcast by the CBS network in the United States and short-waved to Latin America. Speakers included Dr. Luis Sanchez Ponton, conference chairman and Mexican Secretary of State Ezquiel Padilla. Sterling Fisher, CBS's director of education, assisted in arranging the program.

THEY FINALLY GOT AROUND TO IT

Linotype operators for the trade press, newspapers and magazines will greet with cheers news that the Nelson Rockefeller organization changed its official title recently, slicing it from 13 to eight words and from 82 ems to 44 ems. Original committee name was: Office of the Coordinator of Commercial and Cultural Relations Between the American Republics. Now it will be known as: Office of the Coordinator of Inter-American Affairs. The public, probably, will continue to refer to it as "that Rockefeller outfit."

Wonder what's going to hapen to the stacks of letterheads, envelopes, inter-office memo pads, gold-lettering and other paraphernalia ordered under the old regime?

Reisman to Rio for RKO Convention

Phil Reisman, RKO Radio Pictures' vice president in charge of foreign distribution, will leave by plane from Miami on Wednesday, August 20th, en route to Rio de Janeiro where he will hold a convention for the company's South America sales force at the Copacabana Palace Hotel. Mr. Reisman will travel with John Hay Whitney, chairman of the motion picture division of the Rockefeller Committee. While in Rio, Mr. Reisman will confer with Walt Disney who will attend the convention, scheduled for August 23rd.

Bruno Cheli, managing director for RKO in Brazil, and Ben Y. Cammack, RKO manager in Argentina are in charge of all convention arrangements.

Other South American delegates attending are: Rene Glucksmann, RKO distributor in Uruguay, who arrives in Rio de Janeiro on Wednesday, August 13th. On August 20th are due Aldo Cozzani, manager of the Buenos Aires Exchange; Guillermo Reich, sales manager and supervisor of branches in Argentina and Net Clark of the Argentina office. Daniel Greenhouse, RKO manager for Chile, will be present as well as the following delegates from the Brazilian territory: Dino Dinelli, assistant sales manager and branch managers Nelson Ozorio, Pedro Esperanca, Waldemar Bard. Jose Maria Henriques, Jefin Ranowich and Mario Perfetti.

Crown Joins MacGowan

Al Crown, formerly with Grand National in Europe and Latin America, has joined the Rockefeller Office for Improving Cultural and Commercial Relations with the American Republics. He will serve under Kenneth MacGowan in handling distribution of films in Latin America.

MYERS GIVES SENATORS 'FAIR' TAX PROPOSALS

Allied Chief Attacks Free Shows, Juke Boxes; Asks Child Ticket Exemption

A four-way tax program designed to insure the Government a maximum of revenue from motion picture exhibition while at the same time protecting theatre owners from unfair competition was laid before the Senate Finance Committee Wednesday by Abram F. Myers, general counsel of Allied States Association.

The Allied program provided for total elimination of the exemption from admission tax for adult admissions; exemption from the tax on children's tickets selling for not more than 10 cents; application of the coin-machine tax to juke boxes and extension of the tax to so-called "free" shows. Mr. Myers told the Senators, engaged in considering the tax bill as passed by the House of Representatives, that exhibitors have not opposed reduction of the present 20-cent exemption "because they recognize that the Government must increase its revenues."

"They feel strongly, however," he said, "that the exemption of nine-cent adult admissions is arbitrary and unworkable and may result in some cases in the reduction of adult 10-cent admissions to nine cents in order to avoid the tax. Also, we have received word that a few drive-in theatres have lowered their admissions to five cents, and these should not go untaxed."

The Allied representative pointed out that children's admissions in neighborhood and small town theatres are more or less stabilized at 10 cents, and that to apply a tax would bring the charge above the level which many parents can afford, with the result that theatres would have to cut the admission to nine cents, with the Government deriving no revenue.

Sees Protection for Revenue

"Little or no loss to the Government would be involved in exempting children's 10-cent admissions," he argued. "On the contrary, coupling such an amendment with the total abolition of the exemption on adult admissions would protect the revenue."

Asserting that the House bill's language applying a tax to coin-operated amusement and gaming devices was vague as to its imposition on coin motion picture machines, Mr. Myers urged that all "juke" boxes be specifically included in the provision.

"These machines, mostly located in taverns, bar rooms and resorts, exhibit motion pictures on a small screen and are, strictly speaking, motion picture shows," he said.

"They not only compete with theatres, but compete unfairly, since the legitimate motion picture industry, through the Production Code Administration in Hollywood censors its own pictures and observes standards of decency.

"This new juke box industry observes no such standards and its films are obviously dedicated to the bar-room trade. The movie juke boxes are no more bona fide vending machines than are the pin ball and slot machines specifically described in the bill."

Mr. Myers told the committee that "free" shows operate to the disadvantage of both the Government and legitimate exhibitors.

"An itinerant exhibitor owning or leasing a projecting machine, sound apparatus and some film (usually quite old) will arrange with the merchants in a town, or with an individual merchant, to give a free show as an advertising device to attract people into the town or into a particular store, tavern or eating place," he explained.

"These free shows compete directly and seriously with the theatres and tend to cut attendance at theatres and consequently to reduce the Government's yield from the admission tax. The exhibitors suggest that a tax of 10 per cent be imposed on the amount of the compensation received by such itinerant exhibitors.

Where Marquee Names will be

(*Continued from page 12*)

ANN SOTHERN: "Panama Hattie," "DuBarry Was a Lady," MGM.

BARBARA STANWYCK: "A Great Man's Lady," Paramount; "You Belong to Me," Columbia; "Ball of Fire," Goldwyn-U.A.; commitment each at Columbia and Paramount.

MARGARET SULLAVAN: "Appointment for Love," Universal; commitment with Universal to co-star with Franchot Tone in another.

T

ROBERT TAYLOR: "Johnny Eager," MGM.

SHIRLEY TEMPLE: "Kathleen," MGM; one picture "Little Annie Rooney," for Small-U.A.

GENE TIERNEY: "Belle Starr," and "Hello, Frisco, Hello," 20th Century-Fox; "Sundown," Wanger-U.A.; "Shanghai Gesture," Pressburger-U.A.

FRANCHOT TONE: Two Universal commitments, one to co-star with Margaret Sullavan, the other to co-star with Virginia Bruce.

SPENCER TRACY: "Dr. Jekyll and Mr. Hyde," "Woman of the Year," and possibly, "The Yearling," all MGM.

LANA TURNER: "Dr. Jekyll and Mr. Hyde," "Honky Tonk," "Johnny Eager," all MGM.

V

LUPE VELEZ: Three "Mexican Spitfire" series pictures, first of which is "Mexican Spitfire's Baby," at RKO; "Playmates," RKO; "Honolulu Lu," Columbia.

W

JOHN WAYNE: "Reap the Wild Wind," Paramount; "Cheyenne," Wanger-U.A.; tentatively in "The Big Bonanza," Republic.

MAE WEST: To co-star with John Barrymore in untitled picture for Columbia release.

WARREN WILLIAM: Two "Lone Wolf" series pictures at Columbia—"Secrets of the Lone Wolf," and "The Lone Wolf in Scotland Yard"; "Wild Geese Calling," 20th Century-Fox.

JANE WITHERS: "Young America," "Small Town Deb," and two additional vehicles at 20th Century-Fox.

Y

LORETTA YOUNG: "The Men in Her Life," and "Bedtime Story," Columbia.

ROBERT YOUNG: "Married Bachelor," "Lady Be Good," and "H. M. Pulham, Esq.," MGM.

"Super Network" Planned for All Radio Stations

Plans to bring every broadcasting station in the United States into a "supernetwork," were outlined last week by the Defense Communications Board, Washington. The results of months of study, the plan contemplates that stations shall remain in private hands, excepting those in possible battlefields.

Roughly, the scheme asks individual, and small groups of, stations to sound air raid warnings and carry local messages, the supernetwork transmitting important communications.

Coupled with these methods are plans that stations shall remain in continuous operation despite breakdowns of power or communication lines.

Of approximately 880 standard stations, nearly 500 are connected to telephone lines on which the supernetwork would be based; an additional 132 have studios in cities served by the lines, requiring only local links to come into the net; 240 others are along the lines and could be tapped in.

Only 12 stations are away from regular program lines; even these could be hooked in by ordinary telephone interconnections.

"The program transmission network is also available for instantaneous warnings to a particular station that it is in danger of becoming a beacon for enemy aircraft," the board noted, and added that, however, even with every station in the circuit, certain rural areas would be without reception. Plans for service to such sections are under consideration.

Considerable thought has been given to break-downs. Preliminary reports indicate reliability varies from station to station, but that high freedom from interruptions can be attained.

Power failure is the most frequent cause of interruptions, accounting for 50 per cent. The board is studying safeguards, such as emergency gasoline or steam-power generators. About 10 per cent of all stations have such equipment; some others are served by two or more independent sources of public nower.

Other measures outlined by the DCB include adequate replacement parts, reduction in antennae vulnerability, standby transmitters, alternative links between studios and transmitters.

Paramount's Second Block Announced

On Wednesday, Neil Agnew, general sales manager of Paramount, announced the company's pictures and dates for the second block-of-five showings. All screenings will be held in the company exchanges in the 31 key cities. The pictures are:

"Birth of the Blues" and "Among the Living," September 2nd; "Night of January 16th" and "Glamour Boy," September 3rd, and "Skylark," September 4th.

P. & S. Acquires "Journey"

The Northern California distribution rights to Theatre-on-Film's "Journey to Jerusalem" have been acquired by Photo & Sound, Inc., of San Francisco. The picture features the original Broadway cast of Maxwell Anderson's play of the same name and is a stage version on film, not a film version of the play.

PUBLIC WELFARE NOT JUST PROFITS ARBITRATION FACTOR DECISION SAYS

Myers Wins Washington Argument; Award Alters All Clearance in Virginia Town; Squire Award Cites 'Public Interest'

Substantial slashes of large circuit clearance in three arbitration awards, each affecting the operation of intervening theatres, and in one case completely rearranging a whole town's clearance, marked decisions published by New York and Washington arbitrators this week.

At Washington Abram F. Myers, general counsel of National Allied and a frequently outspoken critic of arbitration, scored a substantial victory in behalf of a client, L. W. Lea, Danville, Va., independent, when Judge Bolitha J. Laws on Monday cut deeply into the clearance margins which large circuits hold over the Lea and Schoolfield theatres in Danville. The two cases, Washington's fourth and fifth, were filed together in mid-May and were heard successively.

Unreasonable Clearance Ruled

Judge Laws ruled that Mr. Lea's first complaint, in behalf of his Lea theatre, had proved that the clearances granted by MGM, RKO, Warners and 20th Century-Fox to the Danville Enterprises' Capitol, Dan and Rialto theatres, and houses of the S. W. Craver circuit were unreasonable. He ordered that clearance between first and second runs be not more than 40 days and that no more than 14 days elapse between second and subsequent runs. In the past the third run Lea has been between 71 and 190 days behind Danville first runs, although contracts set a 60-day margin, Judge Laws found.

A second portion of the complaint charging that the distributors refused to license product as requested was dismissed by Judge Laws on the grounds that it involved specific run, which, under Section X of the consent decree is not arbitratable until September.

The second clearance complaint, for the Schoolfield theatre, operated by Mr. Lea in a converted YMCA auditorium in a milltown adjunct of Danville, won a reduction between first and second run Danville houses, from 60-90 days, to 40 days, paralleling the companion case. Existing clearance of 14 days between second and subsequent runs was maintained.

Judge Laws found that in practice the Schoolfield has been unable to obtain pictures until 119 days after the Danville first runs and commented that "this length of time is greatly in excess of what is required to protect the first and second run theatres."

Paramount, originally named in the complaint was dismissed on the grounds of affiliation with the Danville Enterprises. The latter is a Wilby and Kincey subsidiary and is included therefore in the list of Paramount exhibitor partnerships.

The decision by Judge Laws observed that all of the theatres involved in the arbitration had resorted to business stimulants, such as giveaways, games, and price cutting in a trade war prior to the action. During the hearing the practices were condemned by witnesses for both sides in the action.

At New York this week George A. Spiegelberg, attorney who arbitrated the clearance complaint of the Squire theatre, Great Neck, L. I., released the text of the 21-day decision in which he ruled against the consenting five, Skouras Theatre, operator of the Great Neck Playhouse, and Northern Amusement Corporation, operator of the Little Neck Theatre.

The award, which ended the longest case on the arbitration record to date, reduced the Playhouse clearance over the Squire from 30 to seven days and eliminated all clearance held by the Little Neck over the Squire.

Attorneys who examined the award reported that it was of precedental importance to future arbitration proceedings in its rulings on the status of interested theatres not party to the complaint. Also, they pointed out, it was the first award to expressly stipulate that public interest as well as business factors must be taken into consideration in arbitration proceedings.

Observing that the consent decree was entered by the Federal court to end "practices inimical to the public interest," Mr. Spiegelberg said: "The arbitrator must assume that the welfare of the public is to be given great consideration as well as the welfare of the distributors and that neither the financial returns of the distributors nor those of the exhibitors are the sole criterion by which the arbitrator is to be guided. . . ."

In contrast to the Virginia decisions of Judge Laws, Mr. Spiegelberg specifically restricts the rulings to the theatres which intervened in the complaint. Noting that theatres in Port Washington and Manhasset might be affected by an award, he observes that the term "theatres involved" as used in Section VIII of the decree is restricted to the houses which, intervening, submit themselves to the jurisdiction of arbitration.

Reviewing the history of the two theatres, the arbitrator found that the Skouras Playhouse had enjoyed a monopoly in Great Neck since 1923, despite the town's growth from a population of 7,000 to over 21,000. Further, he asserted the playhouse management had enjoyed preferential clearance which "was not arrived at on any reasonable basis of competition or negotiation." The arrangement, as well as new clearances following the erection of the Manhasset theatre by the same management, was acquired, the arbitrator adduced, through the pooling power of circuit operation.

Following personal inspection of the theatres, Mr. Spiegelberg observed that the complainant Squire was the most attractive of the three theatres involved, while the Playhouse, renovated following the start of construction on the Squire, was almost equally so. The Little Neck, he said, is "completely undistinguished" and "dingy." These physical factors were considered in reducing the clearance he noted. He further observed that the Little Neck resorted to games and other inducements.

Following a lengthy examination of the interlocking corporate status of the Skouras circuit's Playhouse, he also observed "home office overhead of approximately $5,000 a year should be disregarded. On this basis, as an individually operated theatre, the Playhouse would show profits of $12,000 a year rather than the loss indicated of $10,000."

While not "in any way undertaking to affect the run in the district under consideration," he concluded: "Though it is obvious from the decision herein rendered that for practical reasons existing clearance between the Playhouse and the Little Neck may have to be altered if, as a result of negotiation between the distributors and those theatres and the Squire, the distributors deem it to be their best interests to maintain the present order to run."

Chicago Settlement

Richard F. Kuhns, Chicago arbitrator, on Tuesday dismissed the Lawn theatre's clearance complaint against five decree majors and three interested theatres, following a compromise settlement acceptable to all parties. It provides that the Lawn will now have pictures in the fourth week of Chicago general release, instead of the seventh. James Steininger operates the Lawn.

The Portage theatre clearance complaint hearing, also at Chicago, was set for August 25th, with Thomas McConnell as arbitrator. The majors and three Balaban and Katz theatres are named.

The clearance complaint of Edward I. Singer, for Hill theatre, Philadelphia, was disallowed on Monday by arbitrator W. A. Wiedersheim. In Philadelphia's sixth case, heard on July 7th, the complaint was directed against Paramount, Warners and RKO, with the Affiliated Circuit's Rialto intervening. The complaint asked the arbitrator to set a maximum clearance for Warners' Sedgewick, which has seven days over the Rialto, which in turn has seven days over the Hill.

Mr. Wiedersheim found that the seven days clearance between the Rialto and Hill is reasonable, adding "and this be true even though the said seven days clearance follows seven days enjoyed by the Sedgewick over the Rialto." Costs were ordered shared equally by all parties.

At Los Angeles, also on Monday, the tribunal's third case, clearance petition of A. L. Sanborn, operator of the El Monte theatre in El Monte, Calif., was dismissed after all parties had reported a settlement. Mr. Sanborn had sought first run and 63 days protection for his theatre. The Edwards and Fox West Coast circuits had intervened.

Three New Clearance Cases

Three new clearance cases were filed this week in San Francisco, Buffalo and Dallas. Two asked day and date availability; one asked the clearance that was available at theatre when the owner assumed it in 1939.

In Dallas, the fourth arbitration case was filed by the Overton Amusement Company, Overton, Texas, which asserted the Gem and

(*Continued on following page*)

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

Dallas—One on Clearance
Buffalo—One on Clearance
San Francisco—One on Clearance

Previously Reported:

Clearance	68
Some Run	25
Withholding Prints	1
Total to August 13th	97

Hearings Held This Week:

New Haven—Case No. 3
New York—Case No. 12
Cincinnati—Cases No. 2 and 3

Settled This Week:

Washington—Cases No. 4 and 5
Philadelphia—Case No. 6
Los Angeles—Case No. 3
Chicago—Case No. 3

Public Welfare is Arbitration Factor New Ruling Holds

(Continued from preceding page)

Strand theatres, that town, had unreasonable clearance over its Overton, and asked for day and date availability. Warner Brothers, RKO, 20th Century-Fox and MGM were named.

In Buffalo the fifth arbitration case was filed by the Dipson Theatre Corporation, alleging its Bailey theatre, Buffalo, had better clearance in 1939, when Dipson took over, than it had now, and asking for a resumption of that situation.

San Francisco's third case was filed by the Harvey Amusement Company, operator of the Westwood Theatre, Westwood, that state. It asks day and date availability with the Sierra Theatre in nearby Susanville.

Kansas City's second case, and the 100th arbitration complaint was filed Wednesday by the Dickenson theatre, Mission, Kan., against Paramount, 20th Century-Fox, RKO and Warners. It asks a cut from 56 to 14 days in Kansas City first runs' clearance.

New Haven

At New Haven, hearing of the clearance complaint of Fred Quatrano, owner of the New Newington theatre, Newington, Conn., under construction, against the consenting distributors, was continued to August 20th after a full day before arbitrator A. A. Ribicoff, Judge of the City Court of Hartford, on August 7th.

Motions of the respondents to dismiss the complaint because no actual contracts had been sold, no fixed clearance established, and no experience existed as to policy, competition, etc., were overruled by the arbitrator. Attorneys for the respondents and Warner circuit, operator of the New Britain first runs, which under terms offered by exchanges would exert 30 days clearance over Newington, cited the "Colony," Sayerville, N. J., and "Ken," Chicago cases, and argued that under section VIII of the decree all these factors should be considered.

Since no theatre ever operated in Newington before and no contracts had been entered into for current product, the respondents claimed the arbitrator would enter into a "hypothetical survey," on which it was unfair to base clearance. George S. Ryan, for the complainant, maintained that the decree provides for the consideration of "clearance applicable," which in this case was shown by certain "deals" and applications for contracts, or notices of availability which had been given the complainant, locally, though still unconfirmed by home offices, Peter Perakos, operator of the Palace, New Britain, second run, contended that he had to follow first run by 30 days, and that the New Newington should not be placed in a position preferential to his theatre with which it would compete. Fourth New Haven complaint, that of College Open Air, Middletown, against the consent distributors for "some run," will be heard Thursday, August 4th, before Herbert McDonald.

Hearing of the fourth New Haven case, some run complaint of the College Open Air theatre at Middletown, against the Big Five, has been postponed from August 14th to October 6th by Herbert McDonald, arbitrator, on application of the complainant, Salvatore Adorno.

Cincinnati

Two clearance complaints by F. W. Rowlands of Columbus, Ohio, against the Neth circuit and Big Five were taken under advisement by Fred W. Koch, and Anthony B. Dunlap, arbitrators, at the conclusion of hearings last week at Cincinnati. Both cases seek an adjustment to seven days of the 21-day margins held by Neth's Eastern theatre over the Parsons and Neth's Markham over the Main.

Troy A. Feibel, Columbus attorney, represented Mr. Rowland, operator, and John A. Connro, Columbus, and Judge Edward A. Dixon, Cincinnati, were counsel for J. Real Neth. Fred Pride, of the 20th Century-Fox legal department, represented the five consenting companies.

Those testifying included P. J. Wood, secretary ITO Ohio; Homer Bloss, manager of Rowland's Main, Mr. Rowlands and Mr. Neth. Other witnesses were: Edwin M. Booth, MGM exchange manager; Joseph J. Grady, 20th Century-Fox manager; Stanley C. Jacques, RKO manager; R. H. Dunbar, Warner manager, and Joseph J. Oulahan, Paramount manager.

Philadelphia

Robert J. Callaghan, Philadelphia attorney, who was arbitrator in the district's first arbitration case in April, was selected as arbitrator for cases Nos. 10 and 11, the clearance complaints of A. M. Ellis for his Liberty and Parkside, in Camden, N. J. The Liberty complaint will be heard on September 16th and the Parkside September 19th. Both actions name Metro, Warners, RKO, Paramount and the Warner circuits, Stanley, Grand and Lyric, in Camden.

Philadelphia's case No. 9, also filed by A. M. Ellis, will be heard on September 24th. Calvin H. Rankin, professor at the Wharton School at the University of Pennsylvania, who arbitrated case No. 3, which was settled before it came up for hearing, was selected as the arbitrator for this complaint. The case involves Mr. Ellis' Board theatre, Philadelphia, and is directed against Warner Brothers, Paramount, RKO and the Warner circuit.

DEFENSE STAMPS ADMIT CHILDREN

Furthering nationl defense efforts, the Victory theatre in Tampa, Fla., has inaugurated a policy of admitting children who show the doorman at the theatre a United States Defense saving stamp.

The policy is designed to aid the sale of these stamps and get the children interested in investing their dimes and quarters in stamps. To make it doubly easy for the children, they don't have to go to the local post office to buy the stamps. The theatre has them for sale at the box office.

Universal Quarter Profit Estimated at $1,200,000

Current calculations place Universal Pictures Company's earnings for the third quarter of its fiscal year at $1,200,000, with probable earnings for the 39 weeks ended July 27th estimated at $3,000,000. These figures indicate a gain by the company in every quarter for the past three years and also promise that Universal will set a new record of earnings for the 39-week period.

The company reported earnings of $780,802 for the third quarter of 1940, and earnings of $2,161,804 for the first 39 weeks last year. Last year, the 39-weeks' net earnings after Federal taxes and special amortization charges, was $1,771,804.

Universal describes the estimated third quarter earnings this year, which exceeded by more than $100,000 the earnings for the second quarter, as its best result for a single quarter in the past 10 years.

FCC Newspaper Fight in Court

Authority of the Federal Communications Commission to investigate newspaper ownership of broadcasting stations was considered by Judge James W. Morris of the District of Columbia Federal Court this week, following a hearing Monday on the FCC application to force James G. Stahlman, publisher of the *Nashville Banner* to answer a subpoena.

Mr. Stahlman, with Edward S. Friendly, business manager of the New York *Sun*, refused to testify before the commission July 31, Elisha Hanson, counsel for the American Newspaper Publishers' Association, explaining he had advised them to ignore the summons because, since the commission had no authority, its subpoenas were invalid.

FCC counsel charged in court that the hearing had been called to inform Congress on the newspaper-ownership situation.

This is the first intimation that the commission is investigating for legislation. FCC chairman James L. Fly, at hearings last month, said such a report might be made, but he indicated that it would be alternative to orders by the commission.

Mr. Hanson, opposing compliance with the commission's subpoena, told Judge Morris Supreme Court decisions held the FCC without power to investigate the business practices of station owners.

FCC counsel urged the court not to be influenced by possible effect of the inquiry. They pointed out the FCC might not act; that it could issue regulations, a statement of policy, or a report to Congress.

Meanwhile, Mr. Fly, in Washington, Monday, predicted settlement of the dispute between the FCC and the broadcasters, over the former's anti-monopoly regulations of some months ago.

Minnesota Outing Set

The Minnesota Amusement Company of Minneapolis on August 29th will stage its second annual northwoods fishing trip for newspaper men of the territory. The party will go to Lake of the Woods, Ontario, Canada, for three days of muskie fishing. Included are Charles Winchell and Everett Seibel of the Minnesota Amusement Company; Barrett Kiesling of MGM, Hollywood; Bernie Campbell, Minneapolis *Times*, and Bob Murphy and David Silverman, Minneapolis *Star-Journal*.

Hiram Brown in New York

Hiram S. Brown, Jr., associate producer of the recently completed serial "King of the Texas Rangers," starring Sam Baugh, ex-all American football star, arrived in New York this week for a five weeks vacation. When he returns to Hollywood Mr. Brown will take up his new duties at Republic as associate producer of feature productions. He is the son of Hiram S. Brown, Sr., former RKO president.

Robert Benchley Signed

Robert Benchley will have a featured comedy role in Columbia's Loretta Young-Frederic March co-starring vehicle, "Bedtime Story." Alexander Hall, who made "Here Comes Mr. Jordan" for the company will direct, with B. P. Schulberg producing.

Great showmen think ahead,

• which means date ahead,

• which means date from

now to New Year's with

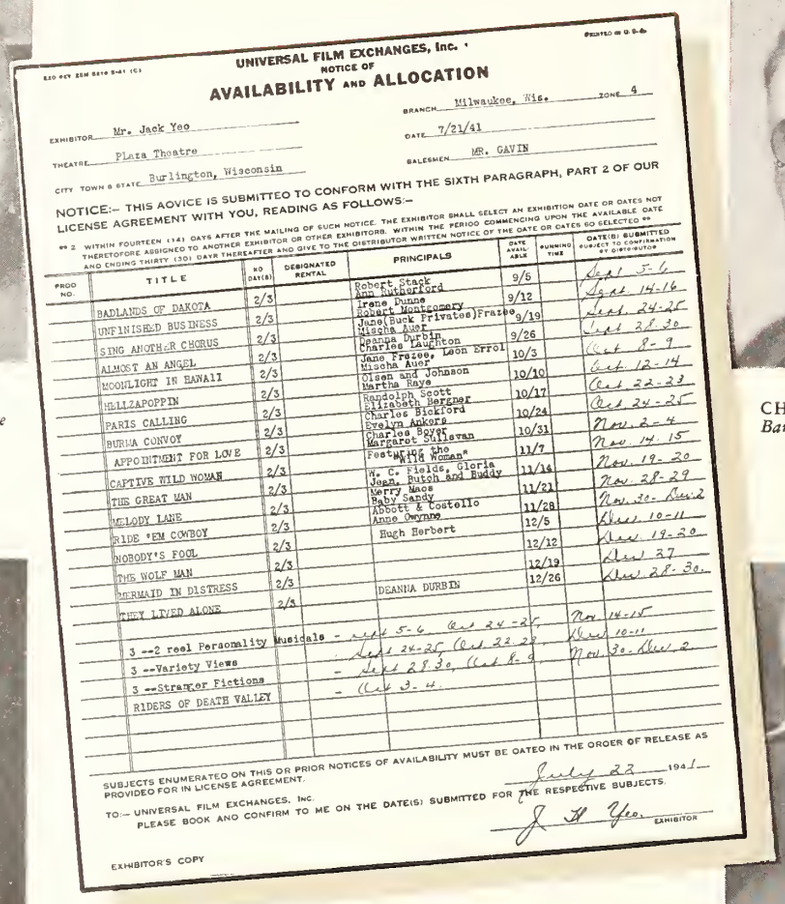
UNIVERSAL . . . . .

Here are some of America's great

and dating ahead from now to



JOHN ANDERSON
Co-owner, Esquire Theatre
Denver, Colo.



UNIVERSAL FILM EXCHANGES, Inc.
NOTICE OF
AVAILABILITY AND ALLOCATION

BRANCH Milwaukee, Wis. ZONE 4
EXHIBITOR Mr. Jack Yeo
DATE 7/21/41
THEATRE Plaza Theatre
SALESMEN MR. GAVIN
CITY TOWN & STATE Burlington, Wisconsin

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	UNFINISHED BUSINESS	2/3		Irene Dunne Robert Montgomery	9/12		Sept 14-16
	SING ANOTHER CHORUS	2/3		Jane(Buck Privates)Frazee Wiscka Auer	9/19		Sept. 24-25
	ALMOST AN ANGEL	2/3		Deanna Durbin Charles Laughton	9/26		Sept 28-30
	MOONLIGHT IN HAWAII	2/3		Jane Frazee, Leon Errol Wiscka Auer	10/3		Oct 8-9
	HELLZAPOPPIN	2/3		Olsen and Johnson Martha Raye	10/10		Oct 12-14
	PARIS CALLING	2/3		Randolph Scott Elizabeth Bergner	10/17		Oct 22-23
	BURMA CONVOY	2/3		Charles Bickford Evelyn Ankers	10/24		Oct 24-25
	APPOINTMENT FOR LOVE	2/3		Charles Boyer Margaret Sullivan	10/31		Nov. 2-4
	CAPTIVE WILD WOMAN	2/3		Fest Wng pho Wild Woman"	11/7		Nov. 14. 15
	THE GREAT MAN	2/3		W. C. Fields, Gloria Jean, Butch And Buddy	11/14		Nov. 19-20
	MELODY LANE	2/3		Merry Macs Baby Sandy	11/21		Nov. 28-29
	RIDE 'EM COWBOY	2/3		Abbott & Costello Anne Gwynne	11/28		Nov. 30- Dec 2
	NOBODY'S FOOL	2/3		Hugh Herbert	12/5		Dec. 10-11
	THE WOLF MAN	2/3			12/12		Dec 19-20
	MERMAID IN DISTRESS	2/3			12/19		Dec 27
	THEY LIVED ALONE	2/3		DEANNA DURBIN	12/26		Dec 28-30
	3 --2 reel Personality Musicals			- Sept 5-6 Oct 24-25			Nov 14-15
	3 --Variety Views			- Sept 24-25 Oct 22-23			Dec 10-11
	3 --Stranger Fictions			- Sept 28-30, Oct 8-9			Nov 30- Dec 2
	RIDERS OF DEATH VALLEY			- Oct 3-4			

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July 22 1941

J. H. Yeo EXHIBITOR

EXHIBITOR'S COPY



CHARLES H. BARRON
Barron—Kansas Theatres
Pratt, Kansas



JOHN T. COONEY
Union Sq. Theatre
Pittsfield, Mass.



EVERETT HAYS
Grand Theatre
Sullivan, Ill.



ELMORE D. HEINS
American-Rialto-Roanoke Theatres
Roanoke, Va.



A. WEST JOHNSON
Heilig—Mayflower Theatres
Eugene, Oregon



GEORGE PITTSLEY
Washington Theatre
Bay City, Mich.



CLARENCE E. ROBBINS
Buzzards Bay Theatre
Buzzards Bay, Mass.



W. A. SANDON
Sandon Theatre
Blue Earth, Minn.



G. N. TURNER
Family Theatre
Pine City, Minn.



JOHN TENDER
Tivoli Theatre
Lorain, Ohio

They're going to get their pictures

howmen who are thinking ahead

lew Year's with Universal . . . .



JOE BLUMENFELD
Blumenfeld Circuit—
West Coast



SAM DAVIS
Phoenicia Theatre
Phoenicia, N. Y.



SAM FEINSTEIN
Co-owner, Esquire Theatre
Denver, Colo.



L. E. GAINES
Coed—Rex Theatres
Fairfield, Iowa



HARRY HORGAN
Opera House
Newport, R. I



MAX M. KORR
Earle Theatre
Allentown, Pa.



RUSSELL LAMB
Lamb Theatre, Mt. Morris, Ill.
Oregon Theatre, Oregon, Ill.



M. A. LIGHTMAN
Malco Circuit
Memphis, Tenn.



C. F. MILLET
State Theatre
Bridgton, Mass.



BOB O'DONNELL
Texas Consolidated & Interstate Cir't
Dallas, Texas



REX N. VAN HORN
Cozy Theatre
Augusta, Ill.



V. C. WESCHLER
Colonial Theatre
Erie, Pa.



MRS. C. W. WACHTER
Henry's Theatre
Hagerstown, Md.



JACK YEO
Plaza Theatre
Burlington, Wisc.



HARRY ZEITZ
State—Empire Theatres
New Bedford, Mass

ox office pictures, regularly!

Think ahead . . . buy ahead . .

AUG. 8



Bud ABBOTT & Lou COSTELLO *in*

HOLD THAT GHOST

with **Richard CARLSON • Joan DAVIS • Mischa AUER**
THE ANDREWS SISTERS • TED LEWIS . . . and his Entertainers

Screenplay by Robert Lees, Fred Rinoldo, John Grant. Original story by Robert Lees, Fred Rinaldo

Directed by **ARTHUR LUBIN**
Associate Producers
BURT KELLY • GLENN TRYON

AUG. 15



FRANK LLOYD PRODUCTIONS, INC., *presents*

THIS WOMAN IS MINE

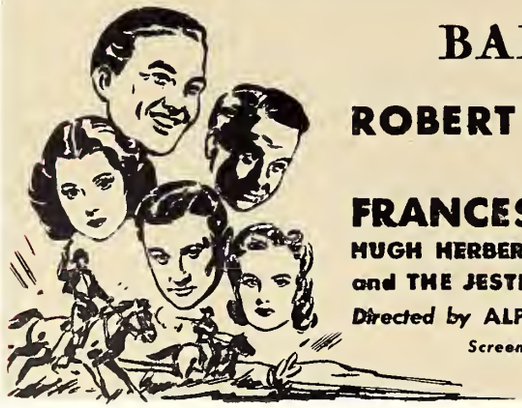
starring

FRANCHOT TONE • JOHN CARROLL • WALTER BRENNAN
CAROL BRUCE • NIGEL BRUCE

Screenplay by Seton I. Miller, Frederick Jackson
Based on the novel "I, James Lewis" by Gilbert Wolff Gobriel
Associate Producer Jack H. Skirball

Produced and Directed by
FRANK LLOYD
A UNIVERSAL PICTURE

SEPT. 5



BADLANDS of DAKOTA

starring

ROBERT STACK and ANN RUTHERFORD
with **RICHARD DIX**
FRANCES FARMER ★ BROD CRAWFORD
HUGH HERBERT • ANDY DEVINE • LON CHANEY, JR. • FUZZY KNIGHT
and THE JESTERS—Dwight Latham • Walter Carlson • Guy Bonham

Directed by **ALFRED E. GREEN** • *Associate Producer,* **GEORGE WAGGNER**

Screenplay by Gerald Geraghty • Original story by Harold Shumate
Additional comedy sequences by Victor McLeod

SEPT. 12



Irene **DUNNE ★** *Robert* **MONTGOMERY**
in **UNFINISHED BUSINESS**

with **PRESTON FOSTER**
Eugene Pallette • Esther Dale
Walter Catlett • June Clyde
Dick Foran • Samuel S. Hinds

Screenplay by Eugene Thockrey

Produced and Directed by
GREGORY LA CAVA

ate ahead . . . . be ahead . . . .

EPT. 19



JANE FRAZEE *in*

SING ANOTHER CHORUS

with

Johnny DOWNS • Mischa AUER • Walter CATLETT
Sunnie O'DEA • Iris ADRIAN and ROSARIO & ANTONIO

Screenplay by Marion Orth • Paul Gerard Smith • Brenda Weisberg
Original Story by Sam Robins

Directed by CHARLES LAMONT • *Associate Producer* KEN GOLDSMITH

EPT.26



Deanna **DURBIN** ★ Charles **LAUGHTON**

in

IT STARTED WITH ADAM

A HENRY KOSTER *production*

with ROBERT CUMMINGS

MARGARET TALLICHET • GUY KIBBEE • WALTER CATLETT • CATHERINE DOUCET • CHARLES COLEMAN

Directed by
HENRY KOSTER

Produced by
JOE PASTERNAK



OCT. 3



BURMA CONVOY *with*

(Tentative Title)

Charles Bickford • Evelyn Ankers • Keye Luke
Frank Albertson • Cecil Kellaway

Original screenplay by Stanley Rubin • Roy Chanslor

Directed by NOEL M. SMITH

Associate Producer, Marshall Grant

OCT. 10



HELLZAPOPPIN'

starring

OLSEN & JOHNSON
MARTHA RAYE

with JANE FRAZEE • MISCHA AUER • ROBERT PAIGE
CLARENCE KOLB • NELLA WALKER • ELISHA COOK, Jr.
KATHRYN ADAMS • CATHERINE JOHNSON
ROY HARRIS • The HI-HATTERS • SLIM & SLAM

Directed by H. C. POTTER • *Associate Producer* GLENN TRYON
A MAYFAIR PRODUCTION

Follow great showman strategy

that will fill your theatre

OCT. 17



Randolph SCOTT • Elizabeth BERGNER

in

PARIS CALLING

(Tentative Title)

Produced by **Benjamin Glazer**

Directed by **Edwin L. Marin**



OCT. 24



JANE FRAZEE • THE MERRY MACS
LEON ERROL • MISCHA AUER

in

MOONLIGHT in HAWAII

with

JOHNNY DOWNS • SUNNIE O'DEA • MARIA MONTEZ

Screenplay by Morton Grant, James Gow, Erna Lazarus
Original Story by Eve Greene

Directed by **CHARLES LAMONT**

Associate Producer **KEN GOLDSMITH**

OCT. 31



Charles BOYER • Margaret SULLAVAN

in

APPOINTMENT for LOVE

with

Reginald Denny • J. M. Kerrigan • Cecil Kellaway • Roman Bohnen
Mary Gordon • Charles Ray • Doris Lloyd • Ruth Terry

A BRUCE MANNING Production

Directed by **WILLIAM A. SEITER**

Frank Shaw, Associate Producer

NOV. 7



Jungle fury embodied in feminine beauty to startle and electrify your boxoffice!

CAPTIVE WILD WOMAN

featuring

The Wild Woman



ll those dates with pictures

niversal's bonded release dates!

NOV. 14



W. C. FIELDS

in

THE GREAT MAN

with

GLORIA JEAN • LEON ERROL • Butch & Buddy • Susan Miller • Franklin Pangborn • Charles Lang • Margaret Dumont • Anne Nagel • Mona Barrie • Nell O'Day

Directed by **EDWARD CLINE**



NOV. 21



The MERRY MACS and Baby SANDY

in

MELODY LANE

The industry's tiniest starlet....but as big as they come at the box-office!

NOV. 28



Bud ABBOTT & Lou COSTELLO

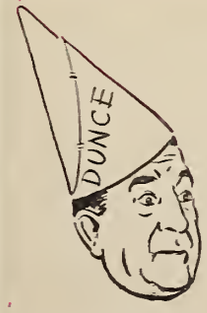
in **RIDE 'EM COWBOY** *with*

The Merry Macs • Dick Foran • Johnny Mack Brown Anne Gwynne • Samuel S. Hinds and Ella Fitzgerald • and The Congaroos

Directed by **ARTHUR LUBIN**

Associate Producer **ALEX GOTTLIEB**

DEC. 5



HUGH HERBERT

in

NOBODY'S FOOL



The wise old owl whose slews of woo-woo's keeps 'em roilin' to your door!

Buy ahead . . . . date ahead . .

DEC. 12



The WOLF MAN

A picture and a new figure of grotesque horror that will catapult itself to land among the top imaginative masterpieces of all time.

DEC. 19



A great selling title for one of the funniest stories of the year!

MERMAID in DISTRESS

Associate Producer
VAUGHN PAUL

DEC. 26



DEANNA DURBIN

in

THEY LIVED ALONE

Produced by
BRUCE MANNING
Original Story by Sonya Levien

3 Thrill-laden, sweeping adventure pictures

starring

DICK FORAN • LEO CARRILLO • ANDY DEVINE

•

SEPT. 19th
THE AMERICANOS
(Tentative Title)

•

NOV. 21st
THE SONORA KID

•

DEC. 26th
ZAMBEZI

Better Shorts for Better Entertainment

13 TECHNICOLOR CARTOONS
Featuring Andy Panda and his Pals
Created and Produced by Walter Lantz

13 2-REEL PERSONALITY and NAME-BAND MUSICALS
(Each with different title)

15 VARIETY VIEWS
(Each with different title)

15 STRANGER THAN FICTION
(Each with different title)

A 2-REEL SPECIAL FEATURETTE

4 SUPERIOR SERIALS
"Riders of Death Valley" • "Sea Raiders"
"Winslow of the Navy" • "The Gang Busters"

THE UNIVERSAL NEWSREEL (2 Issues Weekly)

3 Hoof-pounding, lead-spitting pictures, starring

JOHNNY MACK BROWN

FUZZY KNIGHT and NELL O'DAY

•

SEPT. 5th
MAN from MONTANA

•

OCT. 24th
The MASKED RIDER

•

NOV. 14th
ARIZONA CYCLONE

PRINTED IN U.S.

date from now to New Year's with Universa

SELLING UNDER NEW ORDER SLOW, EXECUTIVES TAKE TO THE FIELD

Sales Heads on Road with New Product Blocks; MGM, 20th-Fox Have Second Groups Ready for Trade Showing

With just two weeks remaining before the start, on September 1st, of "new order" operations under the consent decree the sales offices of the five consenting companies this week were busy hives. Generally, the source of all the humming was obscure.

All companies admitted they were busy at the work of selling contracts for the first groups of new season pictures, recently trade shown. The methods of operation appeared to vary widely, and details were cloaked in a "confidential" status. It appears, however, that the majors are faced with a task of heavy salesmanship. Exhibitors, generally, do not appear to have beaten their doors in for the first block-of-five product. Even among the scant proportion of theatremen present at trade shows the "show' em and sell 'em" operations have not been combined as readily as many salesmen had hoped.

Generalissimos of the home office sales departments in many cases are taking a direct hand in field selling of 1941-42 pictures. Some are in key spots endeavoring personally to sign major circuit and key first run accounts. Others are directing operations, after studying many and long bulletins from the field, behind home office desks and doors.

MGM Sells First Three

Figures on sales for the first blocks-of-fives were released by no company. All claimed "very satisfactory" progress in both first run and subsequent accounts. At least one company was ready to announce its second group of pictures for trade showing and others were expected to follow before September 1st with their second blocks.

At Metro-Goldwyn-Mayer sales chiefs were reported in the field, overseeing selling of its first three new season pictures, trade shown during the last two weeks in July. William F. Rodgers, general sales manager, this week visited Chicago and closed a deal with Balaban and Katz for the first three pictures of the new season's product. He is also negotiating with Great States circuit. E. W. Aaron, assistant to Mr. Rodgers is supervising circuit and key first run deals in the east.

Last week Metro announced trade show dates for its second group of 1941-42 pictures, containing four titles. The quartet will be double featured in exchange projection rooms in 31 cities. The first Metro group, with three titles, was screened in 65 cities, chiefly in theatres. "Married Bachelor" and "Honky Tonk" will be paired for screenings through the Metro exchanges starting on August 25th while "Smilin' Through" and "Female of the Species" will be shown together starting on August 26th.

At Paramount, Neil Agnew, vice-president in charge of sales, said his company's sales efforts were being directed along regional lines with a wide latitude in methods and policy in each district to meet local problems. One result of the new era selling, he said, was the institution of district release dates. These, however, are not expected to vary widely, Mr. Agnew says. In certain territories, he indicated, release dates will not be set until the block is at least 50 per cent sold to prospective accounts. Promotion and advertising will be keyed to fit the localized selling and exploitation problems in each exchange area.

Twentieth Century-Fox on Tuesday announced its second group of new season pictures would contain only two titles, "Belle Starr," and "Charlie Chan in Rio." The former picture, color drama of the Civil War, will be shown on August 22nd, the Charlie Chan on August 21st.

Screenings will take place in the Fox exchange projection rooms, as with the first block-of-five which was screened during the week of July 22nd. Local managers will be permitted to combine the pictures in a dual showing, or move the screening date, to suit local situations, a home office sales chief reported. "Charlie Chan in Rio" is set for release on September 5th, "Belle Starr" on September 12th.

RKO on Wednesday announced that "The Little Foxes," Samuel Goldwyn production, will be released for the current season, and sold singly. National release has been set for August 29th. The second RKO Radio block of new season product will not be announced for another week or ten days, it was reported.

"York" Sold Singly

Warner Brothers meanwhile continued trade screening "Sergeant York" throughout its exchanges. The picture is being sold singly. At Dallas the Warner home office reported the best trade-show turnout to date. Exhibitors representing 516 theatres with a capacity of 435,000 seats were present in behalf of every important circuit and independent operator they reported. Colonel H. A. Cole, president of National Allied States Association and Texas Allied, also attended.

Circuit executives included: Interstate Theatres, R. J. "Bob" O'Donnell, general manager; Raymond Willis, assistant general manager; John Q. Adams, secretary to Mr. O'Donnell; P. K. Johnston, head booker; Harry Sachs, key city booker; Charles Freeman, roadshow booker; James Cherry, Dallas city manager, and Jack Chalman, advertising; S. L. Oakley, Dallas manager of Jefferson Amusement Co.; Andy Sisk, Wallace Blankenship Theatres; "Buddy" Harris, Harris Theatres; Aaron Kahn, Underwood and Ezell Theatres; Harold Robb, Don Douglas, Adrian Upchurch, and Bill Sims of Robb and Rowley Theatres; Ray Higion, R. I. Payne, Lynn Stokard and H. M. Lockhart of R. E. Griffith Theatres; Red Daniels and Ed Loder with the U. S. Army Theatres.

Warner's "Sergeant York" screening in Oklahoma City on August 4th was attended by aprpoximately 20 exhibitors, including Pete Crown, Crown Theatres; Forrest Swiger, Standard Theatres; Athel Boyter, of Boyter Booking Agents; and other circuit and independent buyers.

From the 20th Century-Fox exchange at St. Louis it was reported by Ben Reingold, manager, that salesmen had selling underway in record time following the screenings two weeks ago. Eleven contracts had been signed within an hour of the last block-of-five screening and within a week 80 deals were closed. Eight circuits with 91 theatres were among 111 deals listed in two weeks.

The circuit contracts included Fox West Coast Circuit, 11 theatres; Rodgers Circuit, 8 theatres; Frisina Circuit of 28 theatres; St. Louis Amusement Company, 26 houses; Pirtle Circuit, 7 theatres; Barber Circuit, 3 theatres; Tanner Circuit, 3 theatres; Gasconade Circuit, 5 theatres.

NO "SLUMP" IN ARMY EXHIBITION

Who said that there was a slump in the box-office? Operating seven days a week, the two movie houses at Indiantown Gap, Pennsylvania, military encampment, are averaging a daily attendance of 700. Moreover, two additional houses are being constructed at the camp, one to seat 1,038 and the other with 400 seats.

U.A. Sales Soar in First Half of 1941

Sales of United Artists product throughout the world rose $3,600,000 during the first 28 weeks of 1941, compared with the same period last year, Arthur W. Kelly, vice-president, announced on August 7th. The figures represent one of the most active and successful half-years in the company's 22-year history, he said.

Played and earned figures for the same period, ending July 12th, increased $2,844,000 over 1940. Reports covered U. S., Canada, Central and South America, and all other foreign sales. "The health of United Artists has never been better," Mr. Kelly observed, paying tribute to all of the company's sales staff.

J. R. Grainger, president of Republic Pictures, has closed a deal with Mike Naify and R. A. McNeil to show Republic product in the 75 houses they control and represent in the San Francisco and northern California territory. Included in the deal are theatres of the Golden State, United California Theatres, and T & D circuits. Sid Weisbaum, 'Frisco branch manager for Republic, negotiated the deal for the company.

P. R. C. Meets in Atlanta, Dallas

Producers Releasing Corporation opened the second of its series of regional sales meets at the Henry Gady Hotel, Atlanta, on August 10th, with southern franchise holders and salesmen in attendance.

Delegates included Ike Katz, David Katz, B. S. Bryan, W. H. Rudisell, and B. Elliott of Atlanta; Edward Heller and E. Miller of Charlotte; and Fred Goodrow, William Thomas and P. A. Sliman of New Orleans. Arthur Greenblatt, PRC sales manager, told the agents that the company will adhere precisely to its 1941-42 product announcement with all pictures to be delivered on the national release dates as originally set. Action pictures will be stressed.

At the regional meeting of Producers Releasing Corporation, held in Dallas August 16th-17th, Arthur Greenblatt, general sales manager, announced the company will have completed production of four features and one western on its 1941-42 program by September 1st. The two-day meeting was held at the Adolphus Hotel in Dallas.

Mr. Greenblatt said the first feature would be released on October 3d, and the first of the new "Billy the Kid" series, starring Buster Crabbe, would be ready for release October 10th. He also announced that the first special on the new program was set for October 17th, with

(Continued on following page)

PRC, Republic Announce Product

(Continued from preceding page)

the initial production of the new "Frontier Marshal" series starring Bill Boyd, Lee Powell and Art Davis, to be released October 24th.

Franchise holders and salesmen attending were: Jack Adams, Sr., Jack Adams, Jr., Robert Adams, Walter Quade and Chick Turner, of Dallas; E. B. Walker and Bob McGraw, of Oklahoma City; B. Busby, D. Jones and F. Lawrence, of Little Rock.

The next regional meeting will be held by PRC in Kansas City, August 23-24th, with representatives from exchanges in Kansas City, Denver, Salt Lake City, St. Louis, Omaha and Minneapolis attending.

Republic Announces 17 for Next Quarter

Republic opened its second quarterly regional sales meeting for the New York region on Tuesday at the New York Athletic Club. Home office executives, eastern franchise holders and branch managers attended the two-day session headed by J. H. Grainger, president.

The midwest and southern meetings were to be held at the Drake Hotel, Chicago, on Thursday and Friday.

At the meetings Mr. Grainger announced eight features, eight westerns and one serial for production during the next 13 weeks. The schedule follows:

Features: "Marines on Parade," with Al Pearce and his Gang, produced by Fanchon & Marco; "The Big Bonanza," "Yokel Boy," "Mr. District Attorney" (No. 2), "The Carter Case," "Chatterbox," starring Judy Canova; "Affairs of Jimmy Valentine," "The Third Alarm," and a Gene Autry special, "Call of the Canyon."

Westerns: Gene Autry and Smiley Burnette in "Prairie Serenade" and "Valley of the Moon"; Roy Rogers in "The Man from Cheyenne" and "Red River Valley"; The Three Mesquiteers in "West of Cimarron" and "Riders of Sunset Trail"; Don "Red" Barry in "Stage Coach Express" and "A Missouri Outlaw."

Serial: "Dick Tracy Versus Crime, Inc.," starring Ralph Byrd, in 15 chapters.

Mr. Grainger also reported that the Fabian circuit of Albany, New York, had signed for the Republic 1941-42 product this week. Arthur Newman, Albany branch manager, joined Mr. Grainger in negotiating the deal with Si Fabian and Sidney Deneau of the circuit.

Warners Sell 1941-42 Product to F. P. C.

The complete Warner Brothers catalogue of 1941-42 feature pictures, short subject and trailers was contracted for by Famous Player Canadian for its chain of 170 theatres in a deal signed at New York on August 9th, Gradwell L. Sears, general manager announced on Tuesday. It is the first pact for new season product from a major company for FUC.

Carl Leserman, assistant Warner sales manager; Roy Haines, eastern and Canadian division head, and Wolfe Cohen, Canadian district manager, represented Warners in the negotiations. J. J. Fitzgibbons, FPC president, and Ben Geldsaler, chief buyer, signed for the circuit. It was the first Warner product deal for 1941-42. Canadian sales are not affected by the consent decree restrictions.

After its first Manhattan trade show of more than one picture, Warners on Tuesday reported that their exchange screening quarters had been filled to capacity by representatives of more than 500 theatres. Circuit heads and buyers, and many independents from the New York area saw "Navy Blues," "The Smiling Ghost" and "International Squadron."

Atlantic City Theatre Presents Foreign Films

The Embassy Theatre, former Weilland-Lewis house in Atlantic City, was re-opened Wednesday, August 6th, as the Empress Theatre for the presentation of unusual and foreign pictures. M. E. Blatt, Atlantic City department store head, leased the house and it is being operated by Seymour Vorziner, Oliver Unger and Levine, all of New York City.

In Philadelphia, Murray Diamond, premium supply house executive, and Bill Fishman, former manager of the Tioga Theatre in Philadelphia and more recently salesman for Producers Releasing Corp., formed a partnership for the operation of the New Ideal Theatre in Philadelphia. Mr. Diamond at one time operated the house.

Other changes in theatre operations in the territory finds Mrs. Elva Krouse purchasing at a public sale the Roxy Theatre in Ephrata, Pa., for $58,050; and John Rose taking over the operation of the Strand Theatre, Bethlehem, Pa.

Advance Release for "Texas"

"Thumbs Up, Texas," the new March of Time two reel subject scheduled for national release August 29th, began pre-release engagements in first-run theatres in 36 Texas cities on Tuesday, August 12th. The Interstate Circuit has booked the picture for everyone of its first run theatres. ("Thumbs Up, Texas" is reviewed in this copy of MOTION PICTURE HERALD in the Showmen's Review section.) The film will have pre-release runs in 65 Texas communities before beginning regular engagements throughout the country.

Patriotic Songs in Short

American patriotic songs are featured in Columbia's first "Community Sing" for the new season, which was released August 15th. This subject has Don Baker at the organ console, playing such numbers as "Sing, America, Sing," "He's My Uncle," "You're a Grand Old Flag," "My Old American Home," "America, the Beautiful" and "Yankee Doodle Boy."

Benet Story Title Change

Stephen Vincent Benet's *Saturday Evening Post* story "The Devil and Daniel Webster" will come to the screen under the title of "All That Money Can Buy." This RKO Radio release was recently trade shown under the tentative title of "Here Is a Man."

Young Leaves Universal

Arthur Young, with Universal for the past 20 years and office manager in Cleveland for the past nine years, has resigned. He is succeeded by Herbert Horstemeier, who has been operating a local booking agency. This is being taken over by Carl Hohage.

Arthur Donovan Signed

Arthur Donovan, who has refereed many championship prize fights, will be the third man in the ring with the fight sequence of "The Pittsburgh Kid," starring Billy Conn. goes before the camera at Republic studios in Hollywood.

Poll Shows 4 to 1 Against War Films

Do motion picture audiences want to see feature films "dealing with the lives of people in wartime?" No, says the Committee for National Morale, in announcing results of a survey based on this query. Eighty per cent of the public wants feature films "dealing with the lives of people in peacetime," with only 20 per cent preferring war subjects in features. These figures were released on Monday by Dr. Floyd Ruch, research consultant for the committee who, last week, announced the first half of a nationwide survey on the subject of public taste for war and defense propaganda in newsreels and subjects, as reported in the MOTION PICTUGE HERALD, August 9th, page 26.

Dr. Ruch believes that the survey demonstrates that audiences prefer "entertainment in their feature pictures" and look to the newsreels and shorts "when they want to be informed." Substantiating his theory, he said, were results of another query included in the questionnaire polled. To the question, "what kind of feature picture would you like to see the next time you go to the movies," replies were as follows:

"A picture that makes you laugh (comedy)"—48 per cent.

"A picture with action and adventure that excites you (adventure)"—29 per cent.

"A picture that keeps you in suspense (mystery)"—13 per cent.

"A picture that makes you feel like crying (tragedy)"—9 per cent.

War vs. Peace Films

The question dealing with war versus peace plots was worded as follows: "In general, would you rather see: a feature picture dealing with the lives of people at war?" (20 per cent). "A feature picture dealing with the lives of people in peacetime?" (80 per cent).

Dr. Ruch pointed out, however, that "it would not be fair to assume from the 80-20 per cent ratio that a good picture dealing with a war subject, for example, 'Sergeant York,' with a popular star, good cast, good direction and good exploitation, would suffer at the box office."

The committee is planning to make further studies on the subject of war motifs in feature length, shorts and newsreels, in order to determine "public morale" in connection with the motion picture medium. A plan also has been discussed by members of the committee to award each month "the best picture for morale," but in awarding the "bests," Dr. Ruch declared, "selections will be based on a positive rather than negative" basis. Films which the committee does not consider "good morale builders" will not be mentioned or given adverse publicity. "It is the aim of the committee," he said, "to utilize these awards only to encourage the public to go to see good morale pictures."

According to Ladislas Farago, member of the executive committee and chief of the German information investigation staff for the committee, Warner Brothers' "Underground" is one of the films which the committee would like to nominate as a good morale builder. Mr. Farago, who left Berlin in 1936 and knew "first hand about the underground radio which operated in Germany in spite of the Gestapo," said that the picture was "an amazingly accurate" portrayal of the situation which existed in Nazi-land. He said that if every "Nazi sympathizer in the United States" could see the film, America would not have to fear the fifth column, and that "if every German in Germany could see 'Underground,' I believe Hitlerism would be overthrown."

)O YOU DARE LOOK INSIDE A MAN'S MIND?



You would find strange, nameless desires — secret compulsions — loves and hates, and yearnings beyond belief... A man's mind *is* bared in "Dr. Jekyll and Mr. Hyde"! You *do* see all of these things, in a truly dramatic picture — performed to perfection by a magnificent star cast.

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DOORS OPEN 9:15 A. M.
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CONTINUOUS PERFORMANCES
POPULAR PRICES
AIR-COOLED
ASTOR
BROADWAY & 45th STREET

SPENCER TRACY
INGRID BERGMAN · LANA TURNER
IN VICTOR FLEMING'S PRODUCTION OF
DR. JEKYLL AND MR. HYDE

with DONALD CRISP • IAN HUNTER
BARTON MacLANE • C. AUBREY SMITH
Screen Play by JOHN LEE MAHIN
Based on the Novel by Robert Louis Stevenson
Directed by VICTOR FLEMING • An M-G-M Picture

TRIUMPH OF SHOWMANSHIP! BIGGEST ATTENDANCE IN ASTOR HISTORY!





DISMISSAL OF COLUMBIA MAY AFFECT ALL U. S. SUITS

Lawyers Interpret Interruption of Nashville Case as Sign of "Weakness" in Prosecution

The Government's field anti-trust suit against the Crescent circuit, Nashville, its affiliates, and Columbia, United Artists, and Universal, was interrupted Friday, August 8th, in Nashville Federal Court, when Federal Judge Elmer Davies dismissed Columbia and two Crescent affiliates, Nu-Strand Corporation and the Strand Enterprises, as defendants, and then adjourned the case until next Monday to give remaining defendants further time to present their case. The Government, for the past several weeks, had presented its case, with testimony by numerous independent exhibitors, inter-office documents of Crescent and the majors, and testimony by some of the majors' sales officials.

Dismissal moves by all defendants, a usual course after presentation of the plaintiff's case, occurred last week, amidst optimism by the battery of New York and local lawyers assembled by the defendant circuit and majors. The Judge had indicated favoring the defense at several points during the trial, questioning the credibility of some witnesses, and remarking upon the meagerness of the Government case. On Thursday, August 7th, he remarked Universal motion had "more merit" than Columbia's.

Attorneys See Weak Case

While Nashville observers were reported regarding the dismissal of only three defendants a major victory for the Government, which had admittedly narrow cases against the three majors, film attorneys in New York professed to see the dismissal of Columbia a confession of weakness in the Government's case against Universal and United Artists, not merely in the present case, but also in the forthcoming anti-trust prosecution of the three in New York City. That prosecution is a concomitant of the Federal consent decree entered into by the other five film companies. It must be successfully made by June 1st, next year, or else the selling and trade showing provisions expire.

These attorneys, additionally, predicted Universal and United Artists will be able to win dismissals during the second half of the Crescent case, which begins next Monday. They noted that Columbia's legal strategy differed from that of the other two majors. Louis D. Frohlich and Herman Finkelstein, Columbia attorneys, queried each Government exhibitor witness specifically on his relations with Columbia and there was developed a record of few complaints against the company. United Artists and Universal did not do this.

Judge Davies, in granting the Columbia dismissal, reviewed the two instances connecting it with Government charges. He noted the clause in the Columbia contract with E. W. Dozier, independent exhibitor of Earlington, Kentucky, providing that Mr. Dozier might cancel if Crescent bought the company's product for its theatre in Madisonville, three miles distant. The Government had introduced communications from the company's Indianapolis office purporting to show that part of the Dozier contract was drawn at the insistence of Toney Sudekum, Crescent head.

Of Universal, Judge Davies remarked: "There is evidence in the record of an isolated transaction pertaining to the negotiations of Mr. Henry (a Government exhibitor witness) and Universal, through its branch manager at Memphis.

"I have read it two or three times, and I can't escape the conclusion that the evidence establishes on its face, prima facie, that Universal had taken application from Mr. Henry for the 1938-39 season's product, with a rider for the next two years, and that this application was approved and forwarded to Memphis. Mr. Henry was notified by telephone it was approved and that he could come by for it. He did come by and the manager was not there, but his secretary said it was there.

"A week later Mr. Henry returned to Memphis and the manager told him the contract had been held up by negotiations with Crescent. Mr. Henry made several trips to Memphis, and not getting satisfaction, he called Mr. Graham (Harry Graham, Southern district manager) at Atlanta, who said he never heard of him.

Asks Explanation

"The court thinks that contract should be explained. The court cannot say there is no evidence in the record that would tend to establish a conspiracy. Furthermore, the court has no reason, particularly at this time, for reflecting on the credibility of Mr. Henry with respect to that transaction. The court feels that the evidence does constitute prima facie evidence and the motion of Universal is denied."

Judge Davies first heard the dismissal motion arguments Wednesday, August 6th. Edward Raftery, counsel for United Artists and the other majors, remarked:

"It is common sense to use a 'closed' situation to get into another competitive situation, and vice versa; but the Government says that we must sell one run or one situation at a time, and shut our eyes to all the rest."

On that day, defense counsel were optimistic about their moves. They thought the whole case might end with the dismissals. Robert Wright, of Government counsel, admitting a meager case, suggested the court grant "relief to the extent of the interference with interstate commerce."

Judge Davies ruled that day that the only injunctive relief independent exhibitors might expect from the court, concerning the "little three," was an enjoining of them from violation of the Sherman Act.

On Thursday, August 7th, arguments on the dismissal moves ended, with the judge remarking: "I had considered the other day that the motion of Universal had more merit to it than Columbia's. After reflection, however, I am inclined to think Columbia is in a better situation than Universal, because there never was any restraint in that case. Earlington, Kentucky, continued to receive Columbia pictures; whereas in Union City, Tennessee, Mr. Henry had his Universal contract tentatively approved, but never was able to get the pictures first run."

Judge Davies also commented that the complaints against Universal and Columbia by independent exhibitors appeared "isolated."

William Waller, arguing for dismissal of Crescent, said: "The Government has failed to produce a single instance where an independent came into town and offered equal competition with Crescent or its affiliates."

Pickwick Hearings Set

The motion by Prefect Theatres, Inc., to dismiss the special or separate defenses of the majors, in the $5,450,000 anti-trust suit against them by the Pickwick Theatre, Greenwich, Connecticut, will be heard in New Haven September 16th. Prefect operates the Pickwick.

Doubles Liked In St. Louis Poll Indicates

Six of every ten St. Louis residents prefer double feature programs, according to a survey completed last week by Henry C. Riegel, Jr., manager of the St. Louis theatre, and his staff, who convassed from house-to-house.

Thirty thousand questionnaires were filled out. Sixty-four per cent favored double bills; 25.3 per cent, single; 6.2 per cent, triple features; four per cent, one hour of short subjects with a single feature.

Mr. Riegel reported that 69.4 per cent—nearly seven out of 10 St. Louisans—were in favor of stage shows. In response to a direct query, questionnaires revealed 69.6 per cent of those in favor of stage shows desired this entertainment with a single feature film program, while the remaining 30.4 per cent wanted stage shows with double-feature film programs.

Giveaways Disliked

As to contests give-aways and premiums, 89 per cent voted against such forms of competition among exhibitors, 6.5 per cent preferred this practice, while 4.5 per cent failed to vote.

The poll was undertaken by Mr. Riegel to provide his superiors, officials of the Fanchon & Marco, Inc., with information concerning the tastes of moving goers. To assure prompt response, persons who sent or brought their questionnaires to the theatre were given passes to the house. The poll will be continued to determine the type of film program most desired.

The net results of the poll are to be given Harry C. Arthur, Jr., president and general manager of the Fanchon and Marco circuit.

Illinois Bill Up

Leroy Sandquist, Illinois representative, said in Chicago recently he would renew his fight in the state legislature's next session, for a law limiting screen shows to two hours, 15 minutes. He called attention to a newspaper poll, which, he said, showed that in 1,000 persons queried five to one favored single features.

In Syracuse, the RKO-Schine-Paramount theatres revived their policy of showing the feature of a coming week, on a Tuesday evening, together with the feature of the week ending.

This is not a "double bill"; it is a "preview." But it is reported arousing concern among exhibitor organization of New York State. The local unit of the MPTOA was said especially concerned.

In Detroit, plans apparently have been dropped for the while, to enforce single features. Local exhibitors were to cooperate.

Michigan Variety Sets Outing Plans

Tickets are now on sale for the combined picnic, field day and moonlight dance and barbecue scheduled for Monday, August 18th, to be held at Riverside Park. The affair is being sponsored by the Detroit Variety Club.

The advisory committee for the outing inclues E. C. Beatty, president of Butterfield; Ray Branch, president of Michigan Allied; Carl W. Buermele, Co-operative chief; John Howard, Paramount manager; Karl J. Hudson, president of United Detroit Theatres; David N. Idzal, managing director of Fox theatre, and Lew Wisper of W & W Theatres.

Help Wanted—Male

Commercial—Miscellaneous

FRESHMAN COUNSELOR, mature; write details, experience; high-class camp. P. 465 Times.

INTERIOR DECORATOR, experienced designing, rendering, selling; for well established Miami store. Unusual opportunity, advancement and permanent future for capable man; excellent salary; write complete details. Z 2365 Times Annex.

JUNIOR ACCOUNTANT wanted by C.P.A.; permanent; state salary, experience, education. O 224 Times.

LANDSCAPE MURAL ARTIST wanted; write experience, salary. Z 2397 Times Annex.

LAW CLERK, by large downtown office; write fully stating age, experience and draft status. S 605 Times Downtown.

LICENSED TEACHER, 26, experienced, Summer or permanent, anything. 176 N. Y. Times Pr. Klyn.

MAGAZINE ORDER REGULATOR, experienced in independent distribution, full knowledge of clerical work, recording back-ups, etc. Write 604 Times, 217 7th Ave.

MAN—Middle aged, to work on stationary houseboat, must have had long boat experience; good swimmer, handy mechanic, no cigarette smoker, sober, rook own meals, long hours; salary $135 per month and board. Apply by mail only. Will try to arrange interview with all applicants by appointment. References will be required and checked. Mr. Herbert, 21st floor, 342 Madison Ave.

MAN with textile experience wanted to service manufacturers in New York, New England; must have background in [illegible] content, construction, etc., and extensive knowledge of refinishing processes; write age, technical qualifications, experience, salary required. Z 2138 Times Annex.

MAN with personnel office experience for factory. Only those giving full and complete personal and experience will receive consideration. B 3 [illegible] Brooklyn.

[illegible] permanent; learn. Write

WINDOW TRIMMER, New England haberdashery chain specializing in [illegible] steady position, [illegible] age, experience, [illegible] salary. Z 2125 Times Annex.

[illegible]OMEN'S WEAR BU[illegible]

Male & Female [illegible] wanted
[illegible] aggressive [illegible]
Women's Sports Wear
[illegible]omen's Cotton Dresses
[illegible]omen's Better D[illegible]
familiar with [illegible]
[illegible]oods market
sense. Give [illegible]
[illegible]arding experience
[illegible]ary expected

[illegible]NG MAN
[illegible] trade
[illegible]s to staff rep[illegible]
[illegible] of red, bla[illegible]
[illegible] edu[illegible]
Tim[illegible]

Help Wanted—Male

Commercial—Misc. Vaneous

SCRIPT WRITERS; sales training, slidefilms, transcriptions, fee basis. R 537 Times.

SHIPPING Executive, experienced drugs, pharmaceutical; supervise shipping department. Write details, age, experience, previous connections, salary. R 486 Times.

SHIPPING order clerk, knitwear, blouse 14-16. Kahn Agency, 15 West 38th.

STAGE MAN
Knowledge aircraft, painting; setting; Summer hotel. Phone Barc[illegible]-0094.

STENOGRAPHER TYPIST, for real estate company; must be able to operate busy plug switchboard; state age, education, experience, salary expected. S 604 Times Downtown.

STENOGRAPHER (commercial experience), competent, rapid; state salary. Box 465 Times, 420 Broadway.

STENOGRAPHER, experienced, competent, good salary. Heyman Brothers, 156 Newark Ave., Jersey City.

STORE MANAGERS for one of Chicago's fastest growing, most prosperous men's and women's credit clothing chains; we want top-notch men; southern experience and possessing exceptional selling floor men; salary and [illegible] personal interviews will be arranged in New York, or further particulars write, giving complete details of your experience and background to Mark Graham, General Credit Stores, 2173 Milwaukee Ave., Chicago, Ill.

STUDIO assistant, experienced modeling, casting decorative statuary; give details. R 371 Times.

SWITCHBOARD OPERATOR and reception[illegible], one familiar with office routine and details; state age, salary, religion and experience. R 380 Times.

VIOLINIST, classical or popular, with position, experienced good [illegible] reference. Russell 2-7794, Arthur Haas, 1110 [illegible] Brooklyn.

WINDOW TRIMMER and show [illegible], combination man, [illegible] be [illegible] better department store [illegible] position. Write to A. [illegible] S., Jamaica, [illegible], Mass. [illegible] Send snapshot [illegible] returnable.

WINDOW TRIMMER New England [illegible] haberdashery chain specializing in [illegible] steady position, [illegible] age, experience, [illegible] salary. Z 2125 Times Annex.

Help Wanted—Male

Technical—Industrial

CHIEF INSPECTOR
For Ordnance and armament plant in New Jersey; fully experienced in organizing an inspection department and thoroughly familiar with machine [illegible] of parts. [illegible] Also

Cost Analyst & Estimator
Mechanical engineer with broad estimating experience preferred. In replying give complete scholastic and employment record, marital status and salary expected. Enclose recent snapshot (not returnable). K A., 314 Times.

CLERK, must be experienced in groceries and fruits. [illegible] preferred. J. & K. Food Market, Monticello, New York.

COIL WINDER,
qualified to take charge of dept.
R 205 Times.

COMPOSITOR assistant, ads and commercial work, distribution, 6th hour. O 571 Times.

CONSTRUCTION SUPERINTENDENT for [illegible]-family houses; [illegible] build[illegible] Must be experienced, capable [illegible] Give details of experience in [illegible] Z 2114 Times Annex.

COUPLE, no children; [illegible] house. Apply 8 P.M. weekdays [illegible] 9-12 A.M., Apt. 1D, 37-58 81st St., Jackson Heights.

COUPLE for part time [illegible] [illegible] small building [illegible] apartments in exchange for apartment, [illegible] Z 2194 Times Annex.

COUPLE, small rooming house, elevator [illegible] ladies; $30; [illegible] 543 Times, 217 7th Ave.

[illegible] PATTERNMAKER [illegible] year round [illegible] age and salary expected. [illegible]

[illegible] look and [illegible] state [illegible] Times

Help Wanted—Male

Technical—Industrial

HANDBAG MECHANIC, expert pat[illegible] sample maker, capable framing samples; highest quality merchandise with advancement; state details confidential. Z 2340 Times Annex.

INDUSTRIAL ENGINE[illegible]
for Jersey plant; experienced in tool production, production, plant control. Must be a good methods man conscious and have executive ability; your reply will be complete resume [illegible] engineering, experience, marital status expected. Enclose recent snapshot (not returnable). E J., 226 Times.

INDUSTRIAL Engineer, permanent, [illegible] sylvania, 30-40; Christian, manual, plant, experienced time study, etc.; [illegible] National Employment Exchange, 30 Church St.

INJECTION MOLDING MACHINE OPERATORS
Must have acetate plastic experience; work, good working conditions; highest rate of pay; only men [illegible] for permanent employment. Apply Werner Co., 359 2d Ave., New York City, or call GRamercy 3-8965.

JEWELERS on Rhinestone and Jewelry; only experienced jewelers need apply. Blazer, 20 West [illegible]

JEWELRY POLISHER, platinum; state particulars. K 91 Times.

KITCHEN MAN, hotel work. Apply Margaret, 97 Columbia Heights, B[illegible]

LATHE HAND SCREW MACHINE AND TURRET LATHE
SET-UP MAN
All around experience; take charge of new set up department. See Mr. Winter, 311 Cedar St., New Rochelle.

LITHO Artist, experienced on [illegible] and crayon posters; no photo. Trade Lithograph and Printing Co., Broadway.

LOCKSMITH, expert, state qualifications, letter only. Courtney's Locks, [illegible] West 125th St.

MACHINISTS (SHOP)
MACHINISTS (ERECTING)
MACHINISTS (INSTALLATION)
PIPE[illegible]METAL WORKERS
STRUCTURAL FITTERS.
Steady employment for men experienced in the above trades.
Most employees now working overtime.
Accepted applicants are receiving [illegible] of U. S. Citizens.
Apply daily, 7:30 A.M. to [illegible] P.M.
Saturdays, 8:30 A.M. to [illegible] P.M.
APPLY TO EMPLOYMENT DEPT.
FEDERAL SHIPBUILDING AND DRY DOCK CO.
KEARNY, NEW JERSEY.

[illegible]HINIST[illegible]
[illegible]

Help Wanted—Male

Miscellaneous

[illegible]NAGER, experienced [illegible]nt store merchandise. [illegible]les promoter. Write [illegible]periences. Permanent [illegible]. White, 97 Bickford [illegible]lass., care Webster's. [illegible]turnable.

[illegible]experience; hours 6-12 [illegible] K 25 Times.

[illegible]ide residential hotel; [illegible] C., 150 Times.

[illegible]ED, experienced, for [illegible] and creative writing [illegible]filled ad writer, especially. Agency experi[illegible]r man 30 to 45 years [illegible]ing references, salary [illegible]ns, personal status. [illegible] Bulkley Bldg., Cleve-

[illegible]c dramatics, swim[illegible]ave experience in his [illegible]or must play piano; [illegible] give all particulars. [illegible]ected. W 1140 Times.

[illegible]FLORS
[illegible]enced, Indian [illegible]t archery; Also [illegible]cher for off[illegible]ive details. K 34

[illegible]d, nature, swimming, [illegible]dren's camp specializ[illegible]y gram; college graduate [illegible]ence required; state [illegible]R 394 Times.

[illegible] swimming instructor [illegible]mall children's camp; no [illegible]0 Z 2247 Times An-

[illegible]aming, riding, tennis, [illegible]ure, medical student; [illegible]main[illegible]ex-

[illegible]ratics, general [illegible]nced. Call [illegible]P. today un[illegible]ng, 2 weeks to

[illegible]20, [illegible] salary [illegible]ne Sunday, B

[illegible]ture field [illegible]

[illegible]and crafts [illegible]

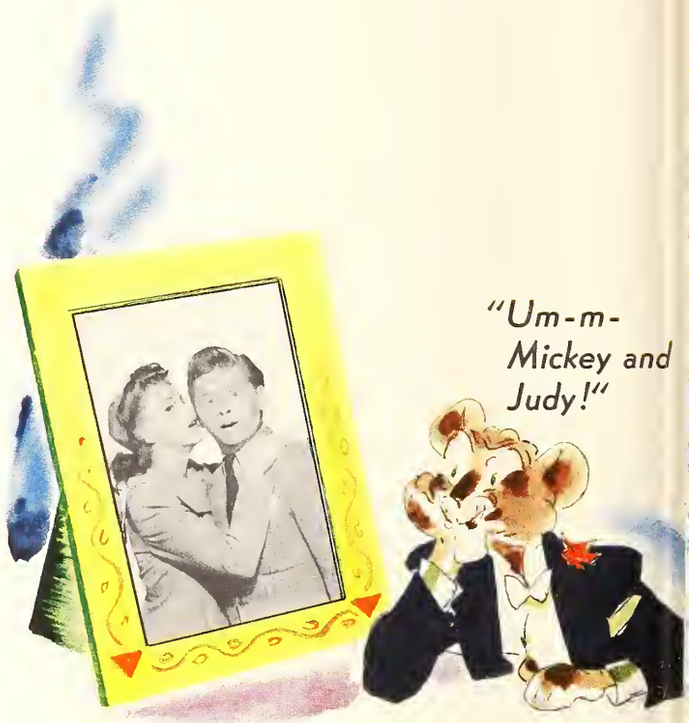


A HOT DAY IN 375 CITIES!

Not for M-G-M showmen! They thumb their friendly noses at the thermometer.

Because in mid-August they've got one of the greatest attractions of the entire year and they don't give a (*pardon the expression*).

So overwhelming was the demand for this big new M-G-M summer show that we arranged the largest number of simultaneous bookings we've had in years, 375 day-and-date engagements!



Life Begins for Andy Hardy

with LEWIS STONE
MICKEY ROONEY
FAY HOLDEN
Ann RUTHERFORD
Sara HADEN
Patricia DANE
Ray McDONALD
and JUDY GARLAN
Screen Play by Agnes Christine John
Directed by GEORGE B. SEIT
A Metro-Goldwyn-Mayer P

ALLIED WARNS OF DECREE SELLING END; URGES EXHIBITOR ROUND TABLE

New Call for "Cooperation" Is Issued; Failure to Complete Case Against "Little Three" Would Kill Decree Next Year

Amplifying its reminder of a few weeks ago, that the industry's need is cooperation of all its factors to solve problems unsolvable by the courts or legislative chambers, the National Allied States Association, in a bulletin last weekend, called for a "standing national committee to save the industry many costly blunders."

The organization also reminded exhibitors and others of the forthcoming all-industry convention to be held by it in Philadelphia September 16th through 18th—a convention at which, the bulletin suggested, the committee proposal should be discussed.

Warning that unless liaison between different branches of the industry is improved, it will "face—and invite—disaster," Allied asked that duly appointed representatives of each of the typical organizations in the several branches of the industry form a "joint committee . . . to meet from time to time, to discuss matters of mutual interest and problems affecting all."

The bulletin specified that participant organizations should at least be interstate, preferably national; and that they should appoint their own representatives; for, it warned "the best results are not obtained when some outside agency undertakes to say who shall represent a particular organization."

Warns on 1942

Allied also repeated its prediction of a previous bulletin that the Government's anti-trust suit in New York against the little three majors not in the consent decree would probably fail to be settled by a decree before June 1st, next year.

It remarked:

"The final decree contemplated by Sec. XII (e) of the Consent Decree is one entered on mandate after an appeal to the Supreme Court of the United States. For such a decree to be entered in the time specified would break all records for speed in litigation.

"Therefore, in all probability, the provisions for trade showing and selling in blocks of five, will 'be suspended and . . . of no binding force and effect upon any consenting defendant' after June 1, 1942.

"What form of selling will the consenting distributors adopt in lieu of the Consent Decree method, which will no longer be binding?

"Will the mistakes of 1940 be repeated and a selling method be devised without consultation with the organized exhibitors?

"The exhibitors will be vitally affected and their views and wishes should be considered.

"Also, the industry will be confronted with additional proposals for taxation, for cooperation in the defense effort, possibly for regulation.

"Must the several branches and organizations go it alone, or will function through hand-picked groups, without the advice, cooperation or participation of *all* substantial, representative organizations?"

Meanwhile, this week, from the national convention committee of Allied came some notes about the agenda, the convention committees, events, and other detailed items of pertinence.

On the agenda, among other things, will be discussions on: the film industry's share of the public's amusement dollar; effects upon the box-office of defense spending; methods of stimulating public interest, so the films can recapture a "lost" audience; competition between amusement mediums, and between amusements and other industries; merchandising of pictures; factors of the consent decree—arbitration, trade-showings, sales policies of majors, trade cooperation; relationship of the theatres to the defense program; the effect of that program on theatre equipment; effect upon audiences of certain types of pictures.

On the convention committee are: Sidney E. Samuelson, Chairman; David E. Milgram, Treasurer; H. A. Cole, National President; A. F. Myers, General Counsel; Martin G. Smith, National Treasurer; Morris Wax, Attendance; George L. Ickes, Attendance; Harry Perelman, Decorations; Charles L. Stiefel, Display; Michael Felt, Display; David E. Milgram, Entertainment; David Segal, Gifts and Prizes; David Barrist, Honor Guests; Fred A. Beedle, Program; Cecil Felt, Public Relations; Joseph Conway, Publicity; Jack H. Greenberg, Reception; Harry Fried, Reception; E. B. Gregory, Registration; Melvin Koff, Year Book.

Allied Committees

Personnel of the committees are:

ATTENDANCE: Morris Wax, Chairman; George L. Ickes, Co-Chairman; Oscar W. Althoff, Eastern Pennsylvania; Lou Bard, California; Jacob Blumberg, Eastern Pennsylvania; Ray Branch, Michigan; David Brodstein, Eastern Pennsylvania; Max Cohen, New York City; Irving Dollinger, New Jersey; George W. Erdmann, Ohio; Dr. J. B. Fishman, Connecticut; Sam Frank, New Jersey; Johnnie Griffin, Montana; Fred Herrington, Western Pennsylvania; Charles Hirsh, Eastern Pennsylvania; Sam Hyman, Eastern Pennsylvania; Fred Kogad, District of Columbia; Max M. Korr, Eastern Pennsylvania; Meyer Leventhal, Maryland; A. W. Lilly, Texas; Frank C. Lydon, New England; Lee W. Moffitt, Kentucky; Dean Nash, South Dakota; Van Nomikos, Illinois; Harry Perlewitz, Wisconsin; Stanley Peters, Eastern Pennsylvania; John Piller, North Dakota; James C. Quinn, California; Leonard L. Rosenthal, New York; Don R. Rossiter, Indiana; Clarence J. Severson, Montana; Benjamin Shindler, Delaware; Joseph Shverha, Eastern Pennsylvania; W. Howard Smith, Florida; Henry Sork, Eastern Pennsylvania; Columbus Stamper, Eastern Pennsylvania; Abe Stone, New York; Fred H. Strom, Minnesota; O. F. Sullivan, Kansas; George Sumner, Oklahoma; Orville von Gulker, Oklahoma; Irvin Westenskow, Oregon; Frank Wetzstein, North Dakota; Leo F. Wolcott, Iowa-Nebraska.

DECORATIONS: Harry Perelman, Chairman; Thomas Lazarick, Sam Somerson.

DISPLAY BOOTHS: Charles L. Stiefel, Chairman; Michael Felt, Co-Chairman; Harry Hirsch, Morris Spiers.

ENTERTAINMENT: David E. Milgram, Chairman; Norman Lewis, Paul Resnick, Milton Rogasner.

PUBLIC RELATIONS: Cecil Felt, Chairman; Philip Gerson, George Naudascher, Ray Schwartz.

PUBLICITY: Joseph Conway, Chairman; Percy Friedman, Sam Resnick.

RECEPTION: Jack H. Greenberg, Chairman; Harry Fried, Co-Chairman; Thomas Brislin, Morris Gerson, Harry Lowenstein, Charles Moyer, Charles H. Olive, Joseph Reed, W. C. Smalley, H. P. Wallace.

REGISTRATION: E. B. Gregory, Chairman; Lou Abramson, I. Borowsky, Artuhr K. Howard I. Segall.

YEAR BOOK: Melvin Koff, Chairman; Harry Chertcoff, Sam Milgram, George Rubin.

GIFTS AND PRIZES: David Segal, Chairman; David Moliver, George Resnick.

New York Allied Gathering Members

The newly formed New York State unit of Allied, lined up with the national organization, is gradually picking up membership throughout the local exchange territory, according to exhibitors checking in occasionally for local booking.

Albany exchange territory members of the temporary organization committee are Abe Stone, who operates the Eagle here and Leonard Rosenthal, Troy attorney active in film legal mattters.

Temporary by-laws adopted at the organizational meeting held in the DeWitt Clinton Hotel here last January call for a statewide convention in October when the group is to take on permanent status and elect officers.

A new national exhibitor organization, proposed by Harry Brandt, president of New York's Independent Theatre Owners Association, has been endorsed by 60 exhibitors in 30 states, Mr. Brandt said in New York Tuesday.

FIRST OWNER ENROLLS IN FILM USO DRIVE

Joseph Bernhard, general manager of Warner Theatres and chairman of the Motion Picture Theatres Division of the United Service Organizations, reported this week that Martin D. Harris, owner of the State Theatre in Hartford, Conn., is the first independent exhibitor in the U. S. to enroll in the campaign.

The drive, which will be held in theatres throughout the country, will be conducted during Labor Day Week. A special short subject is now being prepared in Hollywood, which will be supplied gratis to all exhibitors enrolled in the drive.

Cincinnati Exhibitors Study Tax Increases

The Greater Cincinnati Independent Exhibitors League, at a meeting last week, formulated tentative price increases for downtown and outlying houses charging 20 cents and less, to be put into effect if and when the Federal admission tax becomes operative. The revised schedule calls for 10-cent admissions being raised to 11 cents, and two cents added to the 17 and 20-cent admissions.

The organizations also went on record as favoring a centralized location for trade showings, in preference to screenings at miscellaneous places. The Terminal theatre, having less than 200 seats, located on the concourse of the Union Railway Terminal, was suggested.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Little Foxes

(RKO-Goldwyn—1940-1941)

Character Drama

Samuel Goldwyn's first picture in 18 months falls into your choice of many classifications, according to opinions expressed by preview witnesses.

It is a performance picture, a prestige picture, a women's picture, an artistic triumph, masterpiece and, in the opinion of many, a box office picture by reason of being all these things at the expense of none of them.

It is, in any case, a Bette Davis picture, like most Davis pictures in that it furnishes the star plenty of scope for exercise of her talent in the field of emotionalism, and unlike most of them in that it surrounds her with people, mostly unknown to pictures, who give her plenty of competition. Half a dozen of these, from the Broadway cast of the play, take over and hold the center of attention with no regard whatever for the amenities of star billing. Herbert Marshall, portraying an invalid, is also pressed for performance honors by players whose roles demand more of them than does his.

On the basis of their work in this picture, Patricia Collinge, Teresa Wright, Charles Dingle, Carl Benton Reid and Dan Duryea may be expected to go far in films.

The play, a Broadway hit of proportions, deals with the malevolent schemings of a Southern family, two brothers and a sister, in connection with a milling enterprise in a Southern city in 1900. Pettiness, deceit, avarice, envy, conspiracy, theft, parental indifference and an equivalent of murder are the principal factors in a story which serves mainly the purpose of depicting warped and decadent characters. It ends inconclusively and on a sombre note after ranging a wide scale of sordid incidents and situations played out for the most part in dialogue. There is no humor and little relief from emotional tension.

As to mood, manner and general tone, the picture may be likened in a general way to "Wuthering Heights" and "Rebecca."

Direction by William Wyler, who handled "Wuthering Heights," is steadily effective and without fluctuation.

Previewed Monday afternoon at the Four Star Theatre, Hollywood, to an invited audience made up of press and profession, perhaps a majority of those present being women, although the film did not have them weeping at any point, it held attention steadily throughout its extraordinary length and evoked applause for a bit of acting by Miss Collinge in mid-picture. There was indication that the ending seemed to leave the story unfinished, although there are dialogue hints of retriubtion in store for the successfully covetous heroine.—WILLIAM R. WEAVER.

Produced and released by RKO-Radio. Samuel Goldwyn, producer. William Wyler, director. Photographer, Gregg Toland. Music, Merdith Wilson. Art director, Stephen Goosson. Costumes, Orry-Kelly. Film editor, Daniel Mandell. Set decorator, Howard Bristol. Sound recorder, Frank Maher. Assistant director, William Tummel. From the stage play as produced by Herman Sumlin. No release date. P. C. A. No. 7450. Running time, 115 minutes. General audience classification.

CAST

Regina Giddens.....Bette Davis
Horace Giddens.....Herbert Marshall
Alexandra Gibbens.....Teresa Wright
David Hewitt.....Richard Carlson
Birdie Hubbard.....Patricia Collinge
Leo Hubbard.....Dan Duryea
Ben Hubbard.....Charles Dingle
Oscar Hubbard.....Carl Benton Reid
Addie ..... Jessie Grayson
Cal ..... John Marriott
William Marshall.....Russell Hicks
Manders ..... Lucien Littlefield
Mrs. Hewitt.....Virginia Brissac
Julia ..... Terry Nibert

International Squadron

(Warner Brothers, 1941-42)

Wartime Aviation

Here's one right off the front pages and into the groove of today's thinking, living and dying.

Here's intimate participation in the bombing of a munitions concentration on the French coast by an American flyer in the R. A. F. who doesn't come back.

Here are today's thrills, for today's audiences, all wrapped up in a story that could be true and may have been many times since September of 1939.

This is, if trade show response be considered reliable, the best of three pictures screened for exhibitors of the country this week under consent decree selling conditions.

Timeliness of subject matter, commonsense realism in handling, balanced performances and restraint in the matter of heroics are strong points of the offering.

Ronald Reagan, named last week in MOTION PICTURE HERALD's Poll of exhibitors as a Star of Tomorrow, is given top billing in this and rates it by a convincing portrayal of an American aviator who enlists in the R. A. F.

The late James Stephenson, as his commander and friend, distinguishes his memory and the picture by a powerful enactment of a British officer.

Cliff Edwards supplies comedy relief, which emphasizes the seriousness of the work in hand. Olympe Bradna and Joan Perry dispose of the feminine leads, which are secondary, adequately.

The story, detailed as of "Flight Patrol" on page 196 of your Product Digest, surpasses most of its predecessors in kind as to plausibility, logic and singleness of point.

Direction by Lewis Seiler is of the best.

Edmund Grainger, as producer, has a film to be proud of.

Tradeshown at the Paramount exchange projection room, Los Angeles, to a small turnout of exhibitors who appeared entertained and impressed by the offering.—W. R. W.

Produced and released by Warner Brothers. Edmund Grainger, associate producer. Lothar Mendes, director. Dialogue director, Esdras Hartley. Sound, Robert B. Lee. Gowns, Howard Shoup. Assistant director, Jesse Hibbs. Director of photography, James Van Trees. Film editor, Frank McGee. Makeup artist, Perc Westmore. P. C. A. No. 7198. Running time, when seen in Hollywood, 83 minutes. Release date, not set. General audience classification.

CAST

Jimmy Grant .....Ronald Reagan
Squadron Leader .....
Charles Wyatt .....James Stephenson
Mary .....Julie Bishop
"Omaha" McGrath .....Cliff Edwards
Wing Comdr. Severn.....Reginald Denny
Jeanette .....Olympe Bradna
Lt. Rog. Wilkins.....William Lundigan
Bill Torrence .....John Ridgely
Connie .....Joan Perry
Saunders .....Addison Richards
Sir Basil Wryxton.....Holmes Herbert
Major Fresney .....Crawford Kent
Biddle .....Charles Irwin

Navy Blues

(Warner Brothers, 1941-42)

Musical Comedy

The Warner Brothers have gone back to the musical comedy format which they pioneered, and at which they were never bested, for this entry in the service-comedy sweepstakes of the period.

When the picture goes musical, which is often, it measures up to this rich Warner precedent.

When it goes comic, which is in between these all-out splurges of eye and ear entertainment, the production invites comparison with some service-comedies now in exhibition and pays a stiff price for following them.

Jack Oakie and Jack Haley are in and all over the picture as two sailors whose troubles on shipboard and ashore provide the incitements to laughter. The boys work hard and it is neither their fault nor Warner's that two other comedians portraying two other sailors have just completed convincing the nation that no other pair ever was or will be so funny in that particular variety of enterprise.

Ann Sheridan and Martha Raye are in the picture somewhat less constantly as night club employees whose interests are entangled with those of the sailors, both girls dominating the singing and dancing numbers more successfully than the intervals between.

Musical numbers by Arthur Schwartz and Johnny Mercer add much to the picture. Some comedy dialogue and some gag situations of equivalent quality would have prospered the proceedings considerably.

Scene of the film is San Diego, shipboard and Honolulu, where some hula dancing including the pre-publicized solo by Miss Sheridan, nothing to shock the natives, occurs.

The story has to do with the efforts of sailors, who have wagered money to retain in the service a champion gunner determined to return to civilian life.

Jerry Wald and Jack Saper are down as associate producers, and Lloyd Bacon as director, Wald also sharing a writing credit with several other gentlemen, which spreads it pretty thin.

Tradeshown in the Paramount projection room, Los Angeles, to a capacity audience of perhaps 50, *most of those present declaring themselves in favour of shortening the picture considerably.*—W. R. W.

Produced and released by Warner Brothers. Hal B. Wallis, executive producer. Associate producers, Jerry Wald and Jack Saper. Director, Lloyd Bacon. Dialogue director, Eddie Blatt. Art director, Robert Haas. Sound, C. A. Riggs. Gowns, Howard Shoup. Assistant director, Dick Mayberry. Director of photography, Tony Gaudio. Film editor, Rudi Fehr. Dance direction, Seymour Felix. Makeup artist, Perc Westmore. Unit manager, Chuck Hansen. Unit publicist, Bob Fender. Technical advisor, J. J. Giblon. P. C. A. No. 7328. Running time, when seen in Hollywood, 110 minutes. Release date not set. General audience classification.

CAST

Margie Jordan .....Ann Sheridan
Cake O'Hara .....Jack Oakie
Lilibelle Bolton .....Martha Raye
Powerhouse Bolton.....Jack Haley
Homer Matthews .....Herbert Anderson
"Buttons" Johnson .....Jack Carson
Tubby .....Jackie C. Gleason
"Rocky" Anderson.....Richard Lane
Mac .....William T. Orr
Jersey .....John Ridgely
Officer .....Frank Wilcox
Jonesy .....William Justice
Lucky .....Ray Cook
Captain Willard.....Selmer Jackson

Life Begins for Andy Hardy

(Metro-Goldwyn-Mayer—1940-1941)

The Hardy Series Goes Adult

Put this one down in your memory book as the installment in which the Hardy Family series turned, for better or worse, away from the broad field of good, clean fun for the whole American family and into the narrower audience-band of adult entertainment.

You'll be putting it up on your marquee, of course, as a double-decker attraction offering, for one and the same admission price, not one but two of the Top Ten Money-Making Stars of 1941 in the MOTION PICTURE HERALD-*Fame* poll—Mickey Rooney and Judy Garland.

And you'll be warranted in giving some special billing to two newcomers featured in the film—Ray McDonald and Patricia Dane—whose personalities and performances crowded Mr. Rooney and Miss Garland for top attention of the post-preview crowd and in the lay-press write-ups of the picture next day.

That you'll be warranted in underwriting the performances of the regulars in the Hardy Family ensemble—Lewis Stone, Fay Holden, Ann Rutherford and Sara Haden—goes without saying at this point in the career of the series. Ditto, naturally, the direction of George B. Seitz.

You may or may not be wishing, later on, that the House of MGM had not chosen to divert the series from the wide channel of universal family-interest into a numerically smaller audience-bracket. So may, or may not, the House of MGM. This will depend upon how the parents of the nation, whose unrestricted endorsement of the series has prospered it above all others up to now, turn out to feel about having exposed their young to some of the material presented in this number.

In one sequence Lewis Stone as "Judge Hardy" instructs Mr. Rooney as "Andy" on the merits of pre-nuptial continence as a preventive of emotional unrest subsequent to marriage. Without questioning in any manner whatsoever the gist of Mr. Stone's address to Mr. Rooney, or the manner of its delivery, it may be mentioned that the imparting of information and advice on this subject is and has been regarded in large and important sectors of the population as a function best performed by parents or their chosen delegates at a point in the individual child's development considered to be propitious. "Judge Hardy's" acquired following embraces all the age-brackets.

In another sequence, closely related to the above and supplying the story with its turning-point, a married woman takes "Andy Hardy" to her apartment under circumstances and to an accompaniment of dialogue and business which puts his father's counsel *in re* continence to direct test. Humor is side-tracked for the purposes of this sequence and the handling of the episodes provides no basis for optional interpretation by the kiddies in the auditorium.

This is not, of course, the first time the young hero of the series has been depicted as coming into contact with feminine allure above his age-level. There was, you'll recall, that time he fancied himself in love with the understanding school teacher who let him down easy. The difference is that the girl in this case is no school teacher, although understanding enough, and has different ideas about what to do with a young man in the throes of emotion.

The story picks up "Andy" the day after his graduation from high school. His father wants to enroll him in college. The boy holds out for a try at earning his living without benefit of further education. He is granted a month in which to make up his mind and goes to New York to get a job. Most of the things happen to him there are in the tradition of the series, some amusing, some pathetic, and most of the episodes are extremely entertaining. He returns home, following the married-woman interlude mentioned above, ready to enroll in college.

Previewed at the Alexander theatre, Glendale, to a mixed audience which laughed at the humorous passages in the happy manner of all followers of the Hardy Family series, literally screamed at some of the comedy lines uttered by Judy Garland, and sat in strained silence through the sequence in which "Andy" ultimately decides to forego the amorous matron's inducements, rebounding to normal Hardy Family audience attitude in response to a typical comedy fadeout.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by George B. Seitz. Photographed by Lester White. Edited by Elmo Vernon. P. C. A. Certificate No. 7467. Release date, August 15, 1941. Running time, when seen in Glendale, 100 minutes. Adult audience classification.

CAST

Judge Hardy.....Lewis Stone
Andy Hardy.....Mickey Rooney
Betsy Booth.....Judy Garland
Mrs. Hardy.....Fay Holden
Polly Benedict.....Ann Rutherford
Aunt Milly.....Sara Haden
Jennitt Hicks.....Patricia Dane
Jimmy Frobisher.....Ray McDonald

Rags to Riches

(Republic—1940-1941)

Crime Melodrama

Under the guiding hand of associate producer-director Joseph Kane, Republic brings to the screen another of the familiar melodramas of a young man convicted and sent to prison for a crime of which he is innocent while his bride-to-be gains stardom and riches for her singing talents. Alan Baxter is seen in the role of the wrongly accused man, and Mary Carlisle as the singer who attains success.

Having no connection with the famous play, "From Rags to Riches," this film presentation of like title is a simply told story of a boy who, after serving time, is released from prison and later proves his worth—characteristically, if not financially—for his potential spouse. This romantic end, however, is not attained until he has exposed and captured the fur-stealing racketeers responsible for his imprisonment.

Jerome Cowan in a supporting role gives a performance that overshadows the dull and unemotional portrayal or Alan Baxter. Others in the cast aid in keeping the action, for the most part, swift paced and in bringing the picture to its familiar end.

Reviewed in the Republic projection room in New York at a screening for the trade press and other who watched without comment.—GEORGE SPIRES.

Produced and distributed by Republic. Associate producer-director, Joseph Kane. Production manager, Al Wilson. Photography by William Nobles. Supervising editor. Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe by Adele Palmer. Running time, 57 minutes. Release date, July 31, 1941. P. C. A. Certificate No. 7522. General audience classification.

CAST

Jimmy Rogers.....Alan Baxter
Carol.....Mary Carlisle
Abbott.....Jerome Cowan
Bickford.....Michael Morris
Slip Conlan.....Ralf Harolde
Professor Del Rio.....Paul Porcasi
Glenda.....Suzanne Kaaren
Ace.....Eddie Acuff
Maria.....Rosina Galli
Prosecutor.....Charles Trowbridge
Julia.....Daisy Lee Mothershed
Belle Cassidy.....Joan Blair
Bert Cassidy.....Francis Sayles

The Story of the Vatican

(RKO-March of Time—1940-1941)

Documentary of Rome

At a time when most of the world is wracked with a second World War and the eyes of many nations, directly or indirectly engaged in the conflict, are turned toward Rome awaiting spiritual and diplomatic guidance, March of Time, under the initial producership of Richard de Rochemont, presents this documentary study of the Papal state, its personalities and institutions.

Prior to the opening of European hostilities in September, 1939, March of Time was granted permission by the Vatican to make a documentary study on film. Some 32,000 feet of film were exposed. From this a two-reel short subject, as part of the company's regular schedule, was released in February, 1940, followed by a feature-length edition produced in Spanish for the South American market. The film's success in the Latin countries resulted in this American feature version of the subject and is considered to be the most representative camera record of the Vatican City which has yet been made. For this latest production, Monsignor Fulton J. Sheen was chosen to speak the descriptive commentary, since he is familiar with the subject and also familiar to millions of radio listeners as the principal speaker on the Catholic Radio Hour. His narration is one of the many highlights of the presentation and is a factor worthy of any showman's exploitation.

As to the picture itself, it is a 54-minute subject, sepia tinted, and remarkably representative in its study of the Vatican. Not only is the spiritual significance of St. Peter's Cathedral portrayed but also the architectural and artistic treasures of the Vatican museum and the governmental and industrial aspects of the Papal state. The camerawork is effective in capturing the splendors of the Basilica of St. Peter's, the murals of Michaelangelo in the Vatican galleries. Visits of inspection are made to the Vatican library, the crypts beneath the Cathedral where the deceased Pontiffs are buried, the Papal radio station, post office and shops. Of especial interest is the camera study made of the late Pope Pius XI and of Pope Pius XII and other Vatican dignitaries. The subject will be of importance and interest to many audiences.

Previewed in the Radio City Music Hall at a screening for daily and trade press film reviewers, all of whom watched attentively the story as it unfolded on the screen and expressed particular satisfaction with the excellent commentary of Monsignor Sheen.—GEORGE SPIRES.

Produced by the March of Time and distributed by RKO. Richard de Rochemont, producer. Commentator, Monsignor Fulton Sheen. Camerawork by Marcel Rebiere. Director, Jean Pages. Running time, 54 minutes. Release date, July 18th, 1941. P. C. A. Certificate No. 03158. General audience classification.

Dive Bomber

(Warner Brothers—1941-42)

Aviation Medicine Saga

Warners' reputation for the excellence of its service pictures is well known and herein the studio immortalizes with Technicolor's aid the work of "Flight Surgeons," physicians who specialize in keeping aviators flying and averting mental and physical crackups. Made with the full cooperation of the United States Navy, it presents a spectacle of aviation far beyond that obtainable through private resources now or at any other time.

Items to be considered by exhibitors playing the film include:

Errol Flynn and Fred MacMurray co-star in the picture.

The supporting cast includes Ralph Bellamy, Robert Armstrong, Regis Toomey, Allen Jenkins, Craig Stevens, Herbert Anderson, Moroni Olsen, Louis Jean Heydt, Cliff Nazarro, and two women, Alexis Smith and Dennie Moore, both of whom are used only for comedy relief.

The story, dealing with the Navy Medical Corps assigned to the air arm of the fleet, includes highly technical displays and dissertations on the physical strain of flying, new techniques of sky fighting and lengthy scenes showing effects of high altitudes on aviators.

Featured as story points are the invention and development of an abdominal brace, used by flyers to prevent their "blacking out" after a power dive, and a pressure suit, similar to those deep sea divers wear, for use in the stratosphere.

Devoid entirely of romance, the picture, despite its topicalness, may not appeal to the distaff side.

The technical work, such as miniatures and color backgrounds, is not up to the usual Warner standards.

The action is not of the personal type with

(Continued on page 38)

"WILD GEESE
OFF TO A
GREAT START
IN THE GREAT
NORTHWEST!



"Standout performances by Henry Fonda and Joan Bennett!"

—Seattle Times

CALLING"

ORLD PREMIERE RUN BEGINS
T SEATTLE'S PARAMOUNT
THEATRE! AND GROSSES EXCEED
OPENINGS OF "BLOOD AND SAND",
"WESTERN UNION", "HUDSON'S
BAY", "MARK OF ZORRO" AND
"THE RETURN OF FRANK JAMES"!
AUDIENCE REACTION: "EX-
CELLENT"! . . . CRITIC'S
REACTION: "EXCELLENT"!

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REVIEWS OF FEATURE PRODUCT

(*Continued from page 35*)

which the work of director Michael Curtiz is usually associated.

In addition, the picture is two hours, and 13 minutes long.

Flynn enacts the role of "Lee," a Medical Corps officer who transfers to the air arm in order to do research work on the sudden incapacitating effects of "pullout" strains, high altitudes and the like. His flight instructor "Blake" is antagonistic toward him because of a misunderstanding which follows the death of "Larson" his buddy, following a crash. The plot deals in detail with "Lee" winning over "Blake" and working with him and "Rogers" to invent the brace and the flying suit, and ends with posthumous honors for "Blake" who is killed while testing the suit.

Only slight comedy touches relieve the service nature of the narrative. Robert Lord was Hal B. Wallis' associate producer.

Previewed to press-professional audience at Warners Beverly Hills Theatre, Beverly Hills, where much restlessness was displayed and little enthusiasm noted.—V. K.

Produced and released by Warner Brothers. Hal B. Wallis, executive producer. Robert Lord, associate producer. Michael Curtiz, director. Dialogue director, Hugh MacMullan. Art director, Robert Haas. Sound, Francis J. Scheid. Costumes, L. L. Burns. Assistant director, Sherry Shourds. Director of photography, Bert Glennon. Technicolor color director, Natalie Kalmus. Film editor, George Amy. Technical advisors, Comr. J. R. Poppen and Comr. F. H. Warner. Makeup artist, Perc Westmore. P. C. A. No. 7199. Rnuning time, when seen in Hollywood, 133 minutes. Release date, August 30th. General audience classification.

CAST

Doug Lee ..... Errol Flynn
Joe Blake ..... Fred MacMurray
Dr. Lance Rogers ..... Ralph Bellamy
Tim Griffin ..... Regis Toomey
Chubby ..... Herbert Anderson
Swede ..... Louis Jean Heydt
John Thomas Anthony ..... Graig Stevens

Target for Tonight

(Crown Film Unit—Associated British Film Distributors)

Documentary

Once again the enthusiastic and progressive young men of the Crown Film Unit have proven that factual treatment of the War can be not only exact and significant reportage, but entertainment in the one hundred per cent plus and some more category. This latest Ministry of Information production, telling the whole intimate absorbing story of Britain's Bomber Command, is probably the best piece of reporting the war has produced in any medium and because it is so complete, so enlightening, and so irresistibly dramatic, should sweep its way through the boxoffices of both Britain and the U. S.

Made by Harry Watt and cameraman Jonah Jones, who made "Britain Can Take It," it puts on to the screen the whole story of the Bomber Command, outlines the planning, the preparation, and the preliminaries to a raid over Germany, traces the raid itself, with all its cool deliberation and explosive drama, carries the pattern through to the limping return to its base of a damaged Wellington. It is authentic, on-the-spot stuff, in which there are no actors, save the men themselves. The camera and the mike go quietly into the records room where are the photograph maps made by British reconnaisance machines, records the design of a bombing raid, the instructions and the anticipations, steals out to the tarmac where the heavies are loaded and manned, flies through the moonlit clouds of evening to a German objective, where tracer bullets, flak and searchlights, weave a grim pattern of peril, reflects the casual, almost emotionless spirits of the crews, even in the gravest danger, recaptures the quiet tension at the base as "F for Freddie" limps blindly home to its station. . . . It is essentially an English creation, for its effects are those of understatement and simplicity rather than of over-emphasis.

As a factual record it is, of course, authentic, having been made with the collaboration of the Air Ministry, and by the efficient way with which it tears the veil from secret sections and machinery of the RAF, it reaches exceptional heights of interest as war reporting. In it, too, are humor and melodrama, excitement and suspense almost painful at times, and the humanity of the men themselves. There are varied accents in the film, and the exact Oxford English of the officer class may irritate American audiences but that is the way it is in the RAF, so it may be pardoned on grounds of accuracy.

The camerawork is excellent, whether in the station or above the clouds, and the film has been laid together with a skill which is so polished as to be unnoticeable.

Screened to a very representative press audience in London which included editors and gossip writers as well as the usual band of reviewers, the film obviously gripped, without a single dull patch and was accorded an ovation at the close probably warmer than that accorded any previous film of its kind.—AUBREY FLANAGAN.

A Crown Film Unit Production. Distributed by Associated British Film Distributors. Directed by Harry Watt. Cameraman, Jonah Jones. Editing, S. McAllistair. Sound, Ken Cameron. Scenario, Harry Watt. Running time, when seen in London, 50 minutes. General audience classification.

SHORT PRODUCT PLAYING BROADWAY

Week of August 9th

ASTOR

Water Box ..... MGM
Feature: Dr. Jekyll and Mr. Hyde ..... MGM

CAPITOL

Popular Science ..... Paramount
The Alley Cat ..... MGM
Your Last Act (Passing Parade ..... MGM
Feature: Hold That Ghost ... Universal

CRITERION

Wacky Worm ..... Vitaphone
Will England Be Invaded? .. Columbia
Feature: The Stars Look Down. MGM

MUSIC HALL

March of Time: Peace—by Adolf Hitler ..... RKO Radio
Feature: Here Comes Mr. Jordan ..... Columbia

PARAMOUNT

Lasso Wizards ..... Paramount
Gabby Goes West ..... Paramount
Feature: Kiss the Boys Goodbye ..... Paramount

RIALTO

Larry Clinton and His Band. Paramount
Unusual Occupations ..... Paramount
Defense Contract ..... OPM (Government film)
Feature: Ellery Queen, and the Perfect Crime ..... Columbia

ROXY

12 O'clock and All Ain't Well ..... 20th Cent.-Fox
Winter in Eskimo Land ..... 20th Cent.-Fox
Soldiers of the Sky ..... 20th Cent.-Fox
Feature: Charley's Aunt .... 20th Cent.-Fox

STRAND

Inki and the Lion ..... Vitaphone
Trouble in Store ..... Vitaphone
Those Good Old Days ..... Vitaphone
Feature: The Bride Came C. O. D. ..... Warner Bros.

The Smiling Ghost

(Warner Brothers, 1941-42)

Mystery Comedy

Producer Edmund Grainger and Director Lewis Seiler, whose estimable "International Squadron" is described in an adjacent review as the best of Warner Brothers' first three consent decree offerings, also made this one. But you would have to scan the list of credits to find that out, because this one proves, if anything, that drama is the field for the Messrs. Grainger and Seiler. This one is a comedy.

What this comedy, with a slight flavour of murder, is all about is disclosed in the synopsis on page 207 of your Product Digest. The manner of its disclosure on the screen is deficient in suspense, thrill, surprise and humour.

Wayne Morris, as the young man principally menaced by the mad killer, and Willie Best, as his colored valet, are handicapped by meagre material, and Alan Hale has a butler assignment requiring him only to bluster. The others walk through, stand about and utter dialogue which neither mystifies nor amuses.

Tradeshown at the Paramount Exchange projection room, Los Angeles, to a small gathering of exhibitors who, having just seen "International Squadron," evidenced boredom as this film persisted to its ultimate conclusion.—W. R. W.

Produced and released by Warner Brothers. Edmund Grainger, associate producer. Lewis Seiler, director. Dialogue director, Hugh Cummings. Art director, Hugh Reticker. Sound, Stanley Jones. Gowns, Leah Rhodes. Assistant director, Art Lueker. Director of photography, Arthur Todd. Film editor, Jack Killifer. Makeup artist, Perc Westmore. Unit manager, Lou Baum. Unit publicist, Jay Chapman. P. C. A. No. 7392. Running time, when seen in Hollywood, 70 minutes. No date set. General audience classification.

CAST

Lucky Downing ..... Wayne Morris
Lil Barstow ..... Brenda Marshall
Elinor Bently Fairchild ..... Alexis Smith
Norton ..... Alan Hale
Rose Fairchild ..... Lee Patrick
Paul Myron ..... David Bruce
Grandmother Bentley ..... Helen Westley
Clarence ..... Willie Best
Great-Uncle Ames Bentley ..... Charles Halton

Thumbs Up, Texas!

(March of Time)

Vol. 8, No. 1

This latest issue of March of Time turns its cameras Texasward and uncovers a vast store of interesting data and information. The camera depicts cattle ranches and farms, mountains, prairies and the prosperous Texas cities and their industrial and financial executives at work and play. Such personalities as Karl Hoblitzelle, head of the Interstate Theatre Circuit, and Amon Charels Carter, publisher of the Fort Worth *Star-Telegram,* are brought to the screen. Midway the film turns from the business activities of the state to the various Army and air force training camps and shows the individuals of the armed forces and their recreation in the various cities. Highlight of the film is the home-spun narration of Cal Tinney which has been inserted in the major portion of the film.—Running time, 18 minutes.

THE HOLLYWOOD SCENE

W6XAO

Digressing for the moment from the standard theme of this page, this is Don Lee Television Station W6XOA transmitting on a visual frequency of 51.25 megacycles and an aural frequency of 55.75 megacycles from the top of Mt. Hollywood, highest peak in the Hollywood range, four nights weekly, to receivers within a 100-mile radius.

That is Station W6XAO in the column to your right and its past is as intimately bound up with the Hollywood of the motion picture as its future may or may not turn out to be.

The pertinent history of Mt. Hollywood dates from long before that. It commences with the imaginings and venturings of Mack Sennett in those early years when everything he touched turned to money, including, after this protracted interval, Mt. Hollywood.

Television had not yet arrived to stimulate the comedy-producer's interest in matters apart from Keystone Kops and Bathing Girls.

Aviation had.

It was the Mack Sennett inspiration that life would be simpler for the highflyers if somebody were to put a landing field up high in the air there would it would serve most handily, so he bought Mt. Hollywood and levelled off the top of it to provide his friends and, possibly, customers with a convenient flat spot on which to set their planes down.

The project was expansive and expensive. There was no roadway up Mt. Hollywood, so he built one. There were no bulldozers nor mountain-climbing steam-shovels, so he hired the job done by manual labor. Flattening the top of the mountain was, in double sense a mountainous undertaking, but he undertook it. Then the planes got bigger, flights got longer, certain untoward incidents took place in Wall Street during 1929 and the Mt. Hollywood landing field became available real estate in a market with no more bottom than the mountain now had top.

Mt. Hollywood is 1,700 feet high. The tower shown in the photograph on your right is 300 feet high. You can estimate the size of the television building from the height of its tower. You can walk from studio to studio in it, receiving room to sending tower, and tire yourself thoroughly in a couple of hours without seeing all there is to see. But, first, you've got to get up there to do so.

Rounding the ultimate perilous curve and gliding out upon the flat and toward the station itself, you find your car nosed smack up against an iron rail protecting you from a Hollywood hazard you've been dodging ever since you arrived in town—for plump in the foreground of the scene is one of the most magnificent swimming pools in all Cinemaland, the inevitable touch. There's talk of commercially televising mermaids splashing in its waters—the Sennett theme again—with the brand name of a sponsoring cigarette embroidered on their bras or somewhere.

Commercial televising from Mt. Hollywood is scheduled to commence about October 1st.

Beyond the building shown in the picture stands the freshly completed housing of the Frequency Modulation transmitter K45LA which brought FM to the West.

W6XAO HIGHLIGHTING HOLLYWOOD HISTORY



Mack Sennett flattened a mountain top and Thomas S. Lee built upon it the first exclusively television station in the West, shown above, where mermaids in lesser garb than the Keystone King's famed beauties ever ventured to don will disport themselves in an all-Hollywood swimming pool for the benefit of television sponsors and the lookers-in.

Production Tie

Warner Brothers pulled up on even terms with Metro-Goldwyn-Mayer in the production race, both studios having eight films in shooting stage at weekend.

Universal and Twentieth Century-Fox were paired in second position with a half-dozen pictures each in work.

The Hollywood scene at weekend:

COMPLETED

COLUMBIA
Royal Mounted Patrol
You Belong to Me
Ellery Queen and the Murder Ring
MGM
Chocolate Soldier
Unholy Partners (formerly New York Story).
Let's Go Collegiate
MONOGRAM
PROD RELEASING
Dangerous Lady
RKO-RADIO
Obliging Young Lady
REPUBLIC
Three Texas Rangers
Apache Kid
Miss Polly
UNIVERSAL
Badlands of Dakota

STARTED

MGM
Kathleen
Shadow of the Thin Man
MONOGRAM
Ghosts in the Night
Wild Horse Valley
REPUBLIC
Gobs in Blue
Death Valley Outlaw
ROACH
Fiesta
20TH FOX
Confirm or Deny
UNIVERSAL
Paris Calling
WARNER
All Through the Night

SHOOTING

COLUMBIA
Go West, Young Lady
Secrets of the Lone Wolf
KORDA
Jungle Book
MGM
H. M. Pulham, Esq.
Babes on Broadway
Panama Hattie
(Untitled) Tarzan
(Untitled) Garbo
When Ladies Meet
PARAMOUNT
Fly by Night
Sweater Girl
Remarkable Andrew
Reap the Wind Wind
Bahama Passage
Louisiana Purchase
Malaya
RKO-RADIO
Land of the Open Range
Playmates
Scattergood Meets Broadway
Four Jacks and a Queen
EDW. SMALL
Corsican Brothers
TWENTIETH-FOX
How Green Was My Valley
Swamp Water
Great Guns
Cadet Girl
Hot Spot
UNIVERSAL
Appointment for Love
Almost An Angel
Hellzapoppin
Ride 'Em, Cowboy
Great Man
WARNER
Black Widow
King's Row
New Orleans Blues
One Foot in Heaven
Captain of the Clouds
Man Who Came to Dinner
They Died With Their Boots On.

▽

JACK MOSS has joined ORSON WELLES' Mercury Productions, Inc., relinquishing his post as Walter Wanger executive.

'Movie Vacation' Drive Spreading

Some 80,000,000 persons, it was estimated this week, have been made aware of the "movie vacation" idea, first enunciated in a series of advertisements by the Philadelphia *Bulletin,* and since urged upon theatres and newspapers under the sponsorship of Columbia, to create good-will for the films as an institution.

More than 12,000 theatres, comprising important independent groups and circuits, have joined the drive, with special radio program, theatre program, trailer, window and car card announcements. Many of the country's best known and circulated newspapers have contributed their space to the *Bulletin*-originated advertisements which emphasize films as a "vacation" easily obtainable and inexpensive, and unrivalled by other entertainments.

60 Newspapers Cooperate

More than sixty newspapers, among them the New York *Journal-American,* the New York *Post,* Chicago *Herald-American,* Pittsburgh *Sun-Telegraph,* St. Louis *Post-Dispatch,* St. Louis *Star-Times,* Buffalo *Courier-Express,* Rochester *Democrat-Chronicle* and *Times-Union,* Cincinnati *Post,* Toledo *Blade,* have contributed lavish newspaper space toward the campaign.

Among the other newspapers represented in the "Movie-Vacation" campaign are:

Tulsa, Okla. *Daily World;* Tulsa, Okla. *Tribune;* Emporia, Kans., *Gazette;* Bellaire, O., *Leader;* Charleston, S. C., *News & Courier;* Lynn, Mass., *Telegram-News;* Syracuse, N. Y., *Herald-Journal;* Union, S. C., *Daily Times;* Ruthon, Minn., *Tribune;* Lansing, Mich., *State-Journal;* Lexington, Ky., *Herald-Leader;* Hartford, Conn., *Daily Times;* Meriden, Conn., *Daily Journal;* New Haven, Conn., *Connecticut Echo;* New Haven, Conn., *Italian-American Weekly News;* Lynn, Mass., *Telegram-News;* Berkeley, Calif., *Daily Gazette;* Canton, O., *Canton Repository;* Logan, O., *Daily News;* Safford, Ariz., *Round-Up;* Del Rio, Tex., *News-Herald;* Camden, N. J., *Courier-Post;* Miami, Fla., *Daily News;* New Smyrna Beach, Fla., *News;* Wilkes-Barre, Pa., *Record;* Cleveland, O., *Plain-Dealer;* Washington, N. J., Hunterdon County *Shopping Guide;* Eldora, Iowa, Eldora Newspapers. Iowa City, Iowa, *Press-Citizen;* Waterloo, Iowa, *Daily Courier;* Wessington, S. D., *Times-Enterprise;* Walnut Grove, Minn., *Tribune;* Lake Preston, Minn., *Times;* Hartford, Conn., *Daily Courant.*

Interstate Coordinates Publicity

Interstate Circuit has established a central publicity office to handle publicity for all Dallas theatres of the chains with Charles Meeker, former Melba and Tower manager, in charge. They have given up a former practice of each theatre manager handling his own ads and exploitation. Replacing Mr. Meeker as manager of the Tower and Melba is Forrest Thompson. Mr. Meeker has two assistants in his office, with Frank O. Starz still handling the publicity.

New Ohio Censor

Governor John H. Bricker, of Ohio, announced on Tuesday the appointment of Kenneth C. Ray, superintendent of the Zanesville schools, as State Director of Education, to succeed E. N. Dietrich, who held the post for four years. The State Director of Education, under the Ohio laws, becomes ex-officio head of the censor board.

Radio to Get Parts Priority

Priorities to assure a steady flow of maintenance of and repair parts to the broadcasting and radio communications industries will be provided as soon as the requirements of more pressing industries are cared for it was assured by the Office of Production Management in Washington, D. C.

Announcing that preference ratings were being extended to manufacturers in nine industry classifications, E. R. Stettinius, Jr., director of priorities, said that nine other groups, including broadcasting, would be included as soon as possible.

R. H. Gregory Retires From Western Electric

Richard H. Gregory, comptroller of the Western Electric Company for more than 30 years and a director of the company for more than 20, will retire August 31st after 43 years with the Bell System, it was announced following a meeting of the board of directors on Tuesday, August 12th. S. Wallace Murkland, assistant comptroller since 1927, was elected a director and will succeed Mr. Gregory as comptroller.

At the same meeting, Stanley Bracken, engineer of manufacture of the Western Electric Company and president of the Teletype Corporation, a subsidiary, was elected a director.

U. S. Companies Fail to Meet British Quota

American film distributors in Great Britain have failed to meet statutory requirements on features under the quota, by 7.2 per cent, the British Board of Trade disclosed, in London, this week. Figures apply to the quota year ended March 31st.

The registered quota footage was equivalent to 15.38 per cent. The statutory requirement is 22.50 per cent. The figures include multiple quota credits.

The registered footage of British films was 433,515 actual, 493,583 potential. Foreign footage total was 2,775,893.

Short subjects increased. They amounted to a 36.74 per cent actual. The statutory minimum is 17.50 per cent.

British short subjects totalled 224,728 feet; foreign, 387,005.

Palisades Theatre Leased

A 21-year lease for the Paramount Theatre in Palisades, N. J., has been consummated by Berk and Krumgold, of New York, with an aggregate rental of over $250,000. The theatre has been acquired by the Harold S. Eskin Amusement Enterprises of New York.

Runyon with RKO

Damon Runyon, newspaper columnist and short story writer, has been signed by RKO as a producer. He will report to the Hollywood studio late in September. Mr. Runyon's first assignment will be to bring to the screen one of his own recently completed unpublished stories.

Barham In New Job

Tracy Barham, former general manager of the Northio circuit, Ohio, this week was settled in his new post, general manager of the Intermountain Theatres circuit. Mr. Barham exchanged positions with Harry David.

Screen Hits on Summer Stages

Of the 70 perennial Broadway hit-plays being circuited in "strawhat" theatres this summer, 38 already have been produced and distributed by the Hollywood majors and 10 are now in production or scheduled for shooting on the West Coast.

Favorites this season with summer stock audiences who probably have seen screen versions of the original plays are: "The Philadelphia Story," "Our Town," "Idiot's Delight," "The Shining Hour," "Night Must Fall," "Private Lives," "Holiday," "The Barretts of Wimpole Street," "Pursuit of Happiness," "What a Life," "Romeo and Juliet," "No, No, Nanette," and "Charley's Aunt."

The 10 other "strawhat" box office draws scheduled or in production are: "The Man Who Came to Dinner," Warners; "Ladies in Retirement," Columbia; "Old Acquaintance," Warners; "George Washington Slept Here," Warners; "Skylark," Paramount; "And Now Goodbye," Columbia; "The Night of January 16th," Paramount; "Little Foxes," RKO; "Smilin' Through," Metro re-make, and "When Ladies Meet," Metro.

MOTION PICTURE HERALD, on August 2nd, page 46, reported that 125 summer stock companies operating in 20 states, featured 40 new plays and the 70 perennials, at the height of a season which probably will gross $1,500,000. The HERALD described the "strawhat" circuit as a "fertile field for developing new Hollywood story and talent material."

Stars Give for China Relief

Donating time, talent and money, Hollywood film stars have raised $21,319.10 toward the United China Relief campaign, it was reported last week by David O. Selznick, motion picture producer and chairman of the Hollywood Committee for the $5,000,000 drive. Mr. Selznick told James G. Blaine, national committee chairman, on a recent trip to New York, that the largest individual gift received in Hollywood to date was a $5,000 contribution from Cary Grant, which represented the actor's fee for appearing on a commercial broadcast last June 30th.

Mr. Selznick also reported that Ginger Rogers, Rosaline Russell, Loretta Young, John Garfield and Pat O'Brien notified him they were donating fees, ranging from $2,000 to $4,000 for radio appearances in the autumn, to United China Relief. The addition of these gifts will bring the total raised in Hollywood to $35,000, he said.

Carey Manages Hiway

James Carey, formerly with the Philadelphia News has taken over the managership of the Hiway theatre in York, Pa., succeeding George Flicker.

New Korda Film Set

Alexander Korda has announced that he has signed Ernst Lubitsch to produce and direct "To Be Or Not To Be." Mr. Lubitsch is scheduled to start immediate preparations for the production at the Korda studios.


MUSIC
THRILLS
SPECTACLE
COLOR
AND
ROMANCE
LIKE THIS!
That's what Paramount gives you in . . .



A thousand thrills . . . a thousand times more thrilling in TECHNICOLOR!

•

THRILL..

to the pagan rites a South Seas wed ding... a sight nev before seen by whi men!

•

THRILL..

to the awesome vo canic eruption... th earthquake . . . th giant tidal wave!

•

THRILL..

to a hundred smilin eyed maidens dan ing to the sinuou strains of a Sou Seas love song!

•

THRILL..

as lovely Dorothy Lamour sings "Th White Blossoms Tah-ni" to the ma she loves!

Paramount Pictures

Russian Film Ban Appealed; "Seig" Approved

Films from the two totalitarian governments now tearing at each other, fared badly and well in two states, this week, New York, and Pennsylvania. In Albany, a New York Supreme Court Justice refused to rule that the German film, "Victory in the West" required a license for its showings in New York City. In Philadelphia, Artkino, distributor of the Russian "The Red Army" and "Soviet Frontiers on the Danube" appealed to a Court of Common Pleas against a ban by the Pennsylvania State Board of Motion Picture Censors as Mrs. Edna Carroll, chairman of that board, on Monday notified local exchanges no films might be shown even at trade or special previews, without the Pennsylvania Seal of Approval.

In the New York case, the finding that "Sieg Im Westen," a UFA release, requires no censors' license, is the culmination of a fight against the picture's New York City showings by the non-Sectarian Anti-Nazi League, which contends the film is "propaganda," not newsreels, and that it incites disorder. The League will appeal the ruling.

Claims No Corruption

The Philadelphia appeals against the banning of the two Russian films were filed by Louis F. McCabe, attorney in that city, in Common Pleas Courts Numbers Three and Seven, for the respective pictures. The appeals offer the films for Court reviews and charge the censor board acted arbitrarily and without basis for the charge that the films would corrupt public morals. Mr. McCabe added the films merely showed life in the Soviet republics — "whose magnificent stand in the battle against the armies of Naziism, has called forth the praise of all, including the President of the United States." Mr. McCabe also charged the board was prejudiced against Russia—"a country with which the United States has friendly relations"; and he declared the censors' ban deprived the films' owner of property rights, and of free speech, and that because the films were "reportage," they did not come under censor jurisdiction.

The censor board had previously halted a private preview of the films, then banned them. Mrs. Carroll reminded exchanges any exhibition of a film constituted a public showing under the law which does not mention admissions.

In Albany, last week, the Board of Regents upheld the report of their reviewing sub-committee, in reversing censor Irwin Esmond's refusal to license the revised version of the "Sunset Murder Case," starring Sally Rand, "striptease" artiste. The film was originally called the "Sunset Strip Case," when distributed by Grand National in 1938. Although the dance scenes were deleted, advertising of the film at theatres brought complaints, and withdrawal of the film.

Meanwhile, Howard Hughes' "The Outlaw," was reported from the Coast ready for release in September, by Twentieth Century-Fox. A production code seal was reported given, after some months' delay, and subject to deletion of certain scenes.

Francis Joins Cue

Tom Francis, for the past eight years with *Photoplay* magazine, has joined the eastern advertising department of *Cue*.

Five Soviet Features Arrive in U. S.

Five new Soviet feature films and several short subjects and newsreels have arrived in this country from Russia, according to Artkino Pictures, Inc., American distributor of Soviet films.

The shipment includes: "A Day in the New World," a documentary cavalcade; "Valery Chkalov," a biography of the famous Soviet transpolar flier; "Yakov Sverdlov," the story of the first president of the Soviet Union and "My Love," an Ukranian love story. The American release of these films will follow "General Suvorov" and "Musical Story" which are now being readied for distribution.

ASCAP-Radio Contract Delayed

Motion picture companies and publicity heads who hoped for an immediate return to the air of the ASCAP music catalog, following agreement reached two weeks ago by the American Society of Authors, Composers and Publishers and the National Broadcasting Company, will be disappointed. During the week-end reports indicated that only 80 of the 243 stations affiliated with NBC have signified approval of the network's settlement with the Society and about one-third entirely rejected the agreement. Meanwhile, attorneys for both sides have been working on contract papers, ironing out last remaining legal tangles preparatory to the signing by ASCAP and NBC officials.

Before the contract is adopted, however, approximately 95 per cent of the NBC affiliates must approve terms. It would be untenable for NBC to expect some affiliates to reimburse the network for its payments on ASCAP music while other stations did not. There is no provision in the radio company's contract with affiliates, however, which would force any station to accept a majority vote on the ASCAP contract. NBC officials are hopeful that many of the stations not heard from up to mid-week, can be brought into line, but are doubtful as to procedure where the one-third "rejecters" are concerned.

ASCAP, meanwhile, filed an application in the New York Supreme Court on Monday, to eliminate Broadcast Music, Inc., as a party plaintiff in the recently filed test suit against the Society which the network music corporation entered in conjunnction with the Edward B. Marks Music Corporation. ASCAP claimed that BMI was not properly a part to the suit, which seeks a ruling from the court that a publishing house can retain copyrights to songs subsequent to withdrawal from ASCAP membership. The complaint contended that ASCAP lost rights to the Marks catalog when that publisher withdrew from the Society and joined BMI.

Norwalk Theatre Opens

The new 1,200-seat Norwalk theatre, just completed by Schines, at Norwalk, Ohio, opened Friday, August 15, with "Ringside Mazie" as the initial attraction. Policy is on a grind basis, with changes on Sundays, Tuesdays, Thursdays and Saturdays. Prices are 28 and 39 cents, including tax, for matinee and night, with a 10-cent charge for children. William Selman is manager of the house, which was designed by and constructed under supervision of John Eberson, architect.

Korda Becomes Executive Head of United Artists

Alexander Korda, partner-producer in United Artists, this week took control of the company's administration following the collapse, last week, of negotiations by the company to obtain William F. Rodgers, general sales manager of MGM, for the presidency, which has been vacant since the term of A. H. Giannini.

Maurice Silverstone, now a producer for the company, had been, until his resignation some months ago, the "chief of world-wide operations," and Arthur W. Kelly, vice-president in charges of sales, had been recently the acting chief.

The lodging of administrative control in the hands of Mr. Korda has placed it also in the distributing company's Coast offices. With Mr. Korda, the other two-partner-producers, Charles Chaplin, and Mary Pickford, both based in Hollywood, have been handling more of the company's affairs than they have in years, it was said.

New York observers cautioned this week that Mr. Korda's role might be temporary. The search for a United Artists president goes on, with other majors' executives reported approached. The approaches to Mr. Rodgers were stopped abruptly last week, after Nicholas Schenck, MGM president, refused to release his sales manager from a contract which has two more years to run, and was reported tendering a new contract, to run for ten years, and with terms as advantageous as those Mr. Rodgers could be expected to have at UA. Mr. Rodgers himself on Tuesday last, issued a disclaimer, noting his obligations to his employing company.

The entrance of David O. Selznick, producer, into United Artists as a producer partner was expected this week following the arrival in New York of Edward C. Raftery, UA attorney, who has been in Nashville at the Government's anti-trust suit against the Crescent circuit, a suit mentioning UA as defendant.

Final papers on the deal are ready; but further conferences between the principals and lawyers are necessary, it was said.

Barnett Succeeds Friedl

H. Barnett, who has been head of the Research Department of International Projector Corporation, has been appointed director of engineering succeeding George Friedl Jr. Mr. Friedl has been elected president of Bludworth Incorporated, a wholly owned subsidiary of International Projector Corporation. In addition to the time they have spent with the International Projector Corporation, Mr. Barnett and Mr. Friedl had long service with the Western Electric and Electrical Research Products Incorporated and wide experience in the design and manufacture of sound equipment and navigation equipment which the International Projector Corporation is now manufacturing.

McGrath Succeeds Axelrod

Tom McGrath has been named head of the contract department of the Chicago Warner exchange, succeeding Ray Axelrod who has been promoted to city booker.

GAS CURFEW STARTS BUT SUNDAY DRIVES KEEP ON

Weekend Grosses Not Affected by Ban on Sales After 7 P.M.; Oil Rationing Expected Soon

General surveys on business conditions as a result of the first week's gasoline curfew imposed by the Government in 17 eastern seaboard states, reveal that exhibitors, operators of hotels, restaurants, seashore pavilions and the tourist trade have not suffered any appreciable slump in receipts. Contrariwise, week-end attendance figures for beaches in the New York area principally Jones Beach, Coney Island and the Rockaways, indicated that whatever effect on gasoline consumption the present fuel conservation campaign might have, motorists did not give up their usual Sunday outings. Moreover, Atlantic City municipal officials reported that 550,000 visitors to the resort on Sunday, the largest crowd in ten years, created a parking problem which was proof enough that motorists were not kept from using their cars by threat of a gasoline shortage.

Retail sales of gasoline, however, between 7:00 P.M. and 7:00 A.M., resulted in a substantial decline of fuel business in the New York area for the week, with greater declines expected within the next few weeks, according to reports submitted by the Gas Station Council of Metropolitan New York, which claimed that the curfew cut gas sales from 10 to as much as 30 per cent.

Further Rationing Seen

Oil industry authorities surveying the supply situation on the eastern seaboard agree that rationing of gasoline will be necessary in some form if the Government intends to send more oil tankers to England, in addition to the 64 already transferred. The degree of rationing, however, will depend on the number of tankers left in service here. Thus far Petroleum Coordinator Harold L. Ickes, has not yet notified oil companies on the additional number of tankers the Government will requisition, therefore oil firms are unable to determine exactly what rationing will be needed.

Reports from New England on Monday, were that gas sales dropped sharply and traffic on main New England arteries decreased as Sunday drivers fell in line with the week-old campaign to conserve fuel. According to the *New York Times,* before the seven o'clock curfew, filling station attendants on the Newburyport, Worcester and Providence turnpikes and the main road to Cape Cod reported sales below a Sunday normal. But operators of drive-in theatres in the New England area reported that the closing down of gas stations for 12 hours daily did not have any noticeable effect on their business.

Drive-ins, generally believed to be the first to suffer from any gas rationing plan affecting the motoring picture-goer, found no drop beyond the seasonal and weather change slumps. James Guarino, operator of the Drive-In Theatres Corporation in Boston, said there had been a slight drop in receipts during the past week, but he was not inclined to attribute this to the gasoline situation. His company operates open air movies in Saugus, Shrewsbury and Weymouth, Mass. Business at the three theatres was normal, he said, and there was no evidence of any drop because of the gasoline surfew.

Max Finn of E. M. Loew's circuit, operating six drive-in theatres along the Atlantic seaboard, in Lynn and Milford, Mass., Providence, R. I., Baltimore, Md., Washington, D. C., and Miami, Fla., also reported no appreciable change in grosses for the first week of the conservation plan.

The New England states it is said, have more or less proven the ineffectiveness of the present curfew plan inasmuch as the gasoline consumption has not decreased as much as was expected. There have been rumors that as a result of the failure of the plan, a rationing system would be attempted whereby motorists would be limited to 15 gallons weekly. In commenting on this figure, the *Wall Street Journal,* on August 11th said "This would not be rationing. The average passenger automobile used 653 gallons of gasoline in 1940. Fifteen gallons a week would be 780 a year."

Meanwhile, summer theatres "up New England way," where approximately 85 per cent of the customers arrive via automobiles, were unaffected by the gas curfew of the first week. For the most part, it was reported that the "strawhats" in the New England area did a "very good" business, with no letdown in grosses.

BRYLAWSKI WARNS AGAINST TIME PLAN

National daylight saving time, bruited for several months as an answer to threatened power shortages, will cut theatre attendance 25 per cent, and break established habits of theatre-going, A. Julian Brylawski, vice-president of the Motion Picture Theatre Owners of America, told a House Interstate Commerce committee last week, in testimony for exhibition. Broadcasters also opposed the projected Congressional mandate to President Roosevelt, to declare daylight saving time nationally, or in areas necessary. However, officials of the Office of Production Management warned that daylight saving time might not be enough; that power itself might be reduced. Such measures obviously will affect theatre upright, marquee and lobby lighting; theatrical signs; and air conditioning.

Warner Defense Shorts Set for Public Schools

On request of educational authorities, Warners are making film booking arrangements that will virtually place the studio's two-reel national defense and historical shorts in the curriculum of the New York City public schools.

The shorts, including "Here Comes the Cavalry," "Wings of Steel," "The Bill of Rights," "Teddy the Rough Rider," etc., will be shown on specified days at selected theaters in the vicinity of the city's 900 schools with an attendance of 1,500,000.

Theatres Boost USO Campaign

More than 2,300 independent theatres enrolled for the United Service Organization Theatre Week, to start Labor Day, Joseph Bernhard of Warner Brothers, announced last week. Mr. Bernhard, who is chairman of the Motion Picture Theatres USO campaign, also announced that Martin D. Harris, owner of the State Thetre in Hartford, Conn., was the first independent exhibitor to pledge participation. New York and New Jersey circuits enrolled thus far include: Brandt, Century, Fabian, Island, Cocalis, Cinema, Rosenblatt-Welt, Newbury, Endicott, Rapf and Ruden, Trans-Lux, Harris, Consolidated, Stamatus, Leo Brecher, Rosen Bros., Harry K. Hecht, Charles Moses and Lane.

The Chicago amusement division of the USO, headed by Jack Kirsch, reported last week that it had exceeded its $10,000 quota for the drive, of which more than $2,500 was donated by Balaban and Katz and the company's employes.

Hollywood stars, led by Edward Arnold and Eddie Cantor in San Francisco last Saturday entertained more than 20,000 soldiers, sailors and marines who converged on the city from every camp, fort, base ship and naval station within a 200-mile radius, to attend opening of the first USO "hospitality house" in the Golden Gate city, at the Civic Center, which will function as a recreational center for service men. The center was built by the labor unions of San Francisco on land given by the city and funds donated by the public.

Among those who entertained during the three-hour show were: Linda Darnell, Ann Rutherford, Connie Boswell, Binnie Barnes, Alec Templeton, Virginia O'Brien, the Duncan Sisters, Tony and Sally deMarco, and Romo Vincent.

Van Schmus Host At USO Luncheon

Last Tuesday, W. G. Van Schmus, managing director of the Radio City Music Hall and exhibitor co-chairman of the New York City committee for the USO theatre drive, was host at a luncheon given for Joseph Bernhard, drive chairman, at Toots Shor's restaurant in New York. Plans for the theatre drive were outlined at the luncheon, at which many industry leaders were present.

More Price Cuts For Service Men

Exhibitors are continuing the general policy of slashing admission prices for service men, as news from a number of cities this week indicates.

Thirteen houses in the Miami area, operated by Paramount Enterprises, adopted a policy of admitting any service man in uniform to any performance for 20 cents. This policy covers houses in Miami Beach, Hialeah and other centers, in addition to Miami. These theatres also have converted their lobbies into receiving stations for aluminum and tinfoil.

In Cincinnati, the RKO Albee, Palace, Capitol, Grand and Lyric, and Keith's inaugurated 24- and 30-cent admission prices for men in service. Regular admissions are 33 and 40 cents, including tax.

Paul Klinger, manager of the Rialto Theatre in Lewistown, Pa., announced a reduction in admissions for men in uniform below the tax level. Admissions will be 15 cents at all times.

Thornton Sargent, Fox West Coast circuit district manager, this week was in Camp Roberts, San Luis Obispo, Cal., to aid in the production of a United Service Organization trailer, to be used in theatres to raise funds. James Stewart is the trailer's star.

LEGAL NOTICE OF TRADE SHOWINGS

Published for the benefit of exhibitors generally in compliance with Section III of the Consent Decree

ALBANY—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	1052 Broadway	2 pm

ATLANTA—

Aug 21	Belle Starr (20th-Fox)	197 Walton St., N.W.	11 am
Aug 21	Charlie Chan In Rio (20th-Fox)	197 Walton St., N.W.	2:30 pm

BOSTON—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	115 Broadway	10 am & 2:30 pm

BUFFALO—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	290 Franklin St.	2:30 pm

CHARLOTTE—

Aug 21	Charlie Chan In Rio	308 S. Church St.	11 am
	Belle Starr (20th-Fox)	308 S. Church St.	2:30 pm

CHICAGO—

Aug 21	Belle Starr &	1260 S. Wabash Ave.	10 am &
Aug 21	Charlie Chan In Rio (20th-Fox)		2 pm

CINCINNATI—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	1632-38 Central P'kway	9:30 am 1:30 pm

CLEVELAND—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	2219 Payne Ave	10 am & 2:30 pm

DALLAS—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	1801 Wood St.	10 am & 2:30 pm

DENVER—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	2101 Champa St.	1:30 pm

DES MOINES—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	1300 High St.	12:30 pm

DETROIT—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	2211 Cass Ave.	10:30 am & 1:30 pm

INDIANAPOLIS—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	326 N. Illinois St.	1:30 pm

KANSAS CITY—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	1720 Wyandotte St.	10 am & 2 pm

LOS ANGELES—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	2019 S. Vermont Ave.	10:30 am & 2:30 pm

MEMPHIS—

Aug 21	Charlie Chan In Rio	151 Vance Ave.	10:30 am
	Belle Starr (20th-Fox)	151 Vance Ave.	2:30 pm

MILWAUKEE—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	1016 N. 8th St.	2 pm

MINNEAPOLIS—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	1015 Currie Ave., North	2 pm

NEW HAVEN—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	40 Whiting St.	1 pm

NEW ORLEANS—

Aug 21	Belle Starr (20th-Fox)	200 S. Liberty St.	1:30 pm
Aug 21	Charlie Chan In Rio (20th-Fox)	200 S. Liberty St.	3 pm

NEW YORK—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	345 W. 45th St.	2 pm

OKLAHOMA CITY—

Aug 21	Belle Starr (20th-Fox)	10 N. Lee Ave.	10 am
Aug 21	Charlie Chan In Rio (20th-Fox)	10 N. Lee Ave.	2 pm

OMAHA—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	1502 Davenport St.	1 pm

PHILADELPHIA—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	302 N. 13th St.	10:30 am & 2:30 pm

PITTSBURGH—

Aug 21	Charlie Chan In Rio (20th-Fox)	1715 Boulevard of the Allies	10 am & 3:30 pm
Aug 21	Belle Starr (20th-Fox)	1715 Boulevard of the Allies	11:30 am & 2 pm

PORTLAND, ORE.—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2 pm

ST. LOUIS—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	SRENCO Screening Room 3143 Olive St.	1 pm

SALT LAKE CITY—

Aug 21	Charlie Chan In Rio & Belle Starr (20th-Fox)	216 E. 1st South St.	1 pm
		216 E. 1st South St.	2:15 pm

SAN FRANCISCO—

Aug 21	Charlie Chan In Rio & Belle Starr (20th-Fox)	245 Hyde St.	10 am & 2 pm

SEATTLE—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	2421 2nd Ave.	2 pm

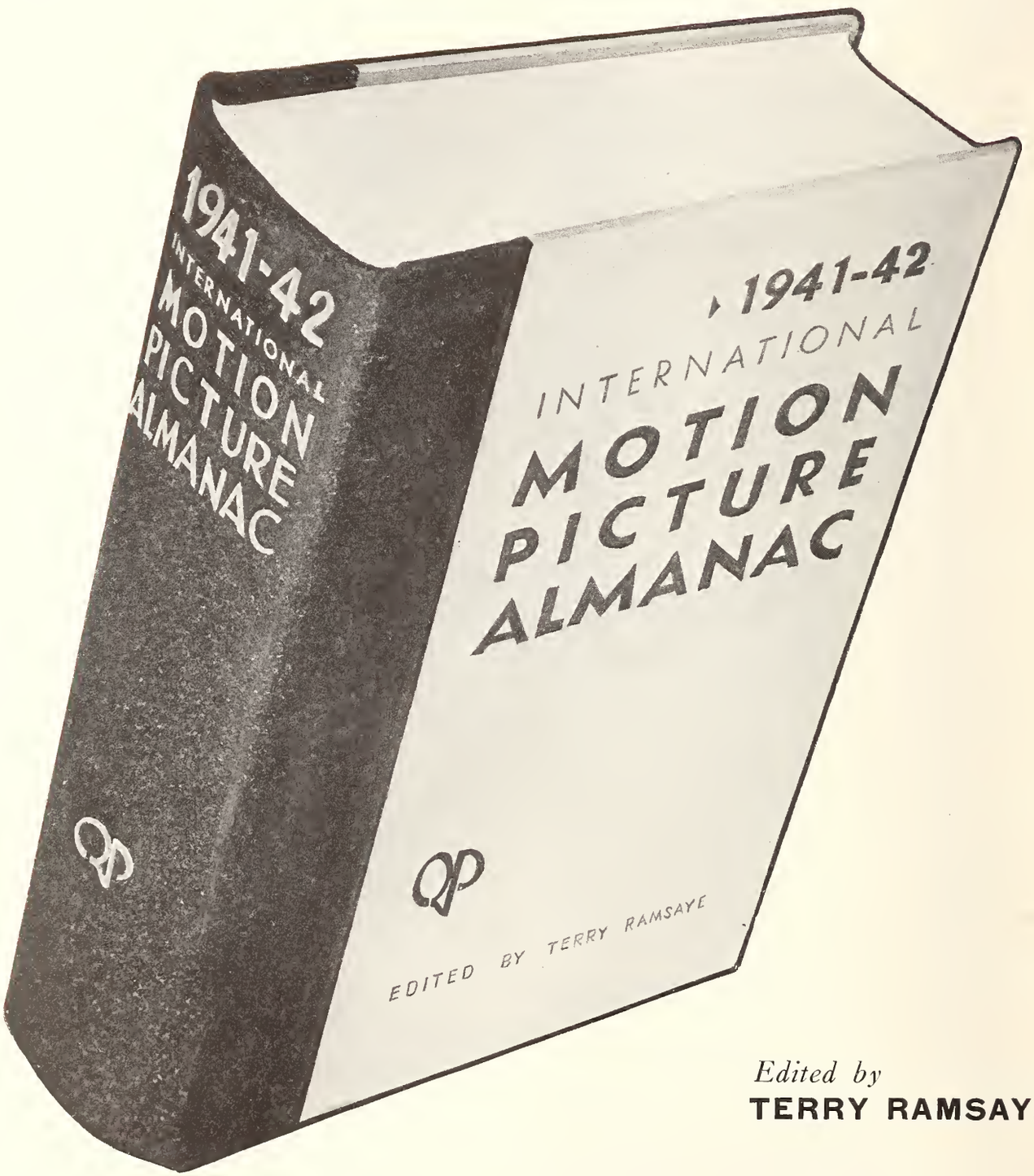
WASHINGTON, D. C.—

Aug 21	Belle Starr & Charlie Chan In Rio (20th-Fox)	932 New Jersey Av., N.W.	2 pm

NOTICE! *POSTPONEMENT OF TRADE SHOWING DATES.*

Dates of Trade Showings as previously published for the M-G-M pictures "Honky Tonk","Married Bachelor","Smilin' Through","Female of the Species" will be postponed. Announcement of new dates will be made shortly.

O U T



Edited by
TERRY RAMSAYE

QUIGLEY PUBLICATIONS, ROCKEFELLER C

NEXT WEEK

THE NEW ALMANAC IS THE MOST COMPLETE REFERENCE PUBLICATION OF THE MOTION PICTURE BUSINESS. IT IS A DOCUMENTARY RECORD OF INDUSTRY ACTIVITY, PRESENTING MORE THAN 12,000 BIOGRAPHIES OF PLAYERS, DIRECTORS, WRITERS, TECHNICIANS AND EXECUTIVES. IT CONTAINS AN ABUNDANCE OF FACTS AND FIGURES COVERING EVERY PHASE OF THE BUSINESS AND IS THE MOST COMPLETE WORK OF ITS KIND . . . EVERYTHING WITH WHICH TO CHECK THE PAST AND CHART THE FUTURE.

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ER, NEW YORK

Parleys Delay Mexican Strike

by LUIS BECERRA CELIS
in Mexico City

The Mexican film industry obtained a breathing spell from the threatened strike against the major American distributors, with postponement, until September 2nd, as a result of the good offices of Mayor Lic. Javier Rojo Gomez, of Mexico City. It seemed that the strike would be called for the date set August 13th, until the Mayor, one of the most progressive members of the new Federal Government, called conversations between the distributors and representatives of the National Cinematographic Workers Union.

Although the union had boasted there would be ample film resources from Latin America to keep 958 Mexican theatres going, exhibitors were worried.

Major American pictures are the bed rock of exhibition in this country. People only go to see independents when they are extraordinarily good.

The intervention of Mayor Rojo Gomez is seen substantiating reports the Federal Government is exerting pressure for a quick settlement, to encourage the Americans to continue in Mexico. It was reported that the Americans would retire rather than make further concessions.

Two U. S. Films Banned

The country is becoming more sensitive about pictures dealing with its history. The latest manifestation is prohibition of two American films, "Man of Conquest," and "The Oregon Trail." These are said to disparage Mexico. The censor department asked they be withdrawn as a gesture of good-will. Also prohibited was a short, "Spanish Information."

In the first four months of existence, the new censor department has reviewed 68 films. and allowed Mexican producers to export 167. Fees collected were $3,325.

Provincial authorities are cooperating by demanding of exhibitors a photostatic copy of the permit the department issues, before allowing a picture.

Mexican films have become popular in Paraguay. However, Mexican producers are disturbed by criticisms of their product in Argentine and Guatamalan newspapers.

A de luxe theatre, the Teatro Colonial, seating 3,000, has been opened in Puebla City, capital of Puebla state, by the Arellano Brothers who operate several other theatres in Puebla. Gen. Maximino Avila Camacho, former governor of Puebla and brother of the President, was among the large number of celebrities who attended the inauguaration.

Another "monster" subsequent run theatre, the Cine Ixtlacihuatla, which will accommodate 6,000, is under construction in Mexico City, with the inauguration expected for late next spring. This theatre is named for Mount Ixtlacihuatla (The Sleeping Woman), the volcano that is a feature of the local landscape.

RKO Signs Durant

Jack Durant, of the Michell and Durant comedy team, arrived in Hollywood August 7th, having been signed by RKO Radio to play a featured part in "Four Jacks and a Queen," which will be directed by Jack Hively. He appeared in the Broadway stage play "Pal Joey." In "Four Jacks and a Queen" he will be featured with Anne Shirley, June Havoc, Jack Briggs, Ray Bolger, Desi Arnaz and William Blees.

CBS Talent Unit Sale Approved

A special Columbia Broadcasting System stockholders' meeting on Monday, August 11th, approved the sale by the network of its interest in Columbia Concerts Corp., Columbia Artists, Inc., and Columbia Management of California, Inc. The sale required a two-thirds vote, but there was approval from more than 1,325,000 shares with only 1,144,-184 needed.

The sale of Columbia Concerts stock provides for a payment of $61,000 for the preferred, $31,000 payable on the date of execution of the contract and $30,000 on December 27th; and $150,000 for the common, payable in five installments of $20,000 each on May 15th of 1942 to 1946, inclusive, remaining $50,000 payable in installments equal to half the profits over $60,000 for the first two years and over $50,000 thereafter.

Albany Variety Club Discussed

Albany may have a new Variety club, if plans of the area's exchangemen and exhibitors mature. With Louis R. Golding, Fabian divisional head, and M. A. Silver, Warner circuit zone manager, and others attending, showmen met recently in that city to promote another club. The city's former Variety club expired several years ago. It had its own quarters, and did considerable charitable work and entertaining.

The Detroit Variety Club next Monday will have its "all-industry" outing, under the chairmanship of John R. MacPherson, manager of National Screen Service in that city, and with Ralph Stitt handling publicity.

The Oklahoma Tent 22 will hold a picnic and Turtle Derby August 25th, afternoon and evening, at the Belle Isle Park, Oklahoma City. General chairman is C. B. "Brownie" Akers, of the Griffith circuit. More than 200 registrants have been received for the derby. All film exchanges, theatre supply offices, and theatre circuit offices in the city will be closed August 25th, a Monday.

The Texas Variety Club, Dallas, will stage a "Labor Day Celebration" at Kidd Springs Park, that city. There will be many attractions, including a Second Annual Turtle Derby, the Gainsville Community Circus, a guest appearance of Senator "Happy" Chandler, of Kentucky, as speaker, 100 outdoor amusement devices, 25 acts, 10 name bands. The whole park will be utilized, for 75,000 persons are expected to attend.

The Variety Club of Southern California, Hollywood, Monday elected its first board of directors, and will name officers next week.

On the board are: Walter Wanger, producer; Duke Clark, Paramount branch manager; Charles P. Skouras, circuit chief; Guy Gunderson, UA; Jacob Y. Berman, exhibitor; Hal Hanson, exhibitor; Wayne Ball, Columbia manager; Harry Humber, Bank of America; Dr. A. H. Giannini, banker; Charles Buckley, Fox West Coast circuit; Robert Poole, executive secretary of the Pacific Coast Independent Theatre Owners.

The Memphis Tent will stage a rodeo at that city's fair grounds on Labor Day. Co-chairman of the arrangements committee are James Rogers, Columbia, Herbert Kohn, of the Malco circuit. Funds go to the Tent's Mothers Milk Bank Fund.

Rowen Succeeds Land

Sammy Rowen has replaced Robert Land in the publicity office of Warner Bros. theatres in Pittsburgh.

KAO Half Year Profit $213,440

Keith-Albee-Orpheum Corp. and subsidiaries estimate their net profit after all charges for the 26 weeks ended July 5th, 1941, at $213,440. For the corresponding period in 1940, a net profit of $427,062 was reported. Profit before provision for depreciation and income taxes was $635,402, compared with the profit similarly computed for the 1940 period, of $891,482. Depreciation was $327,047 and provision for income taxes were $94,915, based on a 30 per cent rate as compared with a 24 per cent rate for last year.

	26 Weeks ended July 5, 1941	26 Weeks ended June 29, 1940
Profit before provision for Depreciation and Income Taxes	$635,402.74	$891,482.36
Depreciation	327,047.59	343,784.71
	$308,355.15	$547,697.65
Provision for Income Taxes	94,915.00	120,635.00
Net Profit after all charges	$213,440.15	$427,062.65

No provision has been made for Federal excess profits tax.

CBS Gross $29,134,776

The semi-annual statement of the Columbia Broadcasting System, Inc., and subsidiary companies, mailed last week to stockholders, showed that the gross income for the six months ended on June 28th amounted to $29,134,776 compared with $24,952,294 for the corresponding period last year. Profit before provision for Federal income and excess profits taxes was $4,471,550 against $4,794,655 of last year.

After deducting $2,053,463 provision for Federal income and excess profits taxes and supplemental provision for estimated additional Federal income and excess profits taxes, calculated under the Revenue Bill of 1941, the net profit for this year's period amounted to $2,418,087, equal to $1.41 a share on 1,716,277 shares of $2.50 par stock outstanding on June 28, or to be outstanding upon completion of exchange for the old $5 par value stock.

The net profit for the six months ended on June 29, 1940, after taxes totaling $1,299,936, amounted to $2,493,719, or $1.45 a share.

For the three months ended June 30th, 1941, the consolidated net earnings of Consolidated Film Industries, Inc., and its subsidiaries, before deducting any provision for Federal taxes on income of such amount, are $269,392.50. After deducting estimated provision for normal Federal income taxes (it does not appear that the Corporation will be liable for excess profit taxes) of $64,654.20, the balance of net earnings equals $204,738.39, which is equivalent to 51c per share on the 400,000 shares of $2.00 preferred stock outstanding.

Astor Releases Six

Astor Pictures of New York, has announced release dates on six streamlined feature films within the next two months, as follows: "Cock Of the Air" with Chester Morris, Aug 1st; "Her Enlisted Man" (formerly "Red Salute") with Barbara Stanwyck and Robert Young, Aug. 20th; "Palooka" with Lupe Velez, Stuart Erwin and Jimmy Durante, Sept. 1st; "Tonight or Never" with Gloria Swanson, Melvyn Douglas, Boris Karloff and Allison Skipworth, Sept. 5th; "Let 'Em Have It" with Bruce Cabot, Virginia Bruce and Richard Arlen, Sept. 15th; and "I Cover the Waterfront" starring Claudette Colbert, Oct. 1st; All were formerly released by United Artists.

BRITISH EXHIBITORS FACE RISING COSTS, WAGE DEMANDS, NEW RAIDS

Employees Open Fight for War Bonus, with Operators Divided on Policy; Tax on Sunday Openings To Remain on Books

by AUBREY FLANAGAN
in London

With the likelihood of the next few months, and few months after that, being infinitely more difficult than any before from a trading point of view, British exhibitors are faced with the uncomfortable prospect that they may also be the most expensive months on record.

The probability that the Luftwaffe may well date their most excessive raids for next Autumn and Winter, with a consequent dislocation of filmgoing, is *vis a vis* a certainty that the exhibitor, in the immediate future, will have to increase greatly the expenditure he chalks up against his accounts on the grounds of staff wages and expenses. A nationwide push in the direction of a national wage bonus is being staged by the employees union, and whatever be the action of independent exhibitor groups, the odds are that, speaking generally, the picture houses will have to toe the line.

A bonus of 17½ per cent above the prewar wage rates is a not unlikely outcome of current activities. Such a bonus has already been granted in some areas of Great Britain, but is to be canvassed and fought for nationally by the National Association of Theatrical and Kine Employees, the theatre workers' union. A recent gesture by the Odeon circuit which has, without consultation with the Cinematograph Exhibitors' Association, granted such a bonus to the employees of its 200 odd cinemas has, so to speak, thrown the cat among the pigeons, exasperated the constitutionalists in the exhibitor association, and played into the hands of the employees' union.

Operating Costs Up

The increasing costs of operating picture houses and, in many areas the unfair and uneconomic burden of the tax on Sunday cinemas is not likely to make the situation of the exhibitor in blitzed Britain any easier. The recent emphatic and complete refusal of the London County Council to consider a cut in the Sunday charity tax, inasmuch as it is likely to be taken as a precedent by other districts, is as bad as a blow below the belt.

Apart from the exclusively economic aspect of the matter, a point of vital principle is involved in the campaigning pro and con (though not so much "con" as might have been expected) a national agreement between the CEA and NATKE on the bonus question. Wages, hours and working conditions generally have hitherto been treated as local matters, each CEA district making agreements, or as the case may be, refusing to make any agreements, with local NATKE branches. Though the principle will still apply to basic wages and hours, there is a strong likelihood that it will be supplanted in favor of a national agreement on the war bonus.

A motion in this regard has already been put forward and is to be considered at the August General Council of the CEA.

According to Tom O'Brien, High Priest and Officiating Major Domo of the NATKE, out of all Britain only some five territories have conceded wage bonuses to theatre workers, mostly in the Midlands and South Wales areas. To go on operating on these lines suggests O'Brien is cumbersome if not downright impracticable, and a national agreement is the only fair and practical solution.

May Arbitrate Wages

Waving the Big Stick of Constitutionalism, Mr. O'Brien has pointed out that if the motion picture industry does not toe the line then it may very well be compelled to, for there is already an Order in Council to the Statute Book, under which the industry may be compelled to go to arbitration. No other industry in wartime Britain says the NATKE Secretary, is paying so low a bonus as the motion picture industry.

It is true that these five areas have already granted bonuses to their theatre employees, for the most part around the figure of 12 per cent over the prewar wage. Others have paid lower bonuses, as low as five per cent in some instances. Certain "black" districts, among which are the blitzed Southampton and Portsmouth areas, have paid nothing at all.

As already indicated, the first monkey wrench was thrown into the CEA machinery by circuit chief Oscar Deutsch, who, having already granted two previous bonuses to his workers, last month, July, announced that he had decided on a 17½ per cent bonus for all his theatre employees. Mr. Deutsch, for reasons of his own, ignored the CEA constitution, omitted either to consult or even to advise the CEA until his magnanimous gesture had become a *fait accompli*, provoked all the critical thunder of the exhibitors' association for his action.

It is the CEA policy that members on such matters, even though they may not seek CEA approval, at least do their Association the justice of telling them beforehand. Mr. Deutsch's direct action provoked intense bitterness, brought the whole question before the Council, and resulted in the staging of the August discussion, and may well end in a national agreement to the benefit of the cinema employees, but to the discomfort of already heavily encumbered exhibitors.

Mr. Deutsch's defense is that he had to do it, because within his own circuit the transfer of employees from theatre to theatre, from bonus area to non-area, and vice versa, was resulting in confusion and argument, that something concrete and swift was needed to arrest the gradual exodus of employees to other well paid wartime industries, and that anyway the cost of living had already risen by 29 per cent (as opposed to the Deutsch bonus of 17½ per cent).

Despite the move in the direction of a national bonus, certain CEA areas remain individualist, and are still pressing for local agreements on the thesis that conditions vary from place to place. Mr. Deutsch will not be the only target for the August artillery:

On purely economic grounds this bonus proposal is meeting with a chilly reception from various exhibitor groups, who, while admitting the ethical argument protest that they are already suffering depleted incomes under abnormal and depressed conditions.

Sunday Taxes Remain

For years now London cinemas which have opened on a Sunday have been compelled to pass over 13.5 per cent of their takings to accredited as the price of their shame. They have found with the complete switchover in wartime habits, that Sunday has depreciated in commercial value, even though it may have increased its relative value in terms of the whole operating week. For many this amount has prevented a profit. Though it was expected that the Council would take cognizance of the general depression and the difficulties of operating in wartime, the request for a cut was refused point blank on the grounds that the exhibitor case was not proven.

Appeals for a suspension of decision until the Council has been enabled to hear the exhibitor case at greater length were refused. In the whole Chamber only one still small voice, that of Earl Manvers was moved to point out the illogical and unethical nature of the tax, to ask if it was right for cinemas to open, why tax them, and not tax other Sunday traders, to point out that though personnel and management were not being penalized, capital was.

Warner Brothers Buy Maxwell Stock without Getting Control

Ordinary stock of Associated British Pictures Corporation, totaling 2,000,000 shares, was purchased by Warner Brothers from Mrs. John Maxwell, widow of the one-time chairman of the corporation, it was reported from London early this week. It is unofficially estimated that the value of the contract, the signing of which has been announced, is $3,600,000.

Full freedom of action stays with the corporation and control still rests in British hands. During later stages of negotiations the parties were in consultation with the Treasury and the Board of Trade, both of whom, it is understood, had no objection to completion of the transaction, which involves a large contribution of dollar exchange.

John Maxwell, formerly a Glasgow solicitor, built up Associated British Pictures into one of Great Britain's more powerful film combines, controlling about 500 motion picture theatres. When he died last October he left holdings of 4,050,000 shares to his wife. He fought continually to keep the control of the corporation in British hands—an aim fully shared by Mrs. Maxwell.

RECORDS SET AT WARNER, MGM, RKO OPENINGS

"Sergeant York" Moves in New York, Opens in Washington; "Icecapades" Opening Held

After six weeks, during which more than 85,000 persons paid $100,000 to see it, Warner Brothers' "Sergeant York" moved on Monday from the Astor to the Hollywood Theatre, New York, accompanied by a parade, and other appurtenances of a world premiere, and for an indefinite run at a price scale of 75 cents for matinees, $1.10 for evenings. The picture—for which Warners will ask 50 per cent of net receipts, from exhibitors, according to policy enunciated two weeks ago by the company's general sales manager, Gradwell Sears—moved from the Astor to make room for MGM's "Dr. Jekyll and Mr. Hyde," which opened Tuesday to reach grosses.

Other premieres this week were those of RKO's "Parachute Battalion," Thursday, at the Fox Theatre, Atlanta; Republic's "Icecapades," Friday, at the Gopher Theatre, Minneapolis; Warners' "Dive Bomber," Tuesday, at the State, Plaza, and Orpheum theatres, San Diego.

Meanwhile, United Artists' "Lady Hamilton," called "That Hamilton Woman" in its U. S. showings, opened at the Odeon Theatre, London, Monday, August 4th, with unusual Governmental attention; and Walt Disney's "Fantasia" was announced for indefinite run at New York's Broadway Theatre, from which it had been expected to depart, after ten months.

"Jekyll" Beats "Gone With the Wind"

In its second day "Dr. Jekyll and Mr. Hyde" equalled attendance at the premiere. Holdouts started at 10 A. M. and lines three deep at the box office frequently extended along Broadway and around the corner to 45th Street. Attendance topped capacity at every performance with standing room in continuous use throughout both of the first days. Figures topped "Pygmalion," and "Goodbye Mr. Chips," previous continuous performance record holders at the Astor. Financially the picture topped returns from the first two days of "Gone With the Wind," holding a $175 first day margin over the GWTW record.

"Sergeant York" will be sold to exhibitors at 50 per cent of net receipts, Gradwell Sears, Warners' general sales manager, told the company's annual sales convention, Chicago, two weeks ago. A price scale of $1.10 evenings and 55 cents matinees will be enforced; men in the armed forces will be allowed to see the film for 55 cents at night, 40 cents at matinees; and the company will not allow "Sergeant York" on a program with another film. He also said the company would ask exhibitors to increase local advertising for the picture, the increased cost to be shared by both.

The film opened July 2nd in New York to extensive ballyhoo, and the attendance of the country's top political and military personalities. The same circumstances attended the opening at the Earle Theatre, Washington, two weeks ago, with Sergeant York himself received at the White House by a President who declared himself thrilled by the picture, although somewhat apprehensive over the amount of killing in it.

The picture also opened at Asbury Park's Mayfair Theatre—the upright of that house being replaced by an upright bearing the words, "Sergeant York"; and at the Warner Theatre, Atlantic City, with the attendance of Jesse Lasky, producer of the film, and to the accompaniment of a civic celebration.

The New York move from the Astor to Hollywood theatres featured a parade Monday up Broadway, the first automobile bearing Joan Leslie, feminine lead, surrounded by John Powers models arranged in a "V" (for "Victory") formation, and a guard of honor.

With the attendance of crack parachute troopers from the special parachute soldiers' detachment at Fort Benning, Georgia, RKO's new picture, "Parachute Battalion" opened Thursday evening at the Fox Theatre, Atlanta. Others of note were at the special premiere. Stars and company executives attended.

Many of the film's sequences were made at the Fort. The U. S. Army Air Corps cooperated in its production.

Republic's "Icecapades" opened at the Gopher Theatre, Minneapolis, Friday evening. Gene Autry, the film's star, was at the world premiere, as were executives of the company and other stars and officers from the studio. William Saal, Republic publicity man, was in charge of the arrangements.

Warners' "Dive Bomber" opened Tuesday evening, for the first time to the general public, at three San Diego theatres, the State, Plaza, and Orpheum. Headed by Errol Flynn and Fred MacMurray, a Hollywood delegation attended. Also at the premiere were the naval personnel of the Pacific Fleet base, the site of many of the picture's scenes.

United Artists' Alexander Korda release, "Lady Hamilton"—called "That Hamilton Woman" in U. S. showings—opened Monday evening, August 4th, at the Odeon Theatre, London, with special attention from the British Government, an attention manifested primarily in a review broadcast to the Empire by the British Broadcasting Corporation. The only other picture reviewed by the BBC was Charles Chaplin's "The Great Dictator," also a UA release. The BBC not only reviewed the film, it also broadcast the climactic speech Lord Nelson (Lawrence Olivier) delivers to the Admiralty in the film.

The picture also broke the house record during its first week at the Regent Theatre, Sydney, Australia, the company reported Monday, in New York.

HUNTER FILM COURSE DRAWS 112 STUDENTS

The course on motion pictures as one of the fine arts being conducted at the summer session of Hunter College in New York has registered twice as many students as last year—112 in all. Conducted by Mrs. Jeanette W. Emrich, member of the public service department of the Motion Picture Producers and Distributors of America, the course is designed to develop a better understanding and appreciation of film technique and to provide a broad concept of the development of films. The students survey the early history of motion pictures as well as the present-day industry and study technical devices, research problems, story material, the art of directing, set and costume designing, sound, casting methods, the place of the western in film history, the documentary film, social and educational aspects of motion pictures and the operations and set-up of the motion picture industry and its production code.

"Fantasia" Continues

The New York run of Walt Disney's "Fantasia," now in its tenth month, will continue indefinitely at the Broadway theatre in that city, RKO, its distributor, announced last week, after previous reports the film would end its stay. Patronage is "extremely healthy" and has induced the continuance, the company said, adding, the tourist business had contributed to the situation. Thus far, 700,000 persons have seen the picture.

An average of 153 per cent of normal business has been done by MGM's "Whistling in the Dark," in its first four openings, in Richmond, Washington, Wilmington, and Providence, the company announced to the press this week.

"Life Begins for Andy Hardy," the MGM continuation of the Andy Hardy series, will have approximately 375 day and date openings throughout the country, within one week of its national release date, next Friday, the company announced in New York last week. The openings are the greatest number accorded a company film since its "Saratoga." The company plans to establish a national Andy Hardy Week, and is asking mayors of cities housing openings to inscribe proclamations to that effect.

RKO's "Tom, Dick and Harry" last week had scored 30 full-week holdovers and seven third-week holdovers. It was reported by the company the receipts had in many situations paralleled and exceeded those from "Kitty Foyle," Ginger Rogers' previous starring vehicle.

Warners' "Bad Men of Missouri" by this week had compiled a total of 32 holdovers in first run engagements. Latest were at Louisville, Seattle, and Cleveland.

Columbia's "Here Comes Mr. Jordan" began its second week at the Music Hall in New York on Thursday, August 14th.

Two Paramount Films

Paramount's "Kiss the Boys Goodbye" and "The Shepherd of the Hills" have been setting boxoffice records, the company reported in New York Monday. The first, in its first week at the Chicago Theatre, in the city of that name, was 30 per cent ahead of the receipts on "The Lady Eve," also a company picture.

The same picture, at the Michigan Theatre, Detroit, ran ahead of the mentioned comparative picture by 17 per cent in its first three days; ahead by 16 per cent at the Paramount, Los Angeles; by 15 per cent at the Newman Theatre, Kansas City, in its first five days; and in New Orleans and Springfield it was 10 per cent ahead of "The Lady Eve" business.

"Shepherd of the Hills" in its second, final week at the New York Paramount garnered $33,000.

Warners' British film "The Prime Minister" opened for the first time on this side, Tuesday evening, at the Capitol Theatre, Ottawa, Canada, to the accompaniment of a special short-wave greeting from Queen Elizabeth. Many Canadian notables were scheduled to be in the opening night audience, including Princess Alice, wife of the Earl of Athlone, Governor General of the Dominion; and Prime Minister MacKenzie King.

The film was made in England, at the Teddington studio of the company, near London, last winter. Stars are John Gielgud and Diana Wynyard.

Proceeds of the opening went to the Queen's Canadian Fund.

Publicists Guild Negotiations Start

First meeting of the Screen Publicists Guild and the representatives of the majors' New York home offices, over a closed shop contract, embodying raises in wages, classifications of workers, seniority provisions, and other factors—occurred Monday night, in that city.

Thus draws to a conclusion the Guild's 19-month fight for recognition as the bargaining agency for the advertising and publicity workers in the majors' publicity departments, and for a closed shop contract which would substantially increase the wages of those workers, assure them of permanency of position, and force the majors' personnel departments to hire only Guild members. The fight was marked by the victory of the Guild, last month, in a National Labor Relations Board bargaining agency election, 172 to 19.

Attacks Charged

Meanwhile, even as the Guild entered into negotiations Monday, with Governmental approval, it warned the majors against "an offensive against the Guild," charging that "an active Guild member has been fired at Warners" and that "at Loew Theatres, a 'reorganization' with obvious direction against the Guild" has been launched. The Guild remarked, in its organ, the *SPG News*:

"The members of the Screen Publicists Guild will know the meaning of this situation, and how to protect themselves, and their union."

The meeting with majors' representatives, Monday, over the contract was scheduled for continuance this week, and after, with many contract phases to be discussed. Guild demands were listed in the MOTION PICTURE HERALD of August 9th, page 36.

At the same time, in Hollywood, another union, the Screen Actors Guild, last week mailed ballots to members for voting on the 1941 Modification Agreement with the producers, approved by them and the Guild representatives, and expected to take effect next Saturday, upon ratification by members.

The new agreement is expected to give Guild members approximately $300,000 more per year in earnings. It introduces a new, basic wage of $10.50 for general extra work, replacing the wage of $8.25, and eliminating the $5.50 call except for atmosphere players in groups of 30 or more. In the words of the "Screen Actor," union magazine, the agreement also provides:

". . . important increases in earnings, and improvements in working conditions, for dancers, singers, ice skaters, swimmers, standins, freelance players, day players, and stunt men."

The minimum weekly salary for freelance players will be increased from $66 to $100 per week. Day players, converted to weekly, will receive $100. Stunt men will receive a minimum, weekly, of $200.

Projectionists Ask Increase

In Chicago, the projectionists' union last week asked a general 10 per cent wage increase and two weeks' vacation with pay, in new contracts to become effective August 31st. Peter Shayne, union president, told exhibitors the vacation demands were important. The union's representatives met this week with those from the Illinois Allied unit, the Balaban and Katz, Warners', and Schoenstadt circuits.

Named Monday to the Screen Writers Guild Board of Directors were Charles Brackett, Marc Connelly, and Mary McCall, Jr., replacing Ring Lardner, Jr., Donald Ogden Stewart, and Dore Schary. Wells Root, John McLain, and Stanley Rubin temporarily replace Sheridan Gibney, John Howard Lawson, and Lester Cole.

In Atlantic City, the meetings of the executive board of the International Alliance of Theatrical Stage Employees ended Friday August 8th, with no details disclosed. George E. Browne, president, attended.

The Ohio unit of the Alliance last week, in Youngstown, reelected Robert Mills, of Springfield, secretary. The organization went on record for state jurisdiction over coin-operated picture machines. It also reelected to the executive board, Robert Greer, Herbert Shell, Glen Horton, Albert Miller, H. H. Hofferbert, John Shuff; and also elected William Hartman.

Acquire Shubert Theatre

The Sam S. Shubert theatre in New Haven, one of Connecticut's few stage houses, has been taken over by Yorkhaven Enterprise, Inc., a new corporation headed by Morris A. Nunes in New Haven. The theatre has been operated by Select Theatrical Corporation for the 26 years since it was built, with E. D. Eldridge as manager.

Helen Gwenn Joins Warners

Helen Gwenn, publicity writer, has been added to the staff of Mort Blumenstock, in charge of advertising and publicity for Warner Brothers, in the east.. She will handle magazine exploitation under Mitchell Rawson, eastern publicity manager.

Renoir Assigned "Swamp Water"

Jean Renoir's first American film assignment will be "Swamp Water," the Vereen Bell novel, it has been announced by Twentieth Century-Fox, which has the French director under contract. Production is expected to start within one month.

Nine Companies Incorporated

Nine motion picture businesses have been incorporated in recent days according to Michael F. Walsh, Secretary of State. They are:

PRC Film Exchanges, Inc., 200 shares, by Cecil Bernert, Irving B-J Levine, filing attorney, and Estelle Kaufman, New York.

Sepal Amusement, Inc., 100 shares, by A. N. Abrams, I. Eleff and Irene Dunne, 420 Lexington Avenue, New York, Nordlinger, Riegelman and Cooper, same address, filing.

The Dollar Top Theatre, Inc., 500 preferred shares at $100 each and 600 common, by Robert Lewis, Maurice J. Speiser, 630 Fifth Avenue, filing attorney, and Moliy Day Thacher, all of New York City.

Andeka, Inc., 100 shares by Augusta Kessler, Ruth Spagna and Bessie Goldenberg, 1501 Broadway, Louis M. Weber, same address, filing.

Wilcow, Inc., $50,000 capital stock in $5 par value shares, by W. B. Cowan, W. Herbert Adams, 521 Fifth Avenue, filing attorney, and Jane Steiner, all New York.

Markmo Amusement Corporation, 100 shares, by Myron M. Myers, Arnold Dumer and Leon Samuels, filing attorney, 342 Madison Avenue, New York.

Motion Picture Television Corporation, motion pictures and television, 100 shares, by Ronnie H. Marcus, George D. Burchell and Elizabeth Aherne, Clark and Nicholson, 100 Rockefeller Plaza, New York, filing attorneys.

Gunrod Corp., 200 shares, by William Felstiner, filing attorney, 27 Madison Avenue, W. W. Prager and Lawrence J. Seldon, all of New York.

Avocet Production Corporation, 200 shares, directors, Leo T. Kissram and J. Francis Hayden, 50 Broadway, filing attorneys, also John J. Hickey, Larchmont. Subscribers are G. Mathers Clark, Kendall Williams and William A. Hamlin, 120 Broadway, New York.

RCA Laboratory Started

Ground was broken Friday, August 8th, at Princeton, N. J., for the new research laboratories of the Radio Corporation of America. When completed, the buildings to be erected on a site of more than 250 acres will constitute the laboratory for radio and electronic research.

THE FAVORITE RADIO NEWS COMMENTATOR OF MILLIONS OF AMERICANS...

RAYMOND GRAM SWING



...in a short-subject film chronicle about history-making events...

(Subject No. 1)

BROKEN TREATIES

Presented in COLOR-ANIMATION • Produced by LAWSON HARIS

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A COLUMBIA SHORT-SUBJECT PRESENTATION

JUDGE SPEEDS TRIAL OF MINNESOTA TEST ACTION

Decision Due by Next Month in Fight by Distributors to Maintain Decree Selling

Whether exhibitors of Minnesota will be able to buy product from the majors in the consent decree, in the blocks-of-five method of selling prescribed by that decree, will be determined by the beginning of next month, according to Judge Hugo O. Hanft, of Ramsey County District Court, St. Paul, in which the five decree-bound majors and United Artists two weeks ago brought their suit to test the legality of the state's anti-decree law, and to obtain a temporary injunction restraining its application.

Judge Hanft indicated Friday, August 8th, that he would decide on the appeal for an injunction, within three weeks. On that day, too, he asked the six plaintiffs to submit briefs — after hearing David Shearer, their Minneapolis attorney, assert he sought the restraining order to permit the majors to sell their new season product, beginning September 1st.

Mr. Shearer added a permanent injunction and a ruling that the state law is unconstitutional would be demanded in the court's October term.

Blocks of Five Barred

The Minnesota law, supported by Northwest Allied, bars the selling of film in blocks of five, by compelling majors to offer their entire season's product, for sale. It allows a 20 per cent cancellation privilege.

United Artists joined the suit by the five decree-bound majors because the law would prevent it from following its usual practice of selling pictures individually.

The suit by the majors had come after weeks of delay, during which their attorneys in New York discussed language of the complaint, procedure to be followed, and whether to introduce the suit in a state or Federal court. The state court was decided upon, because it was felt Federal court calendars were too crowded.

Their opposition to the law was presaged from the first, even while Northwest Allied was proposing it merely in its own council chambers. The majors at the time pointed out they were bound by Federal law to observe the decree uniformly.

Northwest Allied, after pushing the state law through, called upon members to support, and state officials to enforce, it.

Charging the consent decree had boosted film rentals so that "it will be seemingly impossible for independent exhibitors to operate under such terms without irreparable loss," Northwest Allied last week asked the Department of Justice—enforcer of the decree—to "reconsider and rectify this situation."

Selling of new season product by the five decree majors and United Artists has been, meanwhile, held in abeyance, even as some exhibitors spoke openly of a product shortage, and even as Northwest thereupon rallied its membership through meetings and visitations of its officers upon individual exhibitors. It was declared recently by the unit that it had complete exhibitor support.

At the hearing of plaintiffs' arguments in the Ramsey County Court, James F. Lynch, County attorney, asserted the state law is constitutional. He was supported in court by Clarence O. Holten, Northwest Allied attorney; Senator A. O. Sletvold, sponsor of the law in the state Senate; and Earl J. Neumeier, a state Senator, and an exhibitor in Stillwater, that state.

The briefs ordered Friday, August 8th will probably be submitted before the week's end, it was predicted Monday. Additional briefs will be filed by Mr. Lynch, by the state Attorney General's office, and by Edward J. Goff, attorney of Hennepin County, in which is Minneapolis, chief exchange center of Minnesota.

The hearing Friday was marked by unusual procedure: Mr. Holten was allowed discourse on the issues for two hours. Northwest Allied, whom he reprcsents, is not directly a party to the case. Ordinarily, it would have had to file an intervenor suit to obtain hearing. However, Senator Neumeier's request that Mr. Holten be given the floor, was granted.

Mr. Shearer, and Joseph Finley, St. Paul attorney, also retained by the plaintiff majors, argued Friday, August 8th, that the state could not regulate majors' contracts, because they are in interstate commerce. Mr. Shearer also noted the majors could obtain no relief from the New York court in which the decree was entered, until the Minnesota law was finally tested for constitutionality. He said the majors are, in the present status, unable to sell any pictures in Minnesota.

Relief Compulsory

Mr. Holten replied that according to the decree, the New York court must grant relief where a state intervenes. He pointed to the recent United States Supreme Court decision on ASCAP, and state laws, in which it was held that a consent decree has no bearing on the power of the state to enact legislation covering the same subject. He also argued that the majors are, in effect, economic units with powers of "life or death" over independent exhibitors; that, therefore, they were subject to state restriction.

Another argument by the Northwest Allied attorney was that, in order to qualify for a temporary injunction, the plaintiffs must have suffered irreparable injury, and must prove that injury. He asserted plaintiffs' business was not shown to be damaged, and he pointed out that plaintiffs' arguments dealt with special deals, spot bookings, split deals; that they had not shown, by one dollar, how these affected their business.

Paramount, he charged, has 58 theatres in Minnesota. They are the best. Paramount, according to the decree, may sell as it wants to these houses, Mr. Holten pointed out, and then said that to compel independent theatre owners to buy in blocks of five, while allowing a major to sell en masse to its theatre circuit affiliate, was inequitable.

"Divorcement" Again?

The Neely theatre "divorcement" bill again bobbed into Washington mention last week, when Senator Kilgore, chairman of the subcommittee handling the bill, disclosed he had conferred twice with Thurman W. Arnold, head of the Department of Justice's anti-trust division, responsible for the decree, and its enforcement—a decree which did not provide for such "divorcement." The Senator said he requested a meeting between Mr. Arnold and the subcommittee, at which it will be decided whether further hearings will be held, or whether the sub-committee should proceed on evidence already obtained.

Fischer, Adler in Colonial

George Fischer and John Adler have joined the group operating the Colonial, Milwaukee.

IN NEWSREELS

MOVIETONE NEWS—No. 96, Vol. 23.—Naval training station....Washington wheat harvest....Flame thrower kills weeds...."Charley's Aunt" premiere ....Fashions....Gorilla celebrates birthday....Berwick delivers 1,000th tank....Sports.

MOVIETONE NEWS—No. 97, Vol. 23.—Convoy repels air attack....British land German prisoners.... Duchess reviews parade....Fort Monroe maneuvers ....Screen stars aid Chinese....Boulder Dam branch open....Stars have painted stockings....Sports.

NEWS OF THE DAY—No. 294, Vol. 12.—Hull warns Japs....Tank sham battle....British capture Vichy garrison in Syria....Yank pilots and planes for RAF....Fashions....Sports.

NEWS OF THE DAY—No. 295, Vol. 12.—Convoy repels air attack....Russia, Poland sign pact....Duff Cooper in New York....British women parade.... Boulder spillway opens....Whitney leaves prison.... Los Angeles festival....Sports.

PARAMOUNT NEWS—No. 99.—Harness racing at Goshen....Draftees earn commission....American fliers in Canada....Building project on mountain.... Hull returns....Shrimp fleet blessed....Modernistic art show opens....Paramount surveys the silk question....Sports.

PARAMOUNT NEWS—No. 100.—National tennis preview....Chinese aid USO....Duff Cooper in New York....Boulder dam tested....Whitney out of prison....Lindbergh vs. Willkie....Americans speak from Britain.

RKO PATHE NEWS—No. 99, Vol. 12.—Silk stocking run....Greek king in Africa....O'Daniel new senator ....Treasury prints new tax notes....Flame throwers cultivate crops....Soldiers pay to learn flying.... Alarm for nation tested....Bill Gallon wins Hambletonian.

RKO PATHE NEWS—No. 100, Vol. 12.—Russian-Polish pact signed....Boulder Dam spillway opened ....Convoy repels air attack....Dive bomber tested ....Jap ship returns home....Americans in Canadian regiment....Kid yachtsmen race....Sports.

UNIVERSAL NEWSREEL—No. 4, Vol. 14.—Ceremonies mark 1,000th tank....American fliers in Canada....Rush arms for Britain....Collect scrap for steel mills....Japanese help U. S. defense....Tension speeds ship loading....Lassies ban silk stockings ....Orphan picnic....Midget auto race....Modern art work seen....Goshen trotting classic.

UNIVERSAL NEWSREEL—No. 5, Vol. 14.—Convoy runs gauntlet....British morale "good"....Knudsen sees new dive bomber....Whitney leaves Sing Sing ....Boulder Dam spillway opens....Los Angeles celebration....Screen comics go nautical....Sports.

National Decency Legion Classifies 13 Pictures

Of the 13 motion pictures classified by the National Legion of Decency in its listing for the current week six were considered unobjectionable for general patronage, six unobjectionable for adult patronage and one was found to be objectionable in part. The films and their classifications follow:

Class A-1, Unobjectionable for General Patronage; "Mob Town," "Six-Gun Gold," "Three Sons O' Guns," "Thunder Over the Prairie," "Wanderers of the West" and "Whistling in the Dark." Class A-2, Unobjectionable for Adults; "Citadel of Crime," "Dr. Jekyll and Mr. Hyde," "Hold Back the Dawn," "Murder by Invitation," "New York Town" and "Wild Geese Calling." Class B, Objectionable in Part; "Kisses for Breakfast."

Molliver Exchange To Open

David Molliver, Philadelphia exhibitor, will open an independent film exchange in that city shortly, having closed a deal with Mohawk Pictures in New York to handle the old Grand National line in this territory. In addition to operating the Regis and Viola theatres, Mr. Molliver heads his own premium house handling linens and cosmetics, and operates the Zingo Sales Corp., handling a movie game.

Halpin Daughter Born

Dan Halpin, director of television sales promotion, for RCA, is the father of a baby girl, Ann De Lacey, born August 11, at Lawrence Hospital, Bronxville, New York.

Exhibitors Take Trade Practice Actions to Court

Two disputes involving trade practices between distributor and the exhibitor were brought to court this week for settlement. One involved Abe Stone, operator of the Eagle Theatre in Albany, N. Y., who brought an injunction action into special session of the State supreme court to compel Vitagraph Pictures, Inc., to cease delivering films first run to the new Warner Circuit neighborhood house, the Delaware Theatre, which opened in Albany on July 15th. The other action, heard in the U. S. District Court in Philadelphia, involved dismissal of application by Harry Waxmann, Atlantic City exhibitor, for an injunction to restrain Columbia Pictures from delivering films to the New Embassy Theatre in the resort city.

A similar judgment, sought against Twentieth Century-Fox, was brought by Mr. Stone and settled out of court when defendants signed a stipulation not to supply the Delaware Theatre in Albany in advance on the balance of this season's product on contract with the Eagle. Appearing for Mr. Stone before Justice Harry Schirick in Albany was Leonard Rosenthal, fellow-member of the New York State Unit of Allied temporary committee.

Claim Contract Breach

Mr. Rosenthal claimed Vitagraph had breached its contract with Mr. Stone for a block of 40 pictures by giving the Delaware priority. The situation prior to opening of the Delaware was that Warner's Albany and the Colonial, a Jules Bernstein house, were day and date seven days ahead of the Eagle. According to Mr. Rosenthal, the Warner Circuit has made the Albany a subsequent run.

Mr. Sam Aronowitz, attorney appearing for Vitagraph, said the Delaware was not an intervening run under the contract and further said the contract did not preclude any new theatre being set ahead of the Eagle.

Justice Schirick, in reserving decision, gave both sides a week to submit briefs on the case. According to Mr. Stone, all other companies with the exception of Vitagraph have agreed not to supply pictures to the Delaware before the Eagle gets them.

In Philadelphia, Judge Guy K. Baird of the U. S. District Court, dismissed application made by Harry Waxmann to restrain Columbia from delivering pictures to the New Embassy. The Atlantic City exhibitor had sought to restrain defendants Columbia, Warner Bros. Circuit and Weland Theatre Company from playing films prior to showing in the Waxmann houses.

The Columbia contract with the Hollywood and Astor theatres provided for runs 14 and seven days after first-run on Atlantic Avenue, but it did not specify the name of the first-run theatre, although Waxmann's Colonial was customarily the first-run. Mr. Waxmann's attorney claimed that a contract clause provided protection for the Colonial over the New Embassy, which opened on June 7th.

Judge Baird ruled, however, that Mr. Waxmann is entitled to an injunction restraining Columbia from selling such pictures to the New Embassy which have had a first run at any other house. The decision, in effect, prevents Columbia pictures from playing a second or continued run prior to the Waxmann houses.

Columbia was represented by Morris Wexler, attorney of Philadelphia, and Irving Moross of its home office legal staff.

Connecticut M.P.T.O. Golf Plans Completed

The sixth annual film golf tournament, sponsored by the Connecticut MPTO on August 19th, at the Race Brook Country Club in Orange, Conn., according to an announcement, is ready. Herman M. Levy has reported over 100 prizes in line for golfers and non-golfers and a day of sociability, sport and entertainment for the 150 or more who are expected to attend.

The day will begin with qualifying rounds of golf, followed by luncheon at the club house, an 18-hole tournament, dinner, entertainment and the award of prizes. George H. Wilkinson, Jr., is treasurer and Harry F. Shaw, master of ceremonies.

"Fantasia" Roadshows Set in Australia

Walt Disney's "Fantasia," distributed by RKO Radio, was to begin two Australian roadshow engagements on Friday, August 15th, at the Embassy Theatre, Sydney, and at the Savoy Theatre, Melbourne. They are being preceded by publicity campaigns worked out under the direction of Ralph Doyle, RKO Radio's managing director for Australasia.

News Theatre Opened

Following the success of the Telenews Theater in San Francisco, another unit of the coast-to-coast chain has been opened in Oakland, across the bay, under direction of Ellis W. Levy, coast manager of the organization. The new house seats 800, will have identical policy with the 'Frisco house, including making of its own local newsreels.

Bank Will Pay Japanese Credit

According to Al Daff, Universal manager in Japan, who returned to the company home office early this week, American distributors will be paid their Japanese credits by the Yokohama Specie Bank in San Francisco, when the payments come due from September through December.

Mr. Daff, who investigated the status of the payments in the light of the "freezing" orders recently issued by the Governments of both the United States and Japan, reported that the $840,000 earmarked for the eight major American distributors by Japan as their credit for films licensed for admission to Japan during the three years ending next month, was on hand at the bank and would be paid on maturity. Payments are scheduled to be made in four equal amounts during September, October, November and December.

The Universal official was enroute to the United States before the "freezing" orders were issued and so had little definite information on the effects of the orders on the industry's future business in Japan. He is optimistic, however, about the ability of companies to continue in business there. Mr.

Altec Contract Signed

D. D. Query, general manager of the Lincoln and King Cole theatres, of Marion, Va., has renewed Altec sound and repair replacement service agreements for the eight Lincoln and King Cole houses in Virginia.





Jimmy: Say, what is this?

Jerry: Nothin'! You're just a hired driver, see? You got nothin' to worry about!

RAGS TO RICHES

THIS PICTURE HAS NO CONNECTION WITH THE PLAY "FROM RAGS TO RICHES"

ALAN BAXTER • MARY CARLISLE
JEROME COWAN • MICHAEL MORRIS • RALF HAROLDE
PAUL PORCASI • SUZANNE KAAREN • EDDIE ACUFF
Director: Joseph Kane
Original Screen Play by James Webb

A REPUBLIC PICTURE

WHAT THE PICTURE DID FOR ME

Columbia

ADAM HAD FOUR SONS: Ingrid Bergman, Warner Baxter, Susan Hayward—Good feature. Played double with Tim Holt western. Business satisfactory. Elstun Theatre, Cincinnati, Ohio. General patronage.

ADAM HAD FOUR SONS: Ingrid Bergman, Warner Baxter, Susan Hayward—Played this in the new Centre Theatre, Chatham, to only mediocre business. It was a very fine production, but too much heat.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

BLONDIE GOES LATIN: Penny Singleton, Arthur Lake, Larry Simms, "Daisy"—A dandy bank night picture and liked by all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LONE WOLF KEEPS A DATE: Warren William, Frances Robinson—Enjoyed by everybody. Did nice week-end business on a double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PENNY SERENADE: Irene Dunne, Cary Grant—Good picture. Better than average draw.—Elstun Theatre, Cincinnati, Ohio. General patronage.

First National

OUT OF THE FOG: Ida Lupino, Thomas Mitchell, John Garfield—Fair picture and fair business. I liked it but the customers didn't seem to care for it. Running time, 86 minutes. Played July 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHINING VICTORY: Geraldine Fitzgerald, James Stephenson, Donald Crisp—Fair picture and fair business. Pleased the women. Running time, 80 minutes. Played July 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRAWBERRY BLONDE, THE: James Cagney, Olivia de Havilland, Rita Hayworth—An excellent picture that pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WAGONS ROLL AT NIGHT, THE: Humphrey Bogart, Sylvia Sidney, Eddie Albert, Joan Leslie—A very good picture that pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

BILLY THE KID: Robert Taylor, Brian Donlevy, Ian Hunter—Excellent colored western. Did business and pleased. Natural for small towns.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOVE CRAZY: William Powell, Myrna Loy—Slapstickish humor had them laughing quite continuously during this one's entire length. It surely is a good blues chaser so advertise it as such. All ages can laugh at this one. Fairly good box-office, but not what it should have been. Running time, 96 minutes. Played July 25-26.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PEOPLE VS. DR. KILDARE, THE: Lionel Barrymore, Lew Ayres, Laraine Day—Played this with "The Road to Zanzibar" with surprisingly poor attendance. I thought this the best of the series and so did my audience but that does not seem to agree with the other comments in this column. You'll have to make up your own mind (as usual). Running time, 77 minutes. Played July 18-19.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WOMAN'S FACE, A: Joan Crawford, Melvyn Douglas, Conrad Veidt—A very good show. Everyone's acting was good. Joan Crawford and Conrad Veidt were excellent. Played for fair crowds both nights.—Carl Presley, New Madison Theatre, Huntsville, Ark. General patronage.

ZIEGFELD GIRL, THE: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner—Good feature. A little too long. Business O. K.—Elstun Theatre, Cincinnati, Ohio. General patronage.

Paramount

LIFE WITH HENRY: Jackie Cooper, Leila Ernst, Eddie Bracken, Hedda Hopper—Aldrich Family series. Be sure and feature "Aldrich Family" on all advertising and you can't miss with this one.—Elstun Theatre, Cincinnati, Ohio. General patronage.

ROAD TO ZANZIBAR, THE: Bing Crosby, Bob Hope, Dorothy Lamour—Poor business when played with "The People Vs. Dr. Kildare." Most of the comments claimed that the co-feature was better. Personally, I thought this one was quite funny, but I can't find anyone except my wife who will agree with me. (That last statement is unusual in its own right). Running time, 90 minutes. Played July 18-19.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

ROAD TO ZANZIBAR, THE: Bing Crosby, Bob Hope, Dorothy Lamour—Awful heat held up business. Everybody liked it who came. Bob Hope steals the show.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Republic

TRAIL BLAZERS, THE: Robert Livingston, Bob Steele, Rufe Davis—Better than average western. We had good crowds both nights. Running time, 58 minutes. Played August 1-2.—Carl Presley, New Madison Theatre, Huntsville, Ark. General patronage.

TRAIL BLAZERS, THE: Three Mesquiteers—Did nice business with "Lone Wolf Keeps a Date" on week-end. Seemed to satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

BINGING UP BABY (RE-ISSUE): Katharine Hepburn, Cary Grant—It did business, whatever opinions were.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LET'S MAKE MUSIC: Bob Crosby, Jean Rogers—Played this with "Topper Returns" to very fine box-office. The audience seemed to think this was a pleasant little picture that moved along smoothly with nice music. After all, that's all that it was intended for, so why kick? Probably all the drawing power was on the other half of the bill. Running time, 84 minutes. Played August 1-2.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WILDCAT BUS: Fay Wray, Charles Lang—Nice action programer that did not do the business it should have, on account of the heat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Twentieth Century-Fox

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne, Cesar Romero—Good entertaining picture that failed to draw Sunday-Monday.—Elstun Theatre, Cincinnati, Ohio. General patronage.

MAN HUNT: Walter Pidgeon, Joan Bennett—Very good picture but business only fair, probably due to the nickel novel title. Running time, 105 minutes. Played August 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOON OVER MIAMI: Don Ameche, Betty Grable, Robert Cummings, Charlotte Greenwood—Good picture and good business. Color is very good. Running time, 92 minutes. Played July 23-24.—E. M. Freiburger, Paramount Thetare, Dewey, Okla. Small town patronage.

SUBMARINE PATROL (RE-ISSUE): Richard Greene, Nancy Kelly, George Bancroft—Did surprisingly good business on this reissue. Running time, 95 minutes.—Elstun Theatre, Cincinnati, Ohio. General patronage.

THAT NIGHT IN RIO: Alice Faye, Don Ameche, Carmen Miranda—Excellent color, clever plot, lots of good music and torrid Carmen Miranda seemed to be enjoyable to my bunch. Business was not bad for summer. If I can pay for the film, that's all I ask right now. Running time, 90 minutes. Played July 8-9.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

United Artists

CHEERS FOR MISS BISHOP: Martha Scott, William Gargan—This is just right for a small college town. They raved about it here and business was really quite good. It is similar to "Goodbye Mr. Chips," but the teacher is of the opposite sex. Be sure to spread the word to teachers of all kinds. They are sure to enjoy it. It is quite a serious film, but very well done, especially the aging make-up of many of the players. Running time, 95 minutes. Played July 29-30.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

GREAT DICTATOR, THE: Charles Chaplin, Paulette Goddard, Jack Oakie—Opinion divided. Most patrons liked first half. Business good.—Elstun Theatre, Cincinnati, Ohio. General patronage.

POT O' GOLD: James Stewart, Paulette Goddard—Nice little musical comedy that should please those that will come. Had a hard job getting anyone to come in. Maybe Pot Of Platinum would have held more attraction to them. Running time, 86 minutes. Played July 11-12.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SOUTH OF PAGO PAGO: Victor McLaglen, Jon Hall, Frances Farmer, Olympe Bradna—Just another picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THAT UNCERTAIN FEELING: Merle Oberon, Melvyn Douglas—For adult audiences, this is one of the funniest films we have had this year. It was a pleasure to hear them laugh and drink in their praise as they went out. Some of you have not liked this one, but word-of-mouth helped a lot on the second day in this town. I did plenty of chuckling myself at each performance. Running time, 84 minutes. Played July 22-23.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

TOPPER RETURNS: Joan Blondell, Roland Young, Carole Landis, "Rochester"—Played this with "Let's Make Music" to one of the largest returns of the summer. Was I startled? "Rochester" practically steals the show in this wacky, fast-moving comedy. All comments were very good. The trick photography amazes many, too. I think this is the best of the "Toppers." Running time, 89 minutes. Played August 1-2.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Universal

MEET THE CHUMP: Hugh Herbert, Jeanne Kelly—The "Yoo-hoo" boy about "yoo-hooed" the people out of our theatre. Why do we buy such product?—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SAN FRANCISCO DOCKS: Burgess Meredith, Irene Hervey—Just a program picture. No draw. Nothing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHERE DID YOU GET THAT GIRL?: Helen Parrish, Eddie Quillan, Leon Errol—Very crudely made and belongs on low end of double feature or in 10c houses.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Warner Brothers

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains—Still a good picture,

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

which I brought back for Friday-Saturday. Has plenty action in color in the California gold fields. Running time, 90 minutes. Played July 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GREAT LIE, THE: Bette Davis, George Brent, Mary Astor—Excellently done drama that really brought out a goodly proportion of the few people in town. Mary Astor almost steals the show. Played July15-16.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

GREAT LIE, THE: Bette Davis, George Brent, Mary Astor—A real good show. The best picture Bette's made since "Dark Victory." Played July 30-31.—Carl Presley, New Madison Theatre, Huntsville, Ark. General patronage.

MILLION DOLLAR BABY: Priscilla Lane, Jeffrey Lynn, Ronald Reagan, May Robson—Not much business, but those that came enjoyed a very good comedy that is fast-moving and has exceptionally clever dialogue. They'll like it if you can get them in. Running time, 101 minutes. Played August 5-6.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

UNDERGROUND: Jeffrey Lynn, Philip Dorn, Kaaren Verne—Good picture and good business. Running time, 95 minutes. Played July 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

ABROAD AT HOME: New York Parade—Very interesting for people that know New York City. It shows foreign-looking spots in the city and lets you guess where they were taken. My crowd, mostly from Long Island, enjoyed this greatly. For people who do not know New York, there would be nothing to it. Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

DIVING THRILLS: World of Sports—Plenty of thrills and comedy in this reel of slow motion. Many commented on this short in very flattering terms. Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

I'LL NEVER HEIL AGAIN: 3 Stooges—The Three Stooges have made their second satire on the Nazis. It is very clever and far better than usual. Running time, 18 minutes.—W. N. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SO YOU WON'T SQUAWK?: Buster Keaton—Typical Buster Keaton comedy with hanging out of windows, the chase, and messes; but they enjoyed it OK. Running time, 18 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

CUBAN RHYTHM: Pete Smith Specialties—A dancing lesson; interesting. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DANCE OF THE WEED: Technicolor Cartoons—This seemed almost like a piece of "Fantasia." The adults liked it but the children did not appreciate it. Very good coloring and cartooning. Running time, 8 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

LITTLE MOLE, THE: Technicolor Cartoons—This is the first poor cartoon on this year's Metro program.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OUT OF DARKNESS: Passing Parade—Very good Passing Parade showing how the undercover Belgian newspaper was published during the World War and how it has now reappeared. Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

ROOKIE BEAR: Technicolor Cartoons—This is a good color cartoon depicting the cartoon bear in the draft. Running time, 8 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

YOSEMITE THE MAGNIFICENT: FitzPatrick Traveltalks—When a good many in the audience stay to see a scenic a second time, it must be good. Confidentially, it is good. Running time, 8 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

YOU CAN'T FOOL A CAMERA: Special—This is a dandy free reel that entertains while it plugs MGM pictures to come. No one will criticize you for playing it. It is really good. Running time, 11 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Paramount

DIPSY GYPSY: Madcap Models—These animated models are certainly well done and this is the best of the bunch. They really went to a lot of trouble on this one. Watch for the last half of it; it is both beautiful and amazing. Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

POP AND MOM IN WILD OYSTERS: Animated Antics—Something new in cartoons. Very funny.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

EARLY TO BED: Walt Disney Cartoons—Donald Duck tries to go to bed and has plenty of trouble with the alarm clock and a folding cot. The crowd roared. It is one of Disney's best. Running time, 8 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MARCH OF TIME, NO. 9: Men of the F.B.I.—1941—A little different from the general run, this one about the F.B.I. has a story to part of it. It turns out to be very good. Running time, 20 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MARCH OF TIME, NO. 10: Crisis in the Atlantic—The Atlantic Crisis emphasized in this one is good but a little out of date nowadays. At least, that is what some of the comments were. Running time, 20 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MARCH OF TIME, NO. 11: China Fights Back—Well done as usual, this shows the work in China to keep its defense going and how they need materials from America to gradually gain the offensive. We had some people come to see this particular short because they have come from China only recently. Running time, 18 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

ARCTIC SPRINGTIME: Father Hubbard Alaskan Adventures—It is rather refreshing to see heavily-clad Eskimos in the hot weather we have been having. Good enough scenic. Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

BRINGING HOME THE BACON: Terrytoons—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

EMPIRE IN EXILE: The World Today—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWELVE O'CLOCK AND ALL AIN'T WELL: Terrytoons—A real good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT HAPPENS AT NIGHT: Terrytoons—Not a bad color cartoon; some parts very good. That is unusual for this series. Running time, 7 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Vitaphone

FIGHTING 69TH ½, THE: Merrie Melodies—Very good. Vitaphone is our best for swell cartoons. Running time, 7 minutes.—Carl Presley, New Madison Theatre, Huntsville, Ark. General patronage.

HECKLING HARE, THE: Merrie Melodies Cartoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IT HAPPENS ON ROLLERS: The Sports Parade—Good one reeler in color, dealing with roller skaters. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEET JOHN DOUGHBOY: Looney Tunes Cartoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S ANT: Looney Tunes Cartoons—Good black and white cartoon. Running time, 7 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PORKY'S ANT: Looney Tunes Cartoons—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S PREVIEW: Looney Tunes—Porky draws his own cartoons. Novel and brought laughs.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WACKY WORM, THE: Merrie Melodies—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.



OBITUARIES

Harry Karasik, Loew District Head, Dies

Funeral services were held Monday at the Park West Funeral Chapel, New York, for Harry F. Karasik, 53, Loew's East Bronx district manager, who died Saturday, August 9th, of a heart ailment after a long illness. Burial was at Mount Carmel Cemetery. He is survived by his widow and two daughters.

Mr. Karasik came to this country from Russia and became associated with David Picker. After the World War he returned to Russia to serve on the Joint Distribution Committee. He joined Loew's in 1920, when the Picker theatres were taken over by the Loew organization, becoming district manager for the company in 1933.

Herman Wahn

Herman Wahn, 69, former manager of the State Theatre, Trenton, N. J., and widely known in theatrical circles, died August 5th, at his home in Trenton, N. J., after an illness of a few days due to a heart ailment. He came to Trenton, N. J., in 1909 to open the old State Theatre for Milton Hirschfield, remaining as its manager until 1928. Later, he became connected with the Lincoln theatre and the Stacy Amusement Co., both in Trenton. He re-opened the State theatre in October, 1933, resigning the following February and retiring from the industry at that time.

J. J. Parker

J. J. Parker, 65, for many years connected with the field of exhibition died Sunday, August 10th, of a heart attack at Seaside, Ore. In the theatre business in Portland, Ore., for the past 25 years, he operated the Broadway theatre and the United Artists in Portland, and houses in Pendleton and Astoria, Ore.

Cordelia Howard MacDonald, Original "Little Eva", Dies

Mrs. Cordelia Howard MacDonald, who played the role of "Little Eva" in the first performance of "Uncle Tom's Cabin" 88 years ago, died at her home in Belmont, Mass., Sunday, August 10th. She was 94 years old.

Following her success in "Uncle Tom's Cabin," which toured the United States and Great Britain, she portrayed other juvenile roles until her retirement from the theatrical profession at the age of twelve. At 20 she was married and led a quiet home life until her death.

John H. Snyder

John H. Snyder, 70, for many years in the motion picture business in eastern Pennsylvania, died August 5th, at his home in the motion picture business in Eastern Pennsylcania, died August 5th, at his home in Muhlenberg Township, Pa., after an illness of several months. At one time he was a partner of George Bennethum in the Bennethum & Snyder chain of theatres; director of the Cambridge Amusement Co., Reading, Pa., and secretary-treasurer of the Pottstown Theatre Co., Pottstown, Pa.

Bert Kenny

Bert Kenny, 57, manager of Loew's Burnside theatre, Bronx, N. Y., died Tuesday, August 13th, at his residence in Englewood, N. J., after suffering an internal hemorrhage. Mr. Kenny was one of Loew's oldest employees in years of service. He was first employed by Nicholas and Joseph Schenck at Palisades Amusement Park in New Jersey, and later managed Loew's Herald Square, Orpheum, Broadway, Harlem Opera House, West End and others.

Clarence E. Smith

Clarence E. Smith, 70, president of Midland Theatres in Newark, Ohio, died at his home in Marietta, Ohio, Wednesday, August 6th.



IN COURTS

Government Rests Judge Davis Trial

The Government completed its case on Monday, August 11th, against former U. S. Circuit Judge J. Warren Davis and Morgan S. Kaufman, former William Fox attorney, and the defense is expected to rest its case in the U. S. District Court in Philadelphia on Friday, August 15th. If a procedure agreed upon after court adjourned last Friday, August 8th, is followed, it is probable that the case will go to the jury late Friday.

Judge Davis and Mr. Kaufman are on trial for a second time, charged with criminal conspiracy to obstruct justice and to defraud the U. S. Government. The charges are being heard by Federal District Judge Hugh D. McLellan and a jury of nine men and three women. William Fox, one-time the multi-millionaire motion picture producer and now bankrupt, was named as a co-conspirator with them, but pleaded guilty and has testified to the alleged conspiracy for the Government.

Tuesday, Judge Davis took the witness stand in his own defense to deny that he had borrowed $27,500 from William Fox. Under nearly four hours of direct examination, Judge Davis met every Government point with a categorical denial. "Not a dishonest dollar has ever entered my possession."

On resting his case Monday, Walter H. Gahagan, Jr., special assistant to the U. S. Attorney General, consumed slightly more than twice the time required by the Government to present its case at the first trial, May 19th to 29th. That trial ended in a jury disagreement.

William A. Gray, counsel for Judge Davis, said last Friday that the defense would require only three days, an opinion concurred in by Abraham Salsburg and James F. Gallagher, counsel for Mr. Kaufman.

On Thursday, August 7th, William E. Brown, Jr., who was attorney for the trusee in the bankruptcy litigation, testified that the creditors of the former film producer were discriminated against by Judge Davis and the Third Federal Circuit Court of Appeals.

On the other hand, Mr. Brown testified, motions and other matters presented by counsel for Mr. Fox were given preferred treatment by the Appellate Court, allegedly under the domination of Judge Davis.

Mr. Brown also gave testimony indicating that Judge Joseph Buffington, now retired, but then an associate of Judge Davis on the Appellate Court, not only did not write the opinions in the Fox case, but was unfamiliar with the content of them. Judge Buffington had admitted that because of physical infirmities he adopted opinions written by Judge Davis on his own.

A. F. Brentlinger

Albert F. Brentlinger, 74, retired exhibitor and distributor, died in Indianapolis Thursday, August 7th. He had operated a string of houses in Indiana during the World War and had been an exhibitor in Terre Haute, Clinton, Evansville, Richmond and Kokomo. His last connection before retirement was with First National in Indianapolis.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

An Open Letter to the Schine Brothers

DEAR MYER AND LOUIS:

Your 1941-1942 managers' convention is over. But the warmth of it remains. In the years of this observer's attendance at your circuit gatherings, we have witnessed no more sustained enthusiasm. That will be soundly seconded by the theatremen on hand. They certainly enjoyed every minute of it.

The reasons are not hard to find. One may point to your emphasis on planning of every detail to put the conventioneers completely at ease, your elaborate provisions for comfort and entertainment, your plans for the future to encourage greater effort in the field. Little appeared to be left undone. And this was indicated in your closing of the Hippodrome to the public so that your theatremen might hold their business sessions at the theatre in air-conditioned and relaxing surroundings.

* * *

Your especially produced sound film was another masterstroke. The film made it possible for Governor Herbert Lehman to welcome the conventioneers. It also allowed distributor and production heads to speak to the boys from their desks in New York and Hollywood, to dwell upon the coming product, to point up the new attractions with shots incorporated in the convention short taken from pictures ready for release and in production.

Your boys appreciated this graphic evidence of advance information. You and your executive forces who worked so hard to put over this unique promotion are to be congratulated. We look to see similar presentations made up for other circuit conventions. It is a real boxoffice idea for producer as well as theatreman.

* * *

In totalling the high morale of your organization, due credit is also to be given the new profit-sharing and bonus plan announced at the convention. We understand that the managers, in addition to salaries, are to share in grosses over and above a mutually-agreed upon quota. This, of course, is only good business, as you recognize.

The profit-sharing plan will stimulate the effort of every manager who calls himself "showman." It should provide an "unlimited ceiling" for the earning-horsepower of fast-flying theatremen. Your inauguration of this important procedure must lead other circuits to follow, for more potent manpower medicine has yet to be compounded.

In all, you proved the definite dollars-and-cents value of the managers' annual convention. The fine spirit engendered by your open-handed hospitality, by your "you tell us" attitude before the theatremen, sends the Schiners back to their posts, refreshed, invigorated, renewed, as it does this convention-hardened veteran, who gratefully and publicly sets down his thanks.

▽ ▽ ▽

THE moanings of theatremen working on small advertising budgets seem less poignant when one considers such campaigns as reported by George Irwin and told about in this issue. The Grand Forks manager plugged "Nice Girl" with an auto race promotion at the fair grounds that involved bannered racing car, newspaper publicity, program mention, street parade, radio broadcast and frequent announcements at the races over the P. A. system.

"All of this was obtained by paying a small portion—five dollars—of our driver's entry fee," Irwin writes.

* * *

PREVIEWED before a Westchester County audience last week, M-G-M's "Whistling in the Dark" presents a pattern for liver-shaking belly laughs. The pattern is fashioned, and expertly, around the genial insanities of "Red" Skelton, a comedy name now to conjure with by showmen shrewd enough to recognize his box-office possibilities. The Skelton performance literally rocked the house.

* * *

THIS pharmacy cowhand is pleased to announce his election to the "National Association of Drugstore Cowboys", as noted in the card of life membership issued by Lou Costello, president, and Bud Abbott, secretary. The club slogan, curiously enough, is "Ride 'Em Cowboy".

A-Mike Vogel

Round Table In Pictures



For opening of "Kitty Foyle" at the Nanking, in Shanghai, Floyd Crowder, RKO Manager for China, promoted local typewriter distributors for a typing contest with a machine and cash prizes awarded winners. Above is one of the effective distributor windows plugging the picture and contest.



Since motor vehicles are prohibited in Bombay, above illustration shows how Carlos Moore, United Artists Manager there rigged up his street ballyhoo ahead of "Thief of Bagdad" at the New Empire Theatre. Water oxen pulled truck manned by native in atmospheric costume.



Mounting a 24-sheet on lobby floor, Julius Lamm at the Warner Uptown, in Cleveland for "Night in Lisbon" built an air raid shelter and surrounded it with sand bags. On top of the shelter were red illuminated lanterns. Machine gun and other war paraphernalia were strategically spotted.

Effective coming attraction frame below was constructed by Allan Easson at the FP Oakwood Theatre, in Toronto. Cards measuring 11 by 14 slip in from the back and are interchangeable.



Astrologist lobby display was planted by Sid Kleper of Loew's Poli, in Springfield, Mass., ahead of "Stars Look Down." Centerpiece consisted of glass bowl filled with water. Pasted on bottom were preview comments of local dignitaries applicaed on a clinch still. Indirect lighting illuminated the globe.





Created by Robert Busch for date on "Penny Serenade" at the Warner Jeffery, in Chicago, was effective lobby display which featured large disc resembling phonograph record which was kept revolving by means of concealed motor. Center disc with heads of Geant and Dunne was weighted so that it remained upright at all times. Stills on the record were mounted on cardboard and hung on record so that they remained upright while the record revolved. Speed of motor was slow enough to enable patrons to look at the stills as they moved around.



As part of Stan Benford's goodwill stunt ahead of "Pot o' Gold" at the Colonial, in Philadelphia, patrons were invited to pitch pennies for guest tickets. Money collected was turned over to well-known boys' club for vacations for youngsters, which brought excellent newspaper breaks.



Double-barreled display by Ted Emerson for "Shepherd of the Hills" at the Tri States Omaha, in Omaha, did an effective job of selling the atmosphere of the picture and the cool comfort of the theatre. Display, a replica of the Ozark mountain country, complete with lakes, water falls and boulders was built by the staff. Street ballyhoo was also atmospheric with members of the personnel in Ozark costume and barefooted, the latter adding the punch of the idea.



Based on the theme of the story, Eddie Dunn's lobby exploitation for "Man Hunt" at the Paramount, in Des Moines, invited patrons to try their gun skill with a weapon similar to the one described in the picture. Photo of Hitler was set up in the background and guest tickets were awarded to those displaying the most expert marksmanship.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Cy Condon, Hunter Theatre, Elko, Nevada.

Week's Program Sold With Patriotic Background

Bearing the patriotic title of "The Great American Way Week," a program of three features shown in one week at the Tri-States Le Claire, in Moline, Ill., was sold accordingly by Francis Gillon, the theme publicized two weeks ahead and stressed in all the advertising. Pictures were "I Wanted Wings," "Reaching for the Sun" and 'In the Navy," the three tied together in display and trailer copy, the latter stressing such lines as "100 per cent American Entertainment." "Come down and learn the American way to laughs, thrills and romance."

To point up the date on "Love Crazy," Gillon sold the show as "Laff Week" entertainment, the "laff" angle stressed three weeks ahead. All ushers wore imprinted badges and a lobby display was set up utilizing a trick mirror for comedy. Spotted around the mezzanine and lobby were other gags such as scissors and strings of paper dolls, stuffed squirrels, piles of children's blocks, baskets of nuts, each of the items placarded with copy explaining what they were, to tie in with the "crazy" slant of the picture.

"LET'S HEAR FROM YOU"

Bair's Novel "Navy" Ad

Taking one of the two-column mats from "In the Navy," E. E. Bair at the Valentine, in Defiance, Ohio, made up an unusual advertisement for the date by adding a column of space of the same depth, which he devoted largely to personal copy of his reactions to the show. Headed "Facts About the Feature," Bair stressed the high entertainment value and found this especially effective, since he was playing the picture ahead of "Buck Privates."

Irwin Ties Race Driver To "Nice Girl" Campaign

Popular series of automobile races at the local fair grounds which attracted an audience of thousands was seized upon by Manager George D. Irwin for "Nice Girl" at the Paramount, in Grand Forks, N. D. In sponsoring one of the drivers for the featured event a "Tin Lizzy Race" was held wherein the 32 entrants circled the tracks some 200 times. Irwin's car carried a well secured two-sided theatre sign, flashed before the crowds with each lap of the race. In addition, the Minnesota Amusement-man had the car parked in front of the theatre the evening before for extra attention.

The Paramount was also included in all newspaper publicity, listed in the race program, a bannered car additionally was featured in a street parade to advertise the races, previous to which the tiein was plugged over the radio and during the races over the p.a. system at the track.

Irwin reports the comprehensive campaign came to a cost of five dollars, which paid for a portion of the driver's entry fee. Results made the stunt one of the best used by him in some time with boxoffice figures responding accordingly.

"LET'S HEAR FROM YOU"

Leach's "Pot o' Gold" Giveaway

Through tieup effected with local market, Walter Leach at the State, in Chester, Pa., held a "Pot o' Gold" giveaway, whereby store's customers dropped their phone numbers into a box. Numbers were drawn and called on Saturday, customers answering receiving free merchandise by calling at the store. Theatre received plug on banner at market calling attention to the contest.

Theatremen Stage 4-Couple Wedding

The stage wedding with which theatremen usually content themselves by the employment of a single couple now finds elaboration in the four-couple ceremony staged simultaneously at the R&B Sheepshead Theatre, in Brooklyn. Sponsored under the personal supervision of Edward Rugoff and Herman Becker, details of the comprehensive campaign were carried out by four of the circuit's managers working on the unusual promotion five weeks ahead.

The actual presentation covered a four-day period, the quadruple wedding held on the stage of the Sheepshead Theatre; here Manager George Deber had Municipal Court Judge Jacob Strahl join the couples in an impressive civil ceremony. On the three succeeding nights, religious ceremonies for the individual couples were held at the Oceana, Tuxedo and Surf Theatres under direct guidance of Al Green, Paul Binstock and Charlie Rich, all serving on the arrangements committee chairmaned by Green, district supervisor.

Campaign Started Five Weeks Ahead

The plan was inaugurated five weeks ahead through trailers, first week asking for couples, following week announcing names of couples selected, next trailer gave dates of the respective weddings and last was taken up with advance ticket sale copy. In addition, heralds were broadcast throughout neighborhoods, programs plugged the event, 60 by 80's in lobbies were featured and local dailies came through with stories. In connection with the advance ticket sale, a contest was held among theatre staffs with prizes given to ushers selling most tickets.

The prospective brides and grooms were attracted by a number of expensive gifts such as honeymoon trips for each at leading camps, five hundred dollar certificates as down payment on a Trump Home, radio, bridal costumes, beauty salon treatments, wedding bands, one hundred dollars in cash from theatre management, photos of bridal party, transportation and last, but far from least, wedding supper for entire party at McGinnis'.

Newspaper coverage was generous, neighborhood papers coming through with art and stories as did the New York City dailies.

"LET'S HEAR FROM YOU"

Roving Photographer Used By Garver for "Cavalcade"

Ross Garver of the Orpheum Theatre, in Terre Haute, Ind., tied in with local camera store for a candid camera contest as the highlight of his "Jungle Cavalcade" date. Cards were distributed on downtown streets by roving cameraman who took candid shots of pedestrians, tiein copy on card offered a complimentary photo and pair of seats to those whose pictures had been snapped and were on display in cooperating camera store windows. Merchant also gave full window to display of Frank Buck stills, books and appropriate tiein cards week ahead. Other windows included display of guns, desert water bags, hunting equipment, etc.

Build Red Skelton As Comedy 'Name'

Wideawake to the star possibilities of MGM's Red Skelton, theatremen are wisely stressing this new comedy name to feature hard-hitting campaigns on "Whistling in the Dark." Currently representative is the promotion engineered by Jack Lykes for the date at Loew's Valentine, in Toledo, the Round Tabler spotlighting Skelton with well-earned coverage in various directions.

Lykes employed radio well in advance, hooking Station WTOL to star spot announcements week ahead and during run. WSPD also plugged the comic during the theatre's regular Hollywood program. Added lobby plugs were had with A-board signs in advance and out front during the run. Copy was headed "Hail, a new star," the poster carrying stills of Skelton and action scenes from the picture. Outside attentions were arranged for with hundreds of combination window and tack cards placed in prominent stores and snipped to telegraph poles. The manager also obtained cooperation of Postal Telegraph by means of miniature telegrams carrying star copy. These were distributed by Postal in all outgoing deliveries and the same was coupled to the mailing list of the Edison Company. Bumper strips on delivery trucks, imprinted napkins in popular restaurants and two-inch gummed circles plugging Skelton were used on menus.

Lykes gave street ballyhoo adequate attention in the employment of an attractive girl dressed in red, white and blue shorts riding a Hollywood Ingo-bike, to rear wheel of which was attached signs reading: "Mr. Ickes says Save on Gas. This is one way to be patriotic, ride a bike to see" etc., etc. Another street stunt that also attracted was a young man dressed in kingly robes explained by back-banner reading: "See the new king of comedy, Red Skelton."

Terrell "Adopts" Skelton

"Red" Skelton, star of the film, was "adopted" by Washington, D. C., as part of Dan Terrell's campaign for the "Whistling in the Dark" premiere at the Capitol. A large book was placed in the lobby for signatures of patrons requesting the "adoption." In addition, a contest was set with all playgrounds and a local radio station to find the city's best boy or girl whistler. Formation by a downtown store of a Redhead League with Skelton as honorary president was another feature of the campaign.

Murphy Stresses Novelty Ideas

For the date at Loew's State, in Syracuse, Frank Murphy stressed a number of novelty tieins such as his hotel tiein on "Do not disturb" cards, rest of copy reading "I am resting up to laugh at Red Skelton in' etc., etc. Another novelty what Murphy termed a "husband's permit," this was a small card widely distributed copy reading: "This is your permit to stay out tonight, providing you go to Loew's to see Helter Skelter Red Skelton and 1,000 laughs in" etc. signed, "The Wife."

Murphy switched the imprinting idea to paper towels, the hookup on this one being "This will dry your tears from laughing at Red Skelton in" etc. Among the merchant tieins made by the Loewman conspicuous was an insert in bread loaves,

THE FOURTH FORTNIGHT

With the results posted below, the Third Quarter of the 1941 Quigley Awards passes the halfway mark as 58 entrants take down 57 "Fortnighters" voted in the two-week preliminary period. In number, the total keeps within reaching distance of the year's Fortnight highs, with the added distinction of names new to the Awards and increasing number of Canadian theatremen listed. Who they are and where from is here set down.

BOB BEREZIN
Elgin, Ottawa, Ont., Can.

FRANK BICKERSTAFF
Palace, Athens, Ga.

HAROLD BISHOP
Capitol, Winnipeg, Man., Can.

WILLIAM BURKE
Brant, Brantford, Ont., Can.

BILL BURKE
Paramount, Glens Falls, N. Y.

ROBERT BUSCH
Jeffery, Chicago, Ill.

JACK CAMPBELL
Capitol, Brampton, Ont., Can.

IRVING CANTOR
Schine's Palace, Syracuse, N. Y.

CY CONDON
Hunter, Elko, Nev.

CLAYTON CORNELL
Schine's State, Tupper Lake, N. Y.

JACK COTTER
Colonial, Erie, Pa.

JULES CURLEY
Strand, Albany, N. Y.

A. D. DEASON
Tyler, Tyler, Texas

FRANCIS DEERING
Loew's, Houston, Texas

E. V. DINERMAN
RKO, Cincinnati, Ohio

C. B. DORTCH
Dixie, Picayune, Miss.

E. M. DOWLING
Capitol, Pittsfield, Mass.

EDDIE DUNN
Paramount, Des Moines, Iowa

BILL ELDER
Loew's, Indianapolis, Ind.

TED EMERSON
Omaha, Omaha, Neb.

FRANCIS J. FAILLE
Paramount, No. Adams, Mass.

FLOYD FAUBION
Star, Teague, Texas

DICK FELDMAN
Schine's Paramount, Syracuse, N.Y.

JOE FEULNER
Des Plaines, Des Plaines, Ill.

ED FITZPATRICK
Loew Poli, Waterbury, Conn.

JACK FLEX
Schine's Keith, Syracuse, N. Y.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

JOHN HAMILTON
Brandon, Brandon, Vt.

GUY D. HAMMITT
Strand, Crawfordsville, Ind.

GEORGE D. IRWIN
Paramount, Grand Forks, N. D.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

OTTO A. KAMMER
State, Fulton, N. Y.

SID KLEPER
Loew's Poli, Springfield, Mass.

NED KORNBLITE, JR.
T. J. CARY
Capitol, Waverly, N. Y.

GEORGE LABY
Victory, Holyoke, Mass.

JULIUS LAMM
Uptown, Cleveland, Ohio

BERT LEIGHTON
Grand, Lancaster, Pa.

JULIO LLORENTE
Arte-Palace, Sao Paulo, Brazil

JACK LYKES
Loew's Valentine, Toledo, Ohio

PAT NOTARO
Columbia, Sharon, Pa.

CARMON PHILLIPS
Onate, Belen, N. M.

KEN PRICKETT
Long-Griffiths El Rancho
Victoria, Texas

CHARLIE QUERRIE
Palace, Toronto, Ont., Can.

HARLAND RANKIN
Centre, Chatham, Ont., Can.

HARRY ROSE
Poli Globe, Bridgeport, Conn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

DAVE SABLOSKY
Norris, Norristown, Pa.

W. S. SAMUEL
Lyric, Port Neches, Texas

FRANCIS SCHLAX
Kenosha, Kenosha, Wis.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

WILFORD N. SKLAR
Roxy, Clearfield, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

HARRY E. SWEET
La Salle, Niagara Falls, N. Y.

DAN TERRELL
Loew's, Washington, D. C.

HAROLD H. THOMAS
Malco Fulton, Fulton, N. Y.

ROBERT WANAMAKER
Liberty, Sharon, Pa.

Now three Fortnight Periods remain to the ending of the Third Quarter. In all, a matter of six weeks for those wishing to fatten up their Awards scores for Quarter-Master consideration. The year's honors are still wide open and what entrants contribute from now on will have much to do with their consideration in the final judging. To be kept in mind, with everything equal, theatremen who score oftenest in the Fortnight Periods will be given greater consideration in the judging.

CHICAGO-WISCONSIN WARNERMEN KEEP EXPLOITATION BALL ROLLING

Week-to-Week Campaigns Reported in James E. Coston Division Disclose Extensive Promotions on Program Changes

THE fast exploitation pace maintained by the Warnermen in the James E. Coston, Wisconsin and Chicago zone is emphasized emphatically and especially through pages of "The Manager," division house organ published weekly and edited by Charles H. Ryan, district supervisor. Reported regularly are highlights of campaigns put on by the theatremen all over the area representative instances of which are here set down.

For "In the Navy" at the Capitol, in Chicago, R. Barry worked an intriguing stunt wherein a display was arranged so that cutout characters in the picture stood out separately. Patrons were given sailor hats and guest tickets awarded to those who could ring the cutout heads with the hats. For street use, two of the personnel, one short and fat, and the other tall and skinny, worked the streets in sailor suits with tiein copy. The idea was "hoked" up by purposely misfitting the uniforms. In the lobby a barefooted boy dressed in sailor suit with pants legs rolled up was given bucket of water and mop, poster copy alongside reading "I am busy mopping up in preparation for the big crowds," etc., etc.

Features Teaser Lobby

On "Nurse's Secret" at the Grove, in Chicago, J. Maloney had one of the lockers moved up from the ushers' room and placed in the lobby with a large chain wrapped around it. Copy on poster alongside read: "The Nurse's Secret. Never before exposed. The lowdown on the most amazing and fascinating experience of a nurse. Be sure to see," etc. On a small table in the lobby was placed rack containing hospital chart, face of which was lettered with thrill copy in keeping with the action of the story.

Erickson's Atmospheric Lobby

For "Penny Serenade" at the Rhodes, in Chicago, E. Erickson reports a novel suggestion from one of his ushers in connection with the lobby plaques and star stills. Flasher button was attached to bulbs in back of the photo of Irene Dunne with card below reading "Irene Dunne and Cary Grant together again in," etc. Baby angle was hooked to mailing list of diaper service with four-page heralds on the picture, front page taken up with cut of stork carrying baby and copy.

Circus atmosphere was utilized by Erickson for "Sunny" with his lobby featuring a striped tent with one ring in it and a small cutout figure of Anna Neagle riding a miniature horse. Background of display consisted of two window cards selling Mardi Gras sequences in the picture.

The famed Burlington, Wisconsin, Liars Club was made a part of his campaign on "The Great Lie" by R. Kennedy of the Symphony, in Chicago, the theatreman obtaining from the Club a photo of the champion liar for the year and description of his entry. These were mounted on a 40 by 60 with copy: "Even the greatest liar of 1940 as proclaimed by the Burlington, Wisconsin Liars Club cannot compare to 'The Great Lie' which Bette Davis told. See, etc., etc.

Using an aviation mutuscope in the lobby on "I Wanted Wings" at the Parthenon, in Hammond, Ind., Al Blasko invited patrons to try their skill by imagining they were in an actual plane. Picture copy was placed around screen on which hits were recorded.

Ahead of "Blood and Sand," Blasko dressed a lad as matador and sent him out to cover downtown streets, with back banner carrying theatre copy. For his newspaper contest, planted on want ad page of local daily were five different scenes from as many different pictures in which Tyrone Power had appeared. Guest tickets were offered to those who could name the female stars in the scenes shown.

Bride and Groom Street Bally

Ladies' overnight bag and lace slip were borrowed by Marlowe Conner on "The Bride Came C.O.D." in Sheboygan, Wis., bag placed in lobby with a portion of the lace slip showing outside the bag. Alongside was a cactus plant with copy "Stay away from the cactus plants. Lest you get them in your pants. Cagney and Bette both agree. In the 'Bride Came C.O.D.'" Conner found the folks paying attention to a bride-and-groom stunt, wherein couple in car festooned in typical wedding style rode about town.

For the personal on Paul Whiteman and band, Marlowe made tiein with music and radio store for audition contest for boys and girls over the age of 16. Contestants were invited to make a gratis recording at the store for an entire week, at the end of which one boy and one girl were chosen to sing on the supper show with Whiteman and band. Store took three-column ad and devoted window to display. For lobby, Conner planted a six-foot compo key, copy alongside inviting folks to autograph the "key of welcome."

To celebrate his first anniversary at the Shore, in Chicago, Irving Lipnick promoted cake from baker which was displayed in lobby with one lighted candle. Heralds were distributed with copy "I'm celebrating and I've plenty of reason for it. It's one year now since I first assumed the managerial duties and to make it a week of real celebration, the Shore is to present two of the finest pictures of the year during my anniversary week." Herald was signed by Lipnick.

Through cooperation of department store head, Harry Mintz at the Paramount, in Hammond, Ind., featured "A Woman's Face" window display consisting of eight stills from previous Joan Crawford pictures. Guest tickets were awarded to those correctly identifying the photos. Featured in lobby of the theatre was an oil painting of Crawford done by well-known local artist, this good for newspaper breaks.

Roving Photographer Snaps 'Em

Street stunt arranged by Manager Robert Busch at the Jeffery, in Chicago, ahead of "A Woman's Face" featured a roving photographer who snapped passersby. Lad distributed tiein cards reading: "Your face is your fortune. Win a pass to see 'A Woman's Face.' Find your photo in the lobby of the Jeffery Theatre." To his special mailing list, Busch addressed postcards which quoted reviews from leading columnists.

Gag bally ahead of "Love Crazy" was used by Eli Arkin at the Avalon, Chicago, who had lad with butterfly net cover downtown area. Back banner read: "Is he Love Crazy? You'll howl at," etc., etc. During rush hours, boy sat in lobby ostensibly fishing in a mop bucket with a broom handle. Trick copy was planted alongside.

Postcards headed "Yes, I cried too," were mailed by G. Arnstein of the Garfield, in Milwaukee, to local beauty parlors and women's clubs ahead of his date on "Penny Serenade." Small envelopes containing five pennies were distributed as part of the patron's change at boxoffice with tiein copy imprinted and through personal contact, the main local adoption agency was contacted, social worker's attention being called to the picture's opening and its theme.

Lie Detector Utilized

Al Meskis, at the National, in Milwaukee, for "The Great Lie" planted a lie detector in his lobby consisting of cabinet, buzzer, red light and handles. Buzzer volume was controlled by the doorman, copy overall reading: "The Great Lie Detector. A loud buzz indicates a great liar."

Ushers dressed in clown costumes paraded around parks during soft ball games as part of His Advance Teaser on "Wagons Roll at Night." Ushers were also on duty in same outfits in theatre. Field further promoted circus wagon for display on sidewalk, while for lobby, large wagon wheel was placed in center of outer lobby covered with red, white and blue rolls of crepe paper with stills on same.

TIES GAS CURFEW TO THEATRE COPY

Gas stations complying with the Federal ruling on seven o'clock closings were assisted in publicizing the notice by Francis Faille at the Paramount, North Adams, Mass., who made up small cards to be distributed at the stations. Copy was to the effect that station was cooperating in the gas saving drive and also suggested that drivers save on fuel by attending the theatre.

Value of the stunt was that it allowed theatre advertising in spots previously refusing to cooperate.

EXPLOITATION BRIEFS FROM A-FIELD

Having met Dorothy Lamour in Miami, J. H. Luter at the Grand in Fitzgerald, Ga., ahead of "Moon Over Miami" wrote to the star in Hollywood, which bought a letter expressing the hope that folks would enjoy the picture. In addition Miss Lamour sent along an autographed photo of herself which was good for newspaper story and lobby display with copy: "Dorothy Lamour personally hopes you enjoy," etc. For "Lady Eve" large cardboard apples were planted with the heading "Eve sure knew her apples," beneath each was a still from the picture with gag copy.

▽

Through tieup with local market which distributes heralds weekly on their specials, Bert Leighton at the Grand, in Lancaster, Pa., secures theatre ad and plug for ticket giveaway to the lucky persons whose names are listed each week. Customers are invited to leave their names and addresses at the store and from these the winners are chosen.

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Cooperating with the local branch of the Junior Aeronautics Club, in connection with "Flight Command," John Wolfberg at Schine's Strand, in Lexington, Ky., sponsored a model airplane contest open to all youngsters in the city and surrounding area. To make the event sufficiently newsworthy, John invited the Dean of the University of Kentucky to make the awards. For lobby display, theatreman hung from the ceiling of his lobby all entries and grouped the three prize winners about a giant board of "Flight Command."

▽

For his campaign on "Lady Eve" at the Schine Dixie, in Picayune, Miss., Bart Dortch promoted apples from local grocer for giveaway to customers in advance, attached to each was tiein card with institutional copy regarding "Forbidden Fruit." In addition for gag, Bart secured a rubber snake and planted it in display of apples for realism.

▽

To give his opening of "Convoy" at the Van Der Vaart Theatre, in Sheboygan, Wis., a good start, Lester Kolste promoted local merchant for luggage which was given to first man to enlist in the air corps from theatre lobby. A five foot parachute made from heavy wire and muslin holding life size dummy was hung from marquee appropriately bannered and an anti-aircraft gun made from cardboard and painted black was also conspicuously spotted with usher in military uniform on duty.

▽

Three ushers, dressed as the Marx Brothers and carrying trays loaded with department store articles, raced up and down the aisles at Loew's Colonial, Reading, Pa., just before the "Big Store" trailer went on as part of George Peters' campaign for the film. He also stencilled street arrows with copy reading: "This Way to the Big Store." Peanut vendors at the local ball park were dressed to resemble the Marxes, and announcements informed fans that certain peanut bags, which were imprinted, contained guest tickets.

PAT TIES "UNDERGROUND" TO HOURLY NEWSCASTS

After the hourly newscasts on Station WPIC, in Sharon, Pa., last week, the following announcement was made:

"This is a free and uncensored broadcast. People in Europe are dying in the fight for freedom of speech. For the entire thrilling story, see 'Underground' at Warner's Columbia."

The hookup was made by Manager Pat Nataro who reports the flash as one of the most forceful exploitations for the date.

Three men dressed as the Marx Bros. handed out theatre time schedules for "The Big Store" as part of J. Keefe's campaign for the film's showing at the Cambria, Johntown, Pa.

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An old-fashioned hitching post was erected in front of the Manos, Hollidaysburg, Pa., by H. E. Alberth as part of his campaign for "Billy the Kid." A man attired in Western garb distributed heralds at the post.

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"What do you seek most in 'A Woman's Face'?" was the subject of a "Woman's Face" contest used by E. Gray Huffman, Clifton, Huntingdon, Pa.

▽

Colorful relics of the early West provided a fine "Billy the Kid" display in E. R. Hardwick's campaign for the film at the State, Clovis, New Mexico. Outstanding entries won cash and guest ticket awards. Hardwick also found a local resident who was a personal friend of Billy the Kid and obtained good story on art breaks on him.

▽

Newspaper photographer snapped folks on the streets of Crawfordsville, Ind., as part of Guy D. Hammitt's advance for "A Woman's Face." Each day photos were run in cooperating daily with certain faces ringed, to those identifying themselves at the boxoffice guest tickets were awarded.

▽

Teaser tinted cards were distributed ahead of "That Uncertain Feeling" by Sid Scott at the Capitol, in Sudbury, Ontario. Gag lines from the picture such as "It comes and it goes, That Uncertain Feeling," "Lady, have you got That Uncertain Feeling," were featured on one side of the cards, reverse carried theatre name.

▽

Reported by Stan Andrews at the Capitol, in Guelph, Ontario, was stunt arranged for "Pot o' Gold" by head usher J. Armstrong, who promoted empty store window for display. In addition to scene stills, a jar of coins was planted and guest tickets awarded to those coming closest to guessing actual number of coins.

Two campaigns of an institutional nature were arranged by Roy Robbins, manager of Warners' Karlton Theatre, Philadelphia. He arranged with all the merchants in his immediate vicinity to use his theatre as a location mark in all their radio advertising, direct mail and newspaper advertising, to state that their own place of business is "next door" or "near" the theatre. Robbins also made an extensive and exclusive tie-up with all the USO booths throughout the central city section. Spotting announcements of programs at the booths, in return, Robbins has given complimentary theatre passes to the girls attending the booths for distribution to the largest contributors during the day.

▽

Irv Coopersmith, manager of Warners' Lindley Theatre, Philadelphia, had his cashiers distribute teaser envelopes on "The Baker's Wife," the cashiers advising the patrons to save their change in the envelope to see the picture. For "Buck Privates," he conceived a post-card size teaser, using a photo of the comic pair, and asking readers: "Have You Seen This Pair?"

▽

Lucky number tinted cards to which promoted apples were attached were recently distributed by Carroll Hannah, ahead of "Lady Eve" at the Indiana, in Bedford, Ind., those presenting them at the boxoffice and finding corresponding numbers listed were admitted as guests. On "Penny Serenade," Carroll distributed crying towels in downtown restaurants, drug store fountains, etc., carrying a special personal guarantee.

▽

Double truck co-op page was landed by Joe Scanlan, Jr., for "Ziegfeld Girl" at the Hippodrome, in Marietta, Ohio, which featured a coloring contest. Each merchant's ad carried cut of one of the showgirls with guest tickets going to winners. Banner line across truck read: "If the Ziegfeld Girl lived in Marietta, she would shop at these stores for beauty and values."

▽

Street stunt for "Buck Privates" at Smalley's, in Dolgeville, N. Y., as put over by Bill Johnson, consisted of attractive girls distributing tinted cards attached to which were rubber bands. Copy read: "Snap out of your gloom, see Abbott and Costello in," etc.

A ★★★★ SPECIAL

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RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

• personalities

JAMES J. LONG
has succeeded A. R. ZIMMER, resigned, as city district manager for Fox Midwest theatres, in Kansas City. Long in turn is succeeded as manager of the Plaza Theatre there by B. M. MONTEE, former manager for Fox Midwest at Beatrice, Neb. CHARLES WEINSTEIN has been promoted from assistant at the Granada, Kansas City, to manager of the Linwood; ROGER RUDDICK, from assistant, Pittsburgh, Kan., to manager of the Warwick, Kansas City; DALE THORNHILL from assistant in Joplin, Mo., to manager in Chanute, Kan.; JOE RUDDICK from the Gillioz, in Springfield, Mo., to manager in Marshall, Mo.; HOWARD BUSET from assistant, Jacksonville, Ill., to manager of the Palace, Wichita, Kan., and GEORGE MOORE from the home office to manager of the Benton, Kansas City.

▽

PAT NOTARO
manager of Warner's Columbia, in Sharon, Pa., was a Round Table visitor.

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ROBERT BERNHARD
and EDWIN MALLARD have opened a new theatre, the Colony, in Livingston, N. J.

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ORVILLE MOORE
formerly in Dayton, Ohio, is the new manager of the Irving, in Indianapolis. He succeeds CHARLES DOADES, who has joined the Cantor circuit as manager of the Emerson.

▽

JERRY WIESSLER
formerly assistant manager of Warner's Bromley, in Philadelphia, has moved to the Diamond Theatre as manager to fill the post of HAROLD BRASON, who joined the army.

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STANFORD H. GARTNER
is the new manager of the Holme Theatre, in Philadelphia.

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JAMES CAREY
formerly with the News Theatre, Philadelphia, was named manager of the Hiway Theatre, in York, Pa., succeeding GEORGE FLICKER, who resigned to join the New York Safe and Lock Company.

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GEORGE A. NEVIN
manager of the Capitol, in Danville, Pa., recently celebrated his 22nd year in showbusiness.

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AL SONNENBERG
of the Rivoli, in Rutherford, N. J., has been transferred to the Warner, in Jacksonville, Fla.

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JAMES WINN
replaces FRED NORTH as Warner manager, in Detroit. Winn has been shifted from Kansas City.

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OSCAR PERRIN
has been named manager of Warners' new Delaware Theatre, in Albany, having resigned as manager of Fabian's Grand there to take the position. JOSEPH SAPERSTEIN, assistant at the Grand, succeeds Perrin.



FRANCES CAROL, weight seven pounds, on Saturday, July 19, to Mr. & Mrs. Eddie Glaze. Proud dad manages the Alabama Theatre, in Dothan, Ala.

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BILL BRYAN
city manager for Manos Circuit in Vandergrift, Pa., has resigned to become a hotel manager in that city.

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ARTHUR EGBERTS
has been appointed assistant manager at Loew's Jersey City, replacing W. H. Stillman, resigned.

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MAX FELDER
is the new manager of the Capitol, in Steubenville, Ohio.

Birthday Greetings

C. F. Benefiel
Leonard Berkowitz
Herman Berman
Samuel Bleiweiss
Stephen G. Brenner
Henry W. Brown
Roy C. Bruder
Charles F. Burns
Ed J. Cangley
Gordon E. Carson
Leonard V. Casey
Herbert D. Cluley
Lawrence P. Coe
Clayton S. Cornell
James B. Crawley
Earle S. Dorrelle
Joel H. Dowdy
James G. Fair
Ben W. Fischer
Abe Frank
Roy Gamel
Sol Greenberg
Herbert D. Grove
William H. Haden
John C. Hartley
Philip H. Hayward
W. B. Henderson
R. J. Jerabek
George E. Kann
J. J. Kelly
Don Kelsey
Gus Kerasotes
Charles B. King
John T. Krieger
Frank Linesberger
James Lucas
Edward H. McBride
Morton Maius
Henry Mangravite
Vern Manning
John E. Manuel
Malcolm H. Marshall
Ed Moorman
Walter Morris
Harry J. Nash
Ray L. Niles
John F. O'Halloran
Dick Peffley
Manolin Quinones
Melvin A. Rash
H. L. Raval
Fred Reeths, Jr.
John C. Reno
Albert H. Reynolds
Bob Richardson
Daniel Richetelli
Carl Rogers
Henry M. Rogers
J. E. Ross, Jr.
Leo P. Ryan
John R. Schultz
Willard R. Seale
Ted Shank
Charles F. Sherrin
Roy T. Shield
Ray G. Stevens
Frank Taylor
Ira W. Thompson
Tikis Valos
William G. Van Why
Herbert Vitriol
Burgess Waltmon
R. E. Wanamaker
Edgar A. Weimer, Jr.
Cecil G. Winstead
A. H. Yeomans

PAUL KETCHUM
until recently operator of the Roxy, in Cyril, Okla., has purchased an interest in the Century Theatre, in Texarkana, Tex., from E. W. CAPPS. Capps will continue to hold an interest in the house, while Ketchum will be active manager.

▽

CHRIS CAREY
assistant manager of Warner's Karlton, Philadelphia, was promoted to a similar post at the first-run Boyd. JOHNNY PURTELL, of the service staff at Warner's Stanley, succeeds Carey. AL ORODENKER, assistant manager at Warner's Uptown joins the Army.

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CARL W. WEBER
operator of the Auditorium Theatre, Mannheim, Pa., takes over operation of the Pioneer Theatre, in Reading.

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CHARLES STRICKER
has been promoted from chief of staff to treasurer of the Stanley, Baltimore, assisting Irving Martin, manager.

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ED BERGIN
assistant at Warner's Center, Philadelphia, and CHARLES GOLTZER, assistant at the Palace, have switched posts.

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CHARLES JUDGE
assistant manager of the Arcadia, Philadelphia, has moved to the Trans-Lux in a similar capacity and is succeeded by WILLIAM BOSCIANO, from the Warner Fox service staff.

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C. E. PEARSOL
has taken over operation of the Capitol, in Reading, Pa.

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L. S. CHAMBERLAIN
has taken over operation of the Elks Theatre, Mahanoy City, Pa. OSCAR ALTHOFF, former operator of the house was named city manager for the two Chamberlain houses.

▽

WILLIAM PRICE
of the Palace Theatre, Albany, has been inducted into the Army.

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JAMES WINN
Warner district manager in Kansas City, has been named branch manager in Detroit, succeeding FRED E. NORTH, resigned.

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JOE WEISS
former assistant at the Apollo, in Atlantic City, has been named manager of the Capitol.

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E. E. BAIR
manager of the Valentine, in Defiance, Ohio, has been appointed manager of the Associated Theatres new Colony.

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LOU ESSICK
has been named assistant manager of the Savoy, in Toledo.

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SAMMY ROEN
assistant manager of the Warner Whitehall Theatre, in Pittsburgh, has been transferred to the WB publicity department, replacing BOB LAUX, resigned.

THE RELEASE CHART

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Pepe Le Moko....Foreign
Pimpernel Smith....Foreign
Pioneers, The....Mono
Pirates on Horseback....Para
Pittsburgh Kid, The....Rep.
Playmates....RKO
Poison Pen....Rep
Pot O' Gold....UA
Power Dive....Para
Prime Minister, The....WB
Prisoner of Zenda....UA
Privote Nurse....20th-Fox
Professor Mamlock....Foreign
Puddin' Head....Rep

QUIET Wedding....Univ

RAGE in Heaven....MGM
Rags to Riches....Rep
Raiders of the Desert....Univ
Rawhide Rangers....Univ
Reaching for the Sun....Para
Reap the Wild Wind....Para
Redhead....Mono
Reg'lar Fellers....Prod
Reluctant Dragon....RKO
Remarkoble Andrews, The....Para
Repent at Leisure....RKO
Return of Daniel Boone....Col
Richest Man in Town....Col
Ride 'Em Cowboy....Univ
Riders of the Purple Soge....20th-Fox
Ride On Vaquero....20th-Fox
Ringside Maisie....MGM
Road to Zanzibar....Para
Roaring Frontiers....Col
Roar of the Press....Mono
Robbers of the Range....RKO
Rookies on Parade....Rep
Round Up, The....Para
Royal Mounted Police....Col
Ruggles of Red Gap....Para

SADDLEMATES....Rep
Saddle Mountoin Roundup....Mono
Saint's Vacation....RKO
San Antonio Rose....Univ
Scattergood Meets Broadway....RKO
Scattergood Pull the Strings....RKO
Scotland Yard....20th-Fox
Secrets of the Lone Wolf....Col
Secrets of the Wastland....Para.
Sea Wolf, The....WB
Sergeant York....WB
Shodow of the Thin Man....MGM
Shadows on the Stairs....WB-FN
Sheik of Buffalo Butte....Para
She Knew All the Answers....Col
Shepherd of the Hills....Para
Sheriff of Tombstone....Rep
Shining Victory....WB
Shot in the Dark....WB
Sign of the Wolf....Mono
Silver Stallion....Mono
Sing Another Chorus....Univ
Singapore Womeo....WB
Singing Hill, The....Rep
Sis Hopkins....Rep
Six-Gun Gold....RKO
Siz Boom Bah....Mono
Skylark....Para
Sleepers West....20th-Fox

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions are printed in Italics.

Small Town Deb.....*20th-Fox*
Smiling Ghost, The.....*WB*
Smilin' Through.....*MGM*
Son of Davy Crockett.....Col
South of Panama.....Prod
Soviet Frontiers on the Danube.....Foreign
Spare a Copper.....Foreign
Spellbound.....*Foreign*
Strange Alibi.....WB-FN
Stars Look Down, The.....MGM
Stick to Your Guns.....*Para*
Stolen Paradise.....*Mono*
Story of the Vatican.....RKO
Sullivan's Travels.....*Para*
Sundown.....*UA*
Sunny.....RKO
Sunset in Wyoming.....Rep
Sun Valley Serenade.....*20th-Fox*
Swamp Water.....*20th-Fox*
Sweater Girl.....*Para*
Sweetheart of the Campus.....Col
Swing It Soldier.....*Univ*

TANKS a Million.....*UA*
Tarzan's Secret Treasure.....*MGM*
Terror.....Foreign
Texas.....*Col*
Texas Marshal, The.....Prod
That Hamilton Woman.....UA
That Night in Rio.....20th-Fox
That Uncertain Feeling.....UA
There's Magic in Music.....Para
They Dare Not Love.....Col
They Died with Their Boots On....*WB*
They Meet Again.....RKO
They Met in Argentina.....RKO
They Met in Bombay.....MGM
Thieves Fall Out.....WB
This England.....*Foreign*
This Woman Is Mine.....*Univ*
Three Cockeyed Sailors.....*UA*
Three Girls About Town.....*Col*
Three Texas Rangers.....*Rep*
Three Sons O'Guns.....WB
Thunder Over the Prairies.....Col
Tight Shoes.....Univ
Tillie the Toiler.....Col
Timber Wolves.....*Para*
Time Out for Rhythm.....Col
Tobacco Road.....20th-Fox
Tom, Dick and Harry.....RKO
Tonto Basin Outlaws.....*Mono*
Too Many Blondes.....Univ
Topper Returns.....UA
Tumbledown Ranch in Arizona.....Mono
Turned Out Nice Again.....*Foreign*
Twins, The.....*MGM*
Two-Gun Sheriff.....Rep
Two in a Taxi.....Col
Two Latins from Manhattan.....*Col*

UNDER Age.....Col
Underground.....WB
Under Fiesta Stars.....*Rep*
Unexpected Uncle.....*RKO*
Unfinished Business.....*Univ*
Unholy Partners.....*MGM*

VERY Young Lady, A.....20th-Fox
Vivacious Lady.....RKO
Voice in the Night, The.....Col

WAGONS Roll at Night.....*WB-FN*
Wanderer of the West.....Mono
Washington Melodrama.....MGM
We Go Fast.....*20th-Fox*
Weekend for Three.....*RKO*
Weekend in Havana.....*20th-Fox*
West Point Widow.....Para
When Ladies Meet.....*MGM*
Whistling in the Dark.....MGM
Wide Open Town.....Para
Wild Geese Calling.....20th-Fox
Wild Horse Valley.....*Mono*
Woman's Face, A.....MGM
World Premiere.....Para
Wrangler's Roost.....Mono

YANK in the R.A.F......*20th-Fox*
You Belong to Me.....*Col.*
You'll Never Get Rich.....*Col*
You Will Remember.....*Foreign*

ZIEGFELD Girl.....MGM

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.

Numbers following titles are production numbers.

Release dates are furnished as soon as available (advance dates are tentative and subject to change).

Running time is subject to change.

Dagger (†) after release date indicates 1941-42 Product.

Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.

For complete listing of 1940-41 Short Subjects see Product Digest, pages 212, 213, 214.

COMING ATTRACTIONS

are listed in alphabetical order with the other productions of each distributor, and may be identified at a glance by reason of being in italic type.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Washington (G) 2010	H. Marshall-Virginia Bruce	May 30,'41	85.	May 31,'41
And Now Good-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Bachelor Babies	*Maxie Rosenbloom-Rochelle Hudson*	*Not Set*†		
Big Boss, The (G) 2037	Otto Kruger-Gloria Dickson	Apr. 28,'41	70.	May 31,'41
Blonde from Singapore	*Florence Rice-Leif Erikson*	*Not Set*†		
Blondie in Society (G) 2014	P. Singleton-A. Lake-L. Simms	July 17,'41	77.	July 5,'41
Ellery Queen and the Murder Ring	*Ralph Bellamy-M. Lindsay*	*Not Set*†		
Ellery Queen and Perfect Crime (G) 2023	R. Bellamy-Charley Grapewin-Margaret Lindsay	Aug. 14,'41	66.	July 12,'41
Ellery Queen's Penthouse Mystery (G) 2025	Ralph Bellamy - M. Lindsay - Chas. Grapewin	Mar. 24,'41	65.	Mar. 1,'41
Go West, Young Lady	*Penny Singleton-Glenn Ford*	*Not Set*†		
Great Swindle, The (G) 2034	Jack Holt-Marjorie Reynolds	Apr. 10,'41	54.	May 24,'41
Hands Across the Rockies (G) 2215	Bill Elliott	June 19,'41	58.	June 7,'41
Harmon of Michigan	*Tommy Harmon-A. Louise*	*Sep.* 11,'41†		
Here Comes Mr. Jordan (A) 2007	*R. Montgomery-Rita Johnson*	*Aug.* 21,'41	93.	*July* 26,'41
Her First Beau (G) 2013	Jane Withers-Jackie Cooper	May 8,'41	77.	May 10,'41
I Was a Prisoner on Devil's Island (G) 2008	Sally Eilers-Donald Woods	June 30,'41	71.	June 28,'41
King of Dodge City (G)	*B. Elliott-T. Ritter*	*Aug.* 14,'41†	63.	*Aug.* 9,'41
Ladies in Retirement	*Ida Lupino-Louis Hayward*	*Sep.* 18,'41†		
Lone Star Vigilantes	*Bill Elliott-Tex Ritter*	*Not Set*†		
Lone Wolf Takes a Chance (G) 2022	Warren William - Henry Wilcoxon-June Storey	Mar. 6,'41	76.	Apr. 12,'41
Medico Hits the Trail	*Charles Starrett*	*Sep.* 18,'41†		
Medico of Painted Springs (G) 2206	Charles Starrett	June 26,'41	59.	June 28,'41
Men in Her Life, The	*Loretta Young-Dean Jagger*	*Not Set*†		
Mystery Ship (G)	*Paul Kelly-Lola Lane*	*Sep.* 4,'41†	65.	*Aug.* 2,'41
Naval Academy (G) 2020	Jimmy Lydon-F. Bartholomew	May 22,'41	67.	May 31,'41
North from the Lone Star 2213. (See Product Digest, page 87)	Bill Elliott	Mar. 31,'41	58.	
Officer and the Lady (G) 2039	Rochelle Hudson-Roger Pryor	July 24,'41	59.	July 12,'41
Our Wife (See Product Digest, page 157)	*Melvyn Douglas-R. Hussey*	*Aug.* 28,'41		
Penny Serenade (G) 2002	Irene Dunne-Cary Grant	Apr. 24,'41	120.	Apr. 19,'41
Return of Daniel Boone 2214. (See Product Digest, page 147)	Bill Elliott	May 7,'41	61.	
Richest Man in Town (G) 2026	Frank Craven-Eileen O'Hearn-Roger Pryor	June 12,'41	69.	June 14,'41
Roaring Frontiers	*Bill Elliott*	*Not Set*		
Royal Mounted Patrol	*Charles Starrett*	*Not Set*†		
Secrets of the Lone Wolf	*Warren William-Ruth Ford*	*Not Set*†		
She Knew All the Answers (G) 2008	Joan Bennett-Franchot Tone	May 15,'41	85.	May 24,'41
Son of Davy Crockett (G) 2216	Bill Elliott-Iris Meredith	July 15,'41	59.	July 12,'41
Sweetheart of the Campus (G) 2019	Ruby Keeler-Harriet Hilliard-Ozzie Nelson	June 26,'41	67.	June 28,'41
Texas (See Product Digest, page 181)	*Wm. Holden-Glenn Ford*	*Not Set*†		
They Dare Not Love (G) 2011	George Brent-Martha Scott	Apr. 30,'41	75.	May 3,'41
Three Girls About Town	*Joan Blondell-John Howard*	*Not Set*†		
Thunder Over the Prairies (G) 2207	Charles Starrett	July 30,'41	60.	Aug. 2,'41
Tillie the Toiler (G)	Kay Harris-William Tracy	Aug. 7,'41	65.	Aug. 9,'41
Time Out for Rhythm (G) 2009	Rudy Vallee-Rosemary Lane	June 20,'41	75.	May 31,'41
Two in a Taxi (G) 2042	Anita Louise-Russell Hayden	July 10,'41	62.	June 28,'41
Two Latins from Manhattan (See Product Digest, page 209)	*Jinx Falkenberg-Joan Davis*	*Not Set*†		
Under Age (A) 2036	Nan Grey-Alan Baxter	Apr. 24,'41	60.	Apr. 26,'41
Voice in the Night, The (G) 2040	Clive Brook-Diana Wynyard	May 10,'41	79.	May 31,'41
You Belong to Me	*Henry Fonda-B. Stanwyck*	*Not Set*†		
You'll Never Get Rich (See Product Digest, page 193)	*Fred Astaire-Rita Hayworth*	*Sep.* 25,'41		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babes on Broadway	*Mickey Rooney-J. Garland*	*Not Set*†		
Bad Man, The (G) 124	Wallace Beery - Lionel Barrymore-Laraine Day	Mar. 28,'41	70.	Mar. 29,'41
Barnacle Bill (G) 141	Wallace Beery-Virginia Weidler	July 4,'41	90.	July 5,'41
Big Store, The (G) 139	Marx Bros. - Tony Martin - Virginia Grey	June 20,'41	82.	July 21,'41
Billy the Kid (G) 137 (Color)	Robert Taylor-Brian Donlevy-Ian Hunter	May 30,'41	95.	May 24,'41
Blossoms in the Dust (A) 144. (Color)	Greer Garson-Walter Pidgeon-Marsha Hunt	July 25,'41	100.	June 28,'41
Chocolate Soldier, The	*Nelson Eddy-Rise Stevens-Lee Bowman*	*Not Set*†		
Down in San Diego (G)	*Dan Dailey, Jr.-Leo Gorcey-Bonita Granville*	*Not Set*†	70.	*Aug.* 2,'41
Dr. Jekyll and Mr. Hyde (A)	*Spencer Tracy-Ingrid Bergman-Lana Turner*	*Not Set*†	125.	*July* 26,'41
Dr. Kildare's Wedding Day 145 (See Product Digest, page 209)	*Lew Ayres-Laraine Day*	*Aug.* 22,'41		
Female of the Species	*Rosalind Russell-D. Ameche-Kay Francis*	*Not Set*†		
Get-Away, The (G) 138	R. Sterling-C. Winninger	June 13,'41	89.	June 14,'41
H. M. Pulham, Esq.	Hedy Lamarr-Robert Young	*Not Set*†		
Honky Tonk	*Clark Gable-Lana Turner-Claire Trevor*	*Not Set*†		
I'll Wait for You (G) 135	Virginia Weidler-R. Sterling-Marsha Hunt	May 16,'41	75.	May 10,'41
Kathleen	*Shirley Temple-H. Marshall*	*Not Set*†		
Lady Be Good (G)	*A. Sothern-Eleanor Powell-Robert Young*	*Not Set*†	110.	July 19,'41
Life Begins for Andy Hardy (A) 146	Lewis Stone - Mickey Rooney - Judy Garland	Aug. 15, 41	100.	Aug. 16,'41
Love Crazy (A) 134	William Powell-Myrna Loy	May 23,'41	99.	May 17,'41
Married Bachelor	*Ruth Hussey-Robert Young*	*Not Set*†		
Mata Hari (Re-Issue) (See Product Digest, page 159)	Greta Garbo-Ramon Novarro	June 6,'41	89.	Jan. 9,'32
Men of Boys Town (G) 132	S. Tracy-M. Rooney-B. Watson	Apr. 11,'41	106.	Mar. 15,'41
Navy Blue and Gold (Re-Issue) (See Product Digest, page 170)	James Stewart-Robert Young-Lionel Barrymore	July 11,'41	90.	Nov. 20,'37
Panama Hattie	*Ann Sothern-Geo. Murphy-Red Skelton*	*Not Set*†		

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Penalty, The (G) 129	L. Barrymore-Edw. Arnold	Mar. 14,'41	80.	Mar. 15,'41
People vs. Dr. Kildare, The	Lionel Barrymore - Lew Ayres - Laraine Day	May 2,'41	78.	May 3,'41
Rage in Heaven (A) 128	Robt. Montgomery-Ingrid Bergman-George Sanders	Mar. 7,'41	85.	Mar. 8,'41
Ringside Maisie (G) 143	*Ann Sothern-Geo. Murphy*	Aug. 1,'41	96.	July 26,'41
Shadow of the Thin Man	*Wm. Powell-Myrno Loy*	*Not Set*†		
Smilin' Through	*Jeanette MacDonald - Brian Aherne-Gene Raymond*	*Not Set*†		
(Color) (See Product Digest, page 196)				
Stars Look Down, The (A) 142	Margaret Lockwood - Michael Redgrave-Emlyn Williams	July 18,'41	103.	Jan. 27,'40
(See Product Digest, page 183)				
Tarzan's Secret Treasure	*J. Weissmuller - Maureen O'Sullivan*	*Not Set*†		
They Met in Bombay (G) 140	Clark Gable-Rosalind Russell	June 27,'41	90.	June 28,'41
Twins, The	*Greta Garbo-Melvyn Douglas*	*Not Set*†		
Unholy Partners	*Edw. G. Robinson-Edward Arnold-Laraine Day*	*Not Set*†		
Washington Melodrama 131	Frank Morgan-Kent Taylor	Apr. 4,'41	80.	Apr. 26,'41
When Ladies Meet 148	*Joan Crawford-Robt. Taylor-Greer Garson-H. Marshall*	*Aug.* 29,'41		
Whistling in the Dark (G) 147	Red Skelton-Ann Rutherford	Aug. 8,'41	77.	Aug. 2,'41
Woman's Face, A (A) 136	Joan Crawford-Melvyn Douglas	May 9,'41	105.	May 10,'41
Ziegfeld Girl, The 130 (A)	James Stewart - Judy Garland - Hedy Lamarr - Lana Turner	Apr. 25,'41	131.	Apr. 19,'41

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Bound (G)	Buck Jones-Tim McCoy	July 19,'41†	57.	July 26,'41
Bad Mon from Bodie	*Buck Jones-Tim McCoy*	*Sep.* 19,'41†		
Bowery Blitzkrieg (G)	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61.	Aug. 2,'41
Break the News (G)	M. Chevalier-J. Buchanan	Apr. 10,'41	78.	May 14,'38
Deadly Game, The (G)	Charles Farrell-June Lang	July 26,'41	63.	Aug. 9,'41
Dynamite Canyon	Tom Keene-Evelyn Finley	Aug. 8,'41		
(See Product Digest, page 182)				
Father Steps Out (G)	Frank Albertson - Jed Prouty - Lorna Gray	July 12,'41	63.	Aug. 2,'41
Flying Wild	Leo Gorcey-Bobby Jordan	Mar. 10,'41	63.	Mar. 1,'41
Fugitive Valley	Range Busters	July 30,'41		
Gang's All Here (G)	F. Darro-Mae Jones	June 11,'41	61.	June 28,'41
Gentleman from Dixie	*Jack LaRue-Marian Marsh*	*Sep.* 5,'41†		
(See "Li'l Louisiana Belle," Product Digest, page 206)				
Ghosts in the Night	*Bela Lugosi*	*Aug.* 15,'41†		
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	Apr. 17,'41	62.	July 3,'37
(Re-Issue) (See Product Digest, page 135)				
House of Mystery (G)	Kenneth Kent-Judy Kelly	May 7,'41	62.	June 7,'41
Invisible Ghost, The (A)	Bela Lugosi-John McGuire	Apr. 25,'41	65.	Apr. 19,'41
King of the Zombies (G)	John Archer-Mantan Moreland	May 14,'41	67.	May 10,'41
Let's Go Collegiate	*Frankie Darro-Manton Moreland*	*Sep.* 12,'41†		
(See Product Digest, page 209)				
Murder by Invitation (G)	Wallace Ford-Marian Marsh	June 30,'41	67.	June 28,'41
Pioneers, The (G)	Tex Ritter	May 10,'41	61.	May 3,'41
Redhead (G)	June Lang-Johnny Downs	May 21,'41	64.	May 17,'41
Rear of the Press (G)	Jean Parker-Wallace Ford	Apr. 30,'41	72.	Apr. 26,'41
Saddle Mountain Roundup	*Range Busters*	*Aug.* 30,'41†		
Sign of the Wolf (G)	Grace Bradley-M. Whalen	Mar. 25,'41	69.	Mar. 29,'41
Silver Stallion	David Sharpe-Janet Waldo	May 28,'41		
(See Product Digest, page 148)				
Six Boom Bah	*Grace Hayes-Peter Lind Hayes*	*Oct.* 3,'41†		
Stolen Paradise	*Leon Janney*	*Aug.* 22,'41†		
Tonto Basin Outlaws	*Ray Corrigan-John King*	*Oct.* 10,'41†		
Tumbledown Ranch in Arizona (G)	Ray Corrigan-John King	Apr. 20,'41	60.	May 3,'41
Wanderers of the West	Tom Keene	June 30,'41		
(See Product Digest, page 170)				
Wild Horse Valley	*Tom Keene*	*Sep.* 26,'41†		
Wrangler's Roost (G)	Ray Corrigan-John King	June 4,'41	57.	July 26,'41

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Living	*Albert Dekker-Susan Hayward*	*Not Set*†		
Aloma of the South Seas 4038 (Color)	*Dorothy Lamour-Jon Hall*	*Aug.* 29,'41		
Bahama Passage (Color)	*Madeleine Carroll - Sterling Hayden*	*Not Set*†		
Birth of the Blues	*Bing Crosby-Mory Mortin*	*Not Set*†		
Border Vigilantes (G) 4053	Wm. Boyd-Russell Hayden	Apr. 18,'41	62.	Mar. 29,'41
Buy Me That Town (G)	*L. Nolan-Constance Moore*	*Not Set*†	70.	*Aug.* 2,'41
Caught in the Draft (G) 4032	Bob Hope-Dorothy Lamour	July 4,'41	80.	May 31,'41
Flying Blind 4037	*Richard Arlen-Jeon Parker*	*Aug.* 29,'41		
Forced Landing (G) 4033	Richard Arlen-Eva Gabor	July 11,'41	65.	July 5,'41
Glamour Boy	*Susonna Foster-J. Cooper*	*Not Set*†		
Great Man's Lady, The	*Barbara Stanwyck-Joel McCrea-Brian Donlevy*	*Not Set*†		
Henry Aldrich for President (G)	*Jimmy Lydon-Charlie Smith*	*Not Set*†	73.	*Aug.* 2,'41
Hold Back the Down (A) (Color)	*Charles Boyer - Olivia de Havilland-P. Goddard*	*Not Set*†	116.	*Aug.* 2,'41
In Old Colorado (G) 4052	W. Boyd-R. Hayden-A. Clyde	Mar. 14,'41	67.	Feb. 22,'41
I Wanted Wings (A) 4028	Brian Donlevy - R. Milland - W. Holden	May 30,'41	132.	Mar. 29,'41
Kiss the Boys Goodbye (G) 4035	Mary Martin-Don Ameche	Aug. 1,'41	83.	June 28,'41
Lady Eve, The (A) 4022	Barbara Stanwyck-H. Fonda	Mar. 21,'41	95.	Mar. 1,'41
Las Vegas Nights (A) 4023	Phil Regan - Bert Wheeler - Tommy Dorsey	Mar. 28,'41	89.	Mar. 29,'41
Louisiana Purchase (Color)	*Bob Hope - Victor Moore - Vera Zorina*	*Not Set*†		
Malaya	*Dorothy Lamour-R. Denning*	*Not Set*†		
Mr. Bug Goes to Town (Color)	*Fleischer Cartoon Feature*	*Not Set*†		
New York Town (G)	*F. MacMurray-Mary Martin-Robert Preston*	*Not Set*†	75.	*Aug.* 2,'41
Night of Januory 16th	*Robert Preston-Ellen Drew*	*Not Set*†		
Nothing But the Truth (G)	*Bob Hope - P. Goddard - Edward Arnold*	*Not Set*†	90.	*Aug.* 2,'41
One Night in Lisbon (A) 4029	Madeleine Carroll - Fred MacMurray-Dame May Whitty	June 13,'41	97.	May 17,'41
Parson of Panamint, The (G) 4031	*Ellen Drew-Charles Ruggles*	*Aug.* 22,'41	84.	June 21,'41
Pirates on Horseback (G) 4054	Wm. Boyd-Russell Hayden	May 23,'41	69.	May 24,'41
Power Dive (G) 4026	Richard Arlen-Jean Parker	Apr. 25,'41	65.	Apr. 12,'41
Reaching for the Sun (A) 4027	Joel McCrea-Ellen Drew	May 2,'41	89.	Apr. 12,'41
Reap the Wild Wind (Color)	*Ray Milland - John Wayne - P. Goddard-R. Massey*	*Not Set*		
Remarkable Andrew, The	*Brian Donlevy-Wm. Holden-Ellen Drew*	*Not Set*†		
Road to Zanzibar, The (G) 4025	Bing Crosby-Bob Hope-Dorothy Lamour	Apr. 11,'41	90.	Mar. 15,'41
Round Up, The (G) 4024	R. Dix-P. Morrison-P. Foster	Apr. 4,'41	90.	Mar. 15,'41
Ruggles of Red Gap (G)	Charles Laughton-Mary Boland-Charles Ruggles	July 18,'41	90.	Feb. 16,'35
(Reissue) (See Product Digest, page 183)				
Secrets of the Wasteland	*William Boyd*	*Not Set*†		
Sheik of Buffalo Butte	*Wm. Boyd-Brad King*	*Not Set*		
Shepherd of the Hills (G) 4034 (Color)	John Wayne-Betty Field-Harry Carey-Beulah Bondi	July 18,'41	95.	June 21,'41
Skylark	*Claudette Colbert-Roy Milland-Brian Aherne*	*Not Set*†		
Stick to Your Guns	*William Boyd*	*Not Set*†		
Sullivans Travels	*Joel McCrea-Veronica Lake*	*Not Set*†		
Sweater Girl	*Eddie Bracken-June Preisser*	*Not Set*†		
There's Magic in Music (G) 4021	Allan Jones-Susanna Foster	May 16,'41	80.	Mar. 1,'41
Timber Wolves	*Wm. Boyd-Brod King*	*Not Set*†		
West Point Widow (A) 4030	Anne Shirley - Richard Carlson	June 20,'41	63.	June 14,'41
Wide Open Town (G) 4055	William Boyd-Russell Hayden	Aug. 8,'41	78.	Aug. 2,'41
World Premiere 4036	John Barrymore-F. Farmer	Aug. 15,'41		
(See Product Digest, page 195)				

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid in Santa Fe 162	Bob Steele	July 11,'41		
(See Product Digest, page 171)				
Billy the Kid's Fighting Pals (G) 161	Bob Steele	Apr. 18,'41	62.	Apr. 12,'41
Criminals Within 111	Eric Linden-Ann Doran	June 27,'41		
(See Product Digest, page 158)				
Dangerous Lady 115	*Neil Hamilton-June Storey*	*Sep.* 19,'41†		
Desperate Cargo 113	Ralph Byrd-Carol Hughes	July 4,'41		
(See Product Digest, page 170)				
Double Cross 112	Kane Richmond-Pauline Moore	June 27,'41		
(See Product Digest, page 160)				
Emergency Landing (G) 109	Carol Hughes-Forrest Tucker	May 23,'41	79.	July 19,'41
Federal Fugitives (G) 108	Neil Hamilton-Doris Day	Mar. 29,'41	66.	May 10,'41
Gambling Daughters 124	Cecilia Parker-Roger Pryor	Aug. 1,'41		
(See Product Digest, page 183)				
Jungle Man 126	*Buster Crabbe*	*Sep.* 5,'41		
Lone Rider Ambushed 167	*George Houston*	*Aug.* 29,'41		
Lone Rider in Frontier Fury 166	George Houston	Aug. 8,'41		
(See Product Digest, page 209)				
Lone Rider in Ghost Town (G) 165	George Houston-Alaine Brandes	May 16,'41	64.	May 17,'41
Outlaws of the Rio Grande (G) 155	Tim McCoy	Mar. 7,'41	55.	Mar. 1,'41
Paper Bullets (G) 123	Joan Woodbury-Jack LaRue	June 13,'41	72.	June 7,'41
Reg'lar Fellers 125	Billy Lee-Alfalfa Switzer	Aug. 15,'41		
South of Panama 110 (G)	Roger Pryor-Virginia Vale	May 2,'41	68.	May 3,'41
Texas Marshal, The 156	Tim McCoy-Kay Leslie	June 13,'41	62	

REPUBLIC

Title	Star	Del: Date	Running Time Minutes	Reviewed
Angels with Broken Wings (G) 016	Binnie Barnes-Edw. Norris	May 27,'41	72.	June 7,'41
Apache Kid	*Don "Red" Barry*	*Not Set*†		
Back in the Saddle (G) 045	Gene Autry-Smiley Burnette	Mar. 14,'41	73.	Mar. 15,'41
Bad Man of Deadwood 058	*Roy Rogers-"Gabby" Hayes*	*Aug.* 27,'41		
Citadel of Crime (G) 024	Robert Armstrong-Linda Hayes	July 24,'41	58.	Aug. 9,'41
(See "Ten Nights in a Barroom," Product Digest, page 195)				
Country Fair (G) 015	Eddie Foy, Jr.-June Clyde	May 5,'41	74.	May 17,'41
Death Valley Outlow	*Don Barry*	*Not Set*†		
Desert Bandit (G) 077	Don "Red" Barry-Lynn Merrick	May 24,'41	56.	May 31,'41
Doctors Don't Tell 026	*John Beal-Florence Rice*	*Aug.* 27,'41		
Down Mexico Way	*Gene Autry-Smiley Burnette*	*Not Set*†		
Gangs of Sonora 068 (G)	Three Mesquiteers	July 10,'41	56.	July 19,'41
Gay Vagabond, The (G) 022	Roscoe Karns-Ruth Donnelly	Mar. 12,'41	66.	May 24,'41
Gobs in Blue	*Wm. Lundigon-Shirley Ross*	*Not Set*†		
Hurricane Smith (G) 108	Ray Middleton-Jane Wyatt	July 20,'41†	69.	July 26,'41
Ice Capades	*Dorothy Lewis-J. Colonna*	*Aug.* 20,'41		
In Old Cheyenne (G) 055	Roy Rogers-"Gabby" Hayes	Mar. 28,'41	58.	Apr. 12,'41
Kansas Cyclone (G) 078	Don Barry-Lynn Merrick	June 24,'41	56.	June 28,'41
Lady from Louisiana (G) 014	John Wayne-Dna Munson	Apr. 22,'41	82.	May 3,'41

THE RELEASE CHART

Star	Title	Rel. Date	Running Time Minutes	Reviewed
Marines on Parade	*Al Pearce & His Gang*	*Not Set*†		
Mountain Moonlight (G) 107	Weaver Brothers & Elviry	July 12,'41†	68.	July 19,'41
Mr. District Attorney (G) 012	Dennis O'Keefe-Peter Lorre	Mar. 26,'41	69.	Apr. 5,'41
Nevada City (G) 057	Roy Rogers - "Gabby" Hayes - Sally Payne	June 20,'41	58.	June 21,'41
Pals of the Pecos (G) 066	Three Mesquiteers	Apr. 8,'41	56.	Apr. 26,'41
Pittsburgh Kid, The	*Billy Conn*	*Not Set*†		
Poison Pen (A) 023	Flora Robson-Robert Newton	June 30,'41	66.	July 15,'39
(See Product Digest, page 182)				
Puddin' Head (G) 003	Judy Canova-Francis Lederer	June 25,'41	80.	June 28,'41
Rags to Riches 025	Alan Baxter-Mary Carlisle	July 31,'41	57	
(See Product Digest, page 209)				
Rookies on Parade (G) 013	Bob Crosby-Ruth Terry	Apr. 17,'41	69.	May 8,'41
Saddlemates (G) 067	Three Mesquiteers	May 26,'41	56.	June 14,'41
Sheriff of Tombstone (G) 056	Roy Rogers-"Gabby" Hayes	May 7,'41	56.	May 10,'41
Singing Hill, The (G) 046	Gene Autry-Smiley Burnette-Mary Lee	Apr. 26,'41	75.	May 3,'41
Sis Hopkins (G) 002	Judy Canova-Bob Crosby	Apr. 12,'41	98.	Apr. 12,'41
Sunset in Wyoming (G) 047	Autry-Burnette	July 15,'41	65.	Aug. 2,'41
Three Texas Rangers	*Tom Tyler-Bob Steele*	*Not Set*†		
Two-Gun Sheriff 076	Don Barry	Apr. 10,'41	56.	Apr. 26,'41
Under Fiesta Stars 048	*Gene Autry-Smiley Burnette*	*Aug.* 25,'41		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All That Money Can Buy (A)	*Thomas Mitchell-W. Huston-Anne Shirley*	*Oct.* 17,'41†	107.	*July* 19,'41
(Reviewed under title "Here Is a Man")				
Before the Fact	*Cary Grant-Joan Fontaine-Sir Cedric Hardwicke*	*Not Set*†		
(See Product Digest, page 158)				
Bringing Up Baby (G) 163	Kath. Hepburn-Cary Grant	May 2,'41	102.	Feb. 19,'38
(Re-issue) (See Product Digest, page 123)				
Citizen Kane (G) 118	*Orson Welles*	*Sep.* 5,'41†	120.	*Apr.* 12,'41
Cyclone on Horseback 185	Tim Holt-Marjorie Reynolds	June 13,'41	60	
Devil and Miss Jones, The (G) 122	Jean Arthur-Charles Coburn	Apr. 11,'41	90.	Apr. 12,'41
Fantasia (G) (Color)	*Disney-Stokowski*	*Not Set*†	135.	*Nov.* 16,'40
Father Takes a Wife (G)	*Adolphe Menjou - Gloria Swanson*	*Oct.* 3,'41†	79.	*July* 19,'41
Footlight Fever (G) 119	Alan Mowbray-Donald McBride	Mar. 21,'41	69.	Mar. 29,'41
Four Jacks and a Queen	*Ray Bolger-Anne Shirley*	*Not Set*†		
Frank Buck's Jungle Cavalcade (G)		June 27,'41	77.	July 12,'41
(Scenes from "Bring 'Em Back Alive," "Wild Cargo" and "Fang and Claw")				
Gay Falcon, The	*Geo. Sanders-Wendy Barrie*	*Not Set*†		
Girl, a Guy and a Gob, A (G) 120	George Murphy-Lucille Ball	Mar. 14,'41	91.	Mar. 8,'41
Hurry, Charlie, Hurry (G) 129	Leon Errol - Mildred Coles - Russell Gleason	July 25,'41	65.	July 12,'41
It Happened to One Man (A)	*Wilfrid Lawson-Nora Swinburne*	*Not Set*	80.	*Mar.* 1,'41
Lady Scarface (G)	*Dennis O'Keefe-J. Anderson*	*Sep.* 26,'41†	66.	*July* 26,'41
Little Foxes, The (G)	*Bette Davis - H. Marshall - Richard Carlson*	*Aug.* 29,'41	115.	*Aug.* 16,'41
Look Who's Laughing	*Edgar Bergen & Charlie McCarthy-Fibber McGee & Molly—Lucille Ball*	*Not Set*†		
Melody for Three (G) 124	Jean Hersholt-Fay Wray	Mar. 28,'41	67.	Mar. 8,'41
Mexican Spitfire's Baby	*Leon Errol-Lupe Velez*	*Not Set*†		
My Life with Caroline (G) 135	*Ronald Colman - Anna Lee - Katharine Leslie*	*Sep.* 1,'41†	81.	*July* 19,'41
Obliging Young Lady	*Joan Carroll - Edmond O'Brien*	*Not Set*†		
Outlaw Trail	*Tim Holt-Janet Waldo*	*Not Set*†		
Parachute Battalion (G)	*Robert Preston-Nancy Kelly-Harry Carey*	*Sep.* 12,'41	75.	*July* 19,'41
Playmates	*Kay Kyser-John Barrymore-Lupe Velez*	*Not Set*†		
Reluctant Dragon (G) 191	Disney Cartoon Feature	June 20,'41	73.	June 7,'41
(Color)				
Repent at Leisure (G) 125	Kent Taylor-Wendy Barrie	Apr. 4,'41	66.	May 31,'41
Robbers of the Range (G).. 184	Tim Holt-Virginia Vale	Apr. 18,'41	61.	Apr. 5,'41
Saint's Vacation (A) 131	Hugh Sinclair-Sally Gray	June 6,'41	78.	Mar. 22,'41
Scattergood Meets Broadway 136	*Guy Kibbee*	*Aug.* 22,'41		
Scattergood Pulls the Strings (G) 132	Guy Kibbee-Dink Trout	May 23,'41	69.	May 17,'41
Six-Gun Gold 186	Tim Holt	Aug. 8,'41	57	
Story of the Vatican, The (G) 172	Rt. Rev. Mon. Fulton J. Sheen-March of Time	July 18,'41	54.	Aug. 16,'41
Sunny (G) 133	Anna Neagle-John Carroll-Ray Bolger	May 30,'41	98.	May 24,'41
They Meet Again 134	J. Hersholt-Dorothy Lovett	July 11,'41	67	
(See Product Digest, page 181)				
They Met In Argentina (G) 128	James Ellison-Maureen O'Hara	Apr. 25,'41	77.	May 17,'41
Tom, Dick and Harry (G) 126	Ginger Rogers - G. Murphy - B. Meredith-A. Marshal	July 4,'41	86.	July 19,'41
Unexpected Uncle	*Anne Shirley-James Craig*	*Not Set*†		
Vivacious Lady 162	Ginger Rogers-James Stewart	Mar. 28,'41	90.	May 7,'38
(re-issue)				
Weekend for Three	*Dennis O'Keefe-Jane Wyatt*	*Not Set*†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Love (G) 148	George Montgomery-Osa Massen	July 11,'41	61.	July 5,'41
Belle Starr	*Randolph Scott-Gene Tierney*	*Sep.* 12,'41†		
(Color) (See Product Digest, page 161)				
Blood and Sand (A) 143 (Color)	Tyrone Power - Linda Darnell - Rita Hayworth-Nazimova	May 30,'41	125.	May 24,'41
Bride Wore Crutches, The (G) 112	Lynne Roberts-Ted North	June 13,'41	55.	May 31,'41
Charley's Aunt (G)	Jack Benny-Kay Francis	Aug. 1,'41†	81.	July 26,'41
Cadet Girl	*Carole Landis-George Montgomery*	*Not Set*†		
Charley Chan in Rio	*S. Toler-M. B. Hughes*	*Sep.* 5,'41†		
Cowboy and the Blonde (A) 141	George Montgomery-Mary Beth Hughes	May 16,'41	68.	Apr. 26,'41
Dance Hall (A) 149	Cesar Romero-Carole Landis	July 18,'41	68.	July 5,'41
Dead Men Tell (G) 136	S. Toler-Katharine Aldridge	Mar. 28,'41	60.	Mar. 29,'41
Dressed to Kill (G)	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41†	81.	July 26,'41
For Beauty's Sake (G) 144	Ted North-Marjorie Weaver	June 6,'41	62.	June 28,'41
Girl Must Live, A (A)	Lilli Palmer-Marg't Lockwood	Apr. 25,'41	92.	May 13,'39
Great American Broadcast (G) 140	Alice Faye-Jack Oakie	May 9,'41	91.	Apr. 26,'41
Great Commandment, The 142	John Beal-Maurice Moscovitch-Albert Dekker	May 23,'41	80	
Great Guns	*Laurel & Hardy*	*Not Set*†		
Hot Spot	*Betty Grable-Victor Mature-Carole Landis*	*Not Set*†		
How Green Was My Valley	*Roddy McDowall - Walter Pidgeon-Anna Lee*	*Not Set*†		
Kipps (British)	*Diana Wynward - Michael Redgrave*	*Not Set*†	112.	*Apr.* 12,'41
Mail Train (G) 139	Gordon Harker-P. Calvert	Apr. 25,'41	87.	Mar. 22,'41
(Reviewed under title "Inspector Hornleigh Goes To It.")				
Man at Large	*Marjorie Weaver - Richard Deer*	*Not Set*†		
Man Hunt (G) 146	Walter Pidgeon-Joan Bennett	June 20,'41	102.	June 14,'41
Marry the Boss's Daughter	*B. Joyce-Bruce Edwards*	*Sep.* 19,'41†		
Moon Over Her Shoulder	*Lynn Bari-Dan Dailey, Jr.*	*Not Set*†		
Moon Over Miami (G) 147 (Color)	Don Ameche - Betty Grable - Robert Cummings	July 4,'41	91.	June 21,'41
Once a Crook (A)	*Gordon Harker*	*Not Set*†	81.	*June* 28,'41
Outlaw, The 135	*Walter Huston-T. Mitchell-Jane Russell-Jack Buetel*	*Not Set*†		
(See Product Digest, page 85)				
Private Nurse (G)	*Brenda Joyce-Jane Darwell-Robert Lowery*	*Aug.* 22,'41†	61.	*July* 26,'41
Ride On Vaquero (G) 138	Cesar Romero-Mary B. Hughes	Apr. 18,'41	64.	Apr. 5,'41
Riders of the Purple Sage	*George Montgomery - Mary Howard*	*Not Set*†		
Scotland Yard (G) 131	Nancy Kelly-John Loder	Apr. 4,'41	68.	Apr. 12,'41
Sleepers West (G) 134	Lloyd Nolan-Lynn Bari	Mar. 14,'41	74	Mar. 22,'41
Small Town Deb	*J. Withers-CobinaWright, Jr.*	*Oct.* 3,'41†		
Sun Valley Serenade (G)	*Sonja Henie-John Payne*	*Aug.* 29,'41†	86.	*Aug.* 2,'41
Swamp Water	*Walter Huston-W. Brennan-Anne Baxter*	*Not Set*†		
That Night in Rio (A) 137 (Color)	Alice Faye-Don Ameche-Carmen Miranda	Apr. 11,'41	90.	Mar. 8,'41
Tobacco Road (A) 133	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar. 7,'41	84.	Mar. 1,'41
Very Young Lady, A (G) 145	Jane Withers-Nancy Kelly	June 27,'41	79.	Apr. 26,'41
Week-end in Havana (Color)	*Alice Faye - John Payne - Carmen Miranda*	*Not Set*†		
We Go Fast	*Alan Curtis-Sheila Ryan*	*Not Set*†		
Wild Geese Calling (A)	Henry Fonda-Joan Bennett	Aug. 15,'41	78.	July 26,'41
Yank in the R.A.F., A	*Tyrone Power-Betty Grable*	*Sep.* 26,'41†		
(See Product Digest, page 149)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Tom Sawyer (Re-issue) (Color) (See Product Digest, page 123)	Walter Brennan-May Robson	May 16,'41	Feb.	17,'38
All-American Co-ed	*F. Langford-Johnny Downs*	*Not Set*†		
Broadway Limited (G)	Victor McLaglen-Marjorie Reynolds-Dennis O'Keefe	June 13,'41	73.	June 21,'41
Corsican Brothers	*Douglas Fairbanks, Jr.-Ruth Warrick*	*Not Set*†		
Fiesta	*Armida-Antonio Moreno*	*Not Set*†		
Great Dictator, The (G)	Charles Chaplin-Paulette Goddark-Jack Oakie	Mar. 7,'41	126.	Oct. 19,'40
International Lady	*Ilona Massey-George Brent-Basil Rathbone*	*Not Set*		
(See Product Digest, page 206)				
Jungle Book (Color)	*Sabu-Jerome Cowan-Patricia O'Rourke*	*Not Set*†		
Lydia	*Merle Oberon-Alan Marshal*	*Not Set*		
Major Barbara (G)	*Wendy Hiller-Robt. Morley*	*Not Set*	115.	*May* 10,'41
Miss Polly	*Zasu Pitts-Slim Summerville*	*Not Set*†		
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Aug.* 8,'41†	87.	*Aug.* 2,'41
Niagara Falls	*Marjorie Woodworth - Tom Brown - Zasu Pitts*	*Not Set*†		
Pot O'Gold (G)	Jas. Sewart-Paulette Goddard	Apr. 11,'41	87.	Apr. 5,'41
Prisoner of Zenda (Re-issue) (See Product Digest, page 123)	Ronald Colman-Madelaine Carroll	May 16,'41	Sept.	4,'37
Sundown	*Gene Tierney-Bruce Cabot-George Sanders*	*Sep.* 26,'41†		
Tanks a Million (G)	*William Tracy-Elyse Knox*	*Not Set*†	50.	*Aug.* 9,'41
That Hamilton Women (A)	Vivien Leigh-L. Olivier	Apr. 18,'41	128.	Mar. 22,'41
That Uncertain Feeling (A) (Color)	Merle Oberon-Melvyn Douglas	Apr. 25,'41	85.	Mar. 22,'41
Three Cockeyed Sailors (G)	*Tommy Trinder - Michael Wilding-Claude Hulbert*	*Not Set*†	75.	*June* 21,'41
Topper Returns (G)	Joan Bennett-Roland Young	Mar. 21,'41	90.	Mar. 15,'41

THE RELEASE CHART

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Americanos, The	*Dick Foran-Andy Devine*	*Sep.* 19,'41†		
Appointment for Love	*Marg't Sullavan-Chas. Boyer-Mary Gordon*	*Oct.* 31,'41†		
Arizona Cyclone	*Johnny Mack Brown*	*Nov.* 14,'41†		
Bachelor Daddy (G) 5035	Baby Sandy - -Kathryn Adams -	July 4,'41	61.	June 28,'41
Badlands of Dakota	*Richard Dix-Frances Farmer-Braderick Crawford*	*Sep.* 5,'41†		
(See Product Digest, page 207)				
Black Cat, The (G) 5028	Basil Rathbone-Hugh Herbert-Gale Sondergaard	May 2,'41	71.	May 3,'41
Bombay Clipper	*Wm. Gargan-Irene Hervey*	*Not Set*		
Burma Convoy	*C. Bickford-Evelyn Ankers*	*Oct.* 3,'41†		
(See "Half Way to Shanghai," Product Digest, page 137)				
Bury Me Not on the Lone Prairie 5065	Johnny Mack Brown	Mar. 21,'41		
(See Product Digest, page 47)				
Cracked Nuts (G) 5039	Miseha Auer - Una Merkel - Stuart Erwin	Aug. 1,'41	61.	July 26,'41
Dangerous Game, A 5057	*Richard Arlen-Andy Devine*	*Aug.* 22,'41		
(See Product Digest, page 39)				
Double Date (G) 5037	Edmund Lowe-Una Merkel	Mar. 14,'41	60.	Mar. 15,'41
Flame of New Orleans, The (A) 5011	Marlene Dietrich-Roland Young-Bruce Cabot	Apr. 25,'41	78.	Apr. 26,'41
Great Man, The	*W. C. Fields-Gloria Jean*	*Nov.* 14,'41†		
Hello, Sucker (G) 5038	Hugh Herbert-Peggy Moran	July 11,'41	61.	July 5,'41
Hellzapoppin'	*Olsen & Johnson - Martha Raye*	*Oct.* 10,'41†		
Hit the Road (G) 5029	Gladys George-Barton MacLane	June 27,'41	91.	June 21,'41
Horror Island (G) 5033	Dick Foran-Peggy Moran	Mar. 28,'41	60.	Apr. 5,'41
Hold That Ghost (G)	Abbott & Costello	Aug. 8,'41	86.	Aug. 2,'41
In the Navy (G) 5000	Abbott & Costello	May 30,'41	86.	May 31,'41
It Started with Adam	*Deanna Durbin-C. Laughton-R. Cummings*	*Sep.* 26,'41†		
(See "Almost an Angel," Product Digest, page 205)				
Lady from Cheyenne (A) 5043	Loretta Young-Robert Preston	Apr. 11,'41	88.	Apr. 5,'41
Law of the Range (G) 5066	Johnny Mack Brown	June 20,'41	59.	July 19,'41
Man from Montana	*Johnny Mack Brown*	*Sep.* 5,'41†		
(See Product Digest, page 208)				
Man Made Monster (G) 5012	Lionel Atwill-Lon Chaney, Jr.,	Mar. 28,'41	59.	Mar. 29,'41
Man Who Lost Himself, The (G) 5016	Brian Aherne - Kay Francis - Henry Stephenson	Mar. 21,'41	70.	Mar. 29,'41
Masked Rider, The	*Johnny Mack Brown*	*Oct.* 3,'41†		
Men of the Timberland (G) 5055	Richard Arlen-Andy Devine	June 6,'41	60.	May 31,'41
Mob Town	*Anne Gwynne-Dick Foran*	*Not Set*		
Model Wife (A) 5014	Joan Blondell-Dick Powell	Apr. 18,'41	78.	Apr. 19,'41
Moonlight in Hawaii	*Johnny Downs-Jane Frazee*	*Oct.* 24,'41†		
(See Product Digest, page 149)				
Mr. Dynamite (G) 5041	Lloyd Nolan-Irene Hervey	Mar. 7,'41	63.	Mar. 15,'41
Mutiny in the Arctic (G) 5054	Richard Arlen-Andy Devine	Apr. 18,'41	61.	May 3,'41
Paris Calling	*R. Scott-Elisabeth Bergner*	*Oct.* 17,'41†		
Quiet Wedding (A)	*Marg't Lockwood-Derek Farr*	*Nov.* 14,'41†	80.	*Feb.* 15,'41
Raiders of the Desert (G) 5056	Arlen-Devine	July 18,'41	66.	July 12,'41
Rawhide Rangers 5067	Johnny Mack Brown	July 18,'41		
Ride 'Em Cowboy	*Abbott & Costello*	*Nov.* 28,'41†		
San Antonio Rose (G) 5031	Robert Paige-Jane Frazee	June 20,'41	63.	June 21,'41
Sing Another Chorus	*Johnny Downs-Jane Frazee*	*Sep.* 19,'41†		
(See Product Digest, page 137)				
Swing It Soldier	*Frances Langford-Ken Murray-Don Wilson*	*Not Set*†		
This Woman is Mine 5044	*Franchot Tone-Walter Brennan-Carol Bruce*	*Aug.* 22,'41		
(See Product Digest, page 171)				
Tight Shoes (G) 5012-A	B. Crawford-Anne Gwynne	June 13,'41	67.	June 14,'41
Too Many Blondes (G) 5034	Rudy Vallee-Helen Parrish	May 23,'41	60.	May 17,'41
Unfinished Business	*Irene Dunne-Robert Montgomery-Preston Foster*	*Sep.* 12,'41†		
(See Product Digest, page 172)				

WARNER BROTHERS-FIRST NATIONAL

WB — After Title, Warner Brothers
FN — After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours [FN] (G) 566	Merle Oberon - Dennis Morgan - Rita Hayworth	May 10,'41	90.	May 10,'41
All Through the Night	*Humphrey Bogart - Judith Anderson*	*Not Set*†		
Atlantic Ferry (G)	*Michael Redgrave - Valerie Hobson*	*Not Set*†	108.	*July* 5,'41
Bad Men of Missouri [FN] (G) 557	Dennis Morgan-Wayne Morris-Jane Wyman	July 26,'41	74.	Aug. 2,'41
Black Widow, The	*Jeffrey Lynn-Jane Wyman*	*Not Set*†		
Bride Came C.O.D. [WB] (A) 507	Bette Davis—James Cagney	July 12,'41	91.	July 5,'41
Bullets for O'Hara [WB] (G) 518	Joan Perry-Roger Pryor	July 19,'41	50.	Aug. 9,'41
Captains of the Clouds (Color)	*James Cagney-Dennis Morgan-Alan Hale*	*Not Set*†		
Devil Dogs of the Air [WB] 550	James Cagney-Pat O'Brien	June 7,'41	86.	Feb. 9,'35
(Re-issue) (See Product Digest, page 135)				
Dive Bomber [FN] (G) (Color)	*Errol Flynn-F. MacMurray-Ralph Bellamy*	*Aug.* 30,'41	133.	*Aug.* 16,'41
Footsteps in the Dark [WB] (G) 509	Errol Flynn - Ralph Bellamy - Brenda Marshall	Mar. 8,'41	93.	Mar. 8,'41
Great Lie, The [WB] (A) 504	Bette Davis - George Brent - Hattie McDaniels-Mary Astor	Apr. 12,'41	110.	Apr. 12,'41
Here Comes Happiness [WB].. (G) 521	Mildred Coles-Edw. Norris	Mar. 15,'41	58.	Mar. 8,'41
Highway West [FN] (G) 565	*Brenda Marshall - Olympe Bradna*	*Aug.* 23,'41	63.	*Aug.* 9,'41
International Squadron (G)	*James Stephenson - Ronald Reagan-Olympe Bradna*	*Not Set*	87.	*Aug.* 16,'41
Kings Row	*Ann Sheridan - R. Reagan - James Stephenson*	*Not Set*†		
Kisses for Breakfast [WB] (G) 517	Dennis Morgan-Jane Wyatt	July 5,'41	85.	Aug. 2,'41
Knockout [FN] (G) 568	Arthur Kennedy-Olympe Bradna	Mar. 29,'41	73.	June 14,'41
Law of the Tropics	*Jeffrey Lynn-C. Burnett*	*Not Set*†		
Maltese Falcon, The	*Mary Astor-Peter Lorre*	*Not Set*†		
Manpower [WB] (A) 505	George Raft-Marlene Dietrich-Edw. G. Robinson	Aug. 9,'41	105.	July 5,'41
Man Who Came to Dinner, The	*Bette Davis-Ann Sheridan-Monty Woolley*	*Not Set*†		
Meet John Doe (G) 500	Gary Cooper-Barbara Stanwyck	May 4,'41	123.	Feb. 15,'41
Million Dollar Baby [WB] (G) 508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102.	May 31,'41
Navy Blues (G)	*Jack Oakie-Jack Haley-Ann Sheridan*	*Not Set*†	108.	*Aug.* 16,'41
New Orleans Blues	*Priscilla Lane - R. Whorf - Betty Field*	*Not Set*†		
(See Product Digest, page 208)				
Nine Lives Are Not Enough	*Ronald Reagan-Joan Perry*	*Not Set*†		
Nurse's Secret, The [WB] (G) 523	Lee Patrick-Regis Toomey	May 24,'41	65.	June 14,'41
One Foot in Heaven	*Fredric March-Martha Scott*	*Not Set*†		
(See Product Digest, page 206)				
Out of the Fog [FN] (A) 555	Ida Lupino - Thomas Mitchell - John Garfield	June 14,'41	85.	June 14,'41
Passage from Hongkong [WB] 524	Keye Luke - Lucille Fairbanks - Keith Douglas	June 21,'41		
(See Product Digest, page 159)				
Prime Minister, The	*John Gielgud-Diana Wynyard*	*Not Set*†		
Sea Wolf, The [WB] (G) 501	Edw. G. Robinson - John Garfield-Ida Lupino	Mar. 22,'41	100.	Mar. 29,'41
Sergeant York (G)	*Gary Cooper - Joan Leslie - Walter Brennan*	*Not Set*†	134.	*July* 5,'41
Shadows on the Stairs [FN] (G) 573	Frieda Inescort-Paul Cavanagh	Mar. 1,'41	63.	May 10,'41
Shining Victory [FN] (A) 564	Geraldine Fitzgerald - James Stephenson-Donald Crisp	June 7,'41	80.	May 24,'41
Shot in the Dark [WB] (A) 522	Ricardo Cortez-Wm. Lundigan-Nan Wynn	Apr. 5,'41	57.	May 24,'41
Singapore Woman [FN] (A) 563	Brenda Marshall-David Bruce	May 17,'41	64.	May 17,'41
Smiling Ghost, The (G)	*Wayne Morris-Brenda Marshall-David Bruce*	*Not Set*†	71.	*Aug.* 16,'41
Strange Alibi [FN] (G) 567	Arthur Kennedy-Joan Perry	Apr. 19,'41	63.	May 3,'41
They Died with Their Boots On	*Errol Flynn-O. de Havilland-Alan Hale*	*Not Set*†		
Thieves Fall Out [WB] (G) 516	Eddie Albert-Joan Leslie	May 3,'41	72.	June 7,'41
Three Sons O'Guns [FN] 574	Wayne Morris-Tom Brown	Aug. 2,'41	64.	
(See Product Digest, page 193)				
Underground [WB] (A) 558	Jeffrey Lynn-Karen Verne	June 28,'41	95.	June 21,'41
Wagons Roll at Night, The [FN] (G) 560	H. Bogart-S. Sidney-E. Albert	Apr. 26,'41	82.	Apr. 26,'41

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Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Buzzy and the Phantom Pinto (G)	Buzzy Henry	Arthur Ziehm	May 1,'41	55.	May 3,'41
Chinese Den (A)	Paul Lukas	Film Alliance	Mar. 25,'41	73.	Apr. 12,'41
City of Missing Girls (G)	H. B. Warner	Select	Mar. 1,'41	72.	Apr. 5,'41
Dangerous Maonlight (G)	*Anton Walbrook*	*RKO-British*	*Not Set*	101.	*July* 12,'41
Fools of Desire (A)	Byron Foulger	Syndicate	Apr. 1,'41	60.	Mar. 20,'41
Ghost Train, The (A)	*Arthur Askey*	*General Film*	*Not Set*	83.	*Mar.* 22,'41
King of the White Elephant (G)	Native Cast	Allyn Butterfield.	Apr. 5,'41	66.	Apr. 12,'41
Kukan (G)	Documentary	Adventure Epics.	June 24,'41	90.	July 5,'41
Law of the Wolf (G)	Rin Tin Tin, Jr.	Arthur Ziehm	May	55.	May 10,'41
Love on the Dole	*Clifford Evans*	*Anglo-Ameri.*	*Not Set*	100.	*Apr.* 19,'41
Mad Emperor, The (A)	Harry Baur	World	Mar. 8,'41	89.	Mar. 22,'41
Murder at the Baskervilles (G) (Reviewed under title, "Silver Blaze.")	Arthur Wontner	Astor	Jan. 15,'41	68.	July 17,'37
No Greater Sin (A)	*Leon Ames*	*University Film*	*Not Set*	63.	*June* 21,'41
Pepe Le Moko (A)	Jean Gabin	Mayer-Burstyn	Mar. 3,'41	100.	Mar. 20,'37
Pimpernel Smith (G)	*Leslie Howard*	*Anglo Ameri.*	*Not Set*	122.	*July* 5,'41
Professor Mamlock (G)	Russian Cast	Artkino	July 7,'41	95.	July 12,'41
Soviet Frontiers on the Danube (G)	Documentary	Artkino	June 28,'41	65.	July 5,'41
Spare a Copper (G)	*George Formby*	*ABFD*	*Not Set*	77.	*Apr.* 5,'41
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	82.	*Feb.* 1,'41
Terror, The (G)	Wilfrid Lawson	Alliance Films.	July 29,'41	64.	Aug. 9,'41
This England	*Documentary*	*Anglo-Ameri.*	*Not Set*	85.	*Mar.* 8,'41
Turned Out Nice Again (G)	*George Formby*	*Ealing-UA*	*Not Set*	81.	*July* 12,'41
You Will Remember	*Robert Morley*	*British Lion*	*Not Set*		*Feb.* 1,'41

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REVIEWS:

Our Wife
Lydia
Belle Starr
Charlie Chan in Rio
This Woman Is Mine
Dr. Kildare's Wedding Day
Flying Blind
Ice-Capades
Jeannie
Cottage To Let
The Prime Minister
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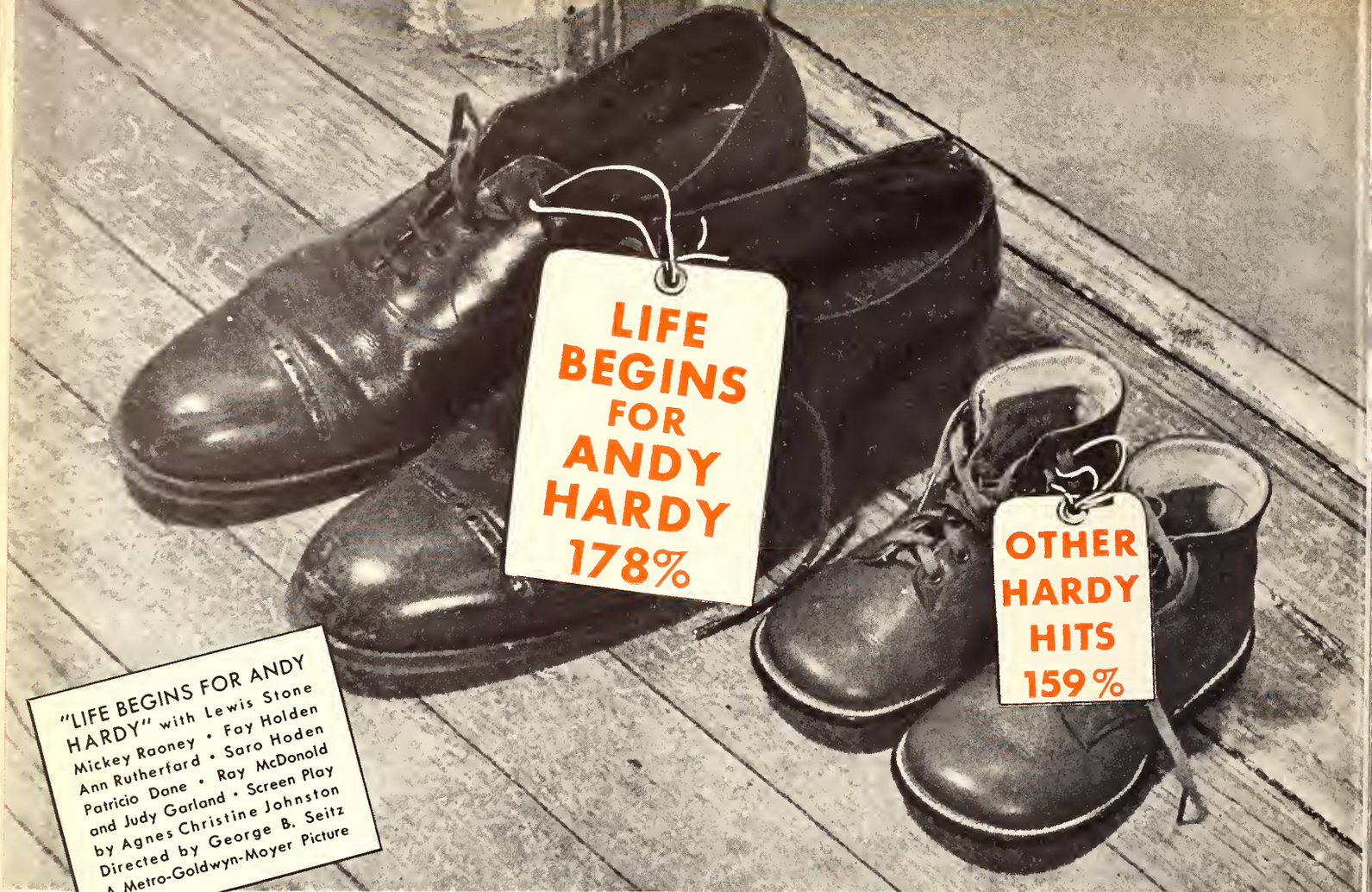
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Better Theatres

Meeting Projection Standards Today

VOL. 144, NO. 8 In Two Sections—Section One AUGUST 23, 1941

Entered as second-class matter, January 12 1931, at the Post Office, at New York City, U. S. A., under the act of March 3 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1941 by Quigley Publishing Company.*



TOPS THEM ALL!

New Hardy High! Biggest of Entire Serie



AS PREDICTED!

Mickey Rooney and Judy Garland were voted *two* of the TOP *TEN* MONEY-MAKING STARS of 1941 in the annual nationwide poll of exhibitors. They're together again in "Life Begins for Andy Hardy" which is the biggest hit of the entire series!

From Coast-to-Coast the news travels like wildfi

A *new* Hardy high and it's topping them all by huge margin!

In 375 simultaneous engagements it's jammi them in to record biz!

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No holding back—

The biggest hits when you need them!

Next comes "When Ladies Meet" *(Joan Crawford, Robert T Greer Garson, Herbert. Ma*
(Just previewed, Inglewood, Cal.; and a positive riot!)

And the pre-release of "Dr. Jekyll & Mr. Hyd
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That's M-G-M for you!

Come what may, Leo and his big Stars are in th delivering the big shows this year, next year, alwa

ERROL FLYNN ☆ FRED MacMURRAY

FLYING 'EM HIGH AND HANDSOME...

IN THE HIT THE U. S. NAVY WROTE...

"DIVE BOMBER"

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Warners made it with

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From a Story by Frank Wead • A Warner Bros.-First Nat'l Picture

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A GOB OF THIS...
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MARK OF SHOWMANSHIP
NEW BOXOFFICE HIGHS!

A HUNK OF THIS...

AND THIS...

"WHEN ARE WE GONNA LAND ABROAD?"

MAKES PLENTY OF THIS!

NAVY BLUES

with

ANN SHERIDAN • JACK OAKIE
MARTHA RAYE • JACK HALEY

HERBERT ANDERSON • JACK CARSON • JACKIE C. GLEASON

and the Beautiful "Navy Blues Sextet" • Directed by LLOYD BACON

Screen Play by Jerry Wald & Richard Macaulay and Arthur T. Horman & Sam Perrin
From a Story by Arthur T. Horman • A Warner Bros.-First National Picture

"We've got those Na-a-avy Blu-u-u-es!
SO THANK YOU, WARNERS
We've got those Na-a-avy Blu-u-u-es!"

TOPS ALL-TIME HIGH OF "ALEXANDER'S RAGTIME BAND"!

"CHARLEY'S AUNT" IN CHICAGO DOES THE BIGGEST DAY'S BUSINESS OF ANY 20TH CENTURY-FOX PICTURE ON RECORD!

20th CENTURY FOX

and a 3rd week in 13 cities! 2nd week in 43 key spots! Hold-overs all over! Gee, fellas!



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 144, No. 8 August 23, 1941

UNCOVERED COVENANT

ASSUREDLY with considerable documentation, there has this week been plaint from the press of the printed word and the newsreels about the treatment of American media at the Roosevelt-Churchill meeting at sea.

The fact seems clear that on this inevitably fateful and historic occasion no American newspaper, no American newsreel was represented.

Britain's reporters and Britain's cameramen, who were present, are working in a nation at war under a war censorship. What they pictured, what they heard is under a final and absolute control, from now until they write their memoirs—sometime. American reporters, American photographers would have been, if permitted, working for a free press.

It would appear that it was no mishap which arranged that photographic coverage should be by persons under discipline and control of the naval establishment. There was, one would assuredly assume, no intent that it should be inadequate. But it was, very.

This becomes the harder to understand when one considers the rather considerable awareness in official quarters of matters of both press and cinema.

It is to be remembered that the White House has enjoyed the confidence and counsel of at least four persons intimately and extraordinarily familiar, between them, with every aspect of the motion picture, consisting of one Ambassador to the Court of St. James', one cabinet officer and two secretaries who were previously newsreel contact men assigned to the national capital for a long period.

None of those gentlemen would have advised a procedure overlooking, forgetting, either the American newspaper or the American newsreel.

The principle of a free press in the American sense means not only freedom to publish but also free access to the affairs that concern the people of a democracy.

△ △ △

J. STUART BLACKTON

LAST week in the haste of press night we recorded the passing of Mr. James Stuart Blackton. Most of what should be said of that gallant gentleman remains to be said yet.

"Commodore" Blackton was of the first flight of the founders of our industry of the motion picture, and considerably a contributor to the development of the art. Let us set down at once that he was a showman of the first order.

The career of Mr. Blackton was marked by ups and downs of intense dramatic contrast. He demonstrated, before and after, that he could take it. He was a minor space writer and artist for the New York World, who by whim of fortune got into the motion picture in the dawn years, and first survived, then prospered, with the Vitagraph Company which he, along with Mr. Albert E. Smith, prestidigitator, and Mr. William T. Rock, a scrivener from London, founded. The wheel of destiny brought to their project the legitimization of the Patents Company, and fortune. Jimmy Blackton was so dubious about it that at times he called at the cashier's office every night, six days a week, and drew a thousand in cash, just to be sure.

EMERALDS were the Blackton passion, and he had them—cuff links, studs, watch fob, ring and scarf pin. He got his title of "Commodore" by reason of taking a life membership in a certain Brooklyn yacht club, price $1,000. Mr. William Randolph Hearst also became such a member but did not adopt the title.

The Commodore's emeralds, along with the diamonds displayed by "Pop" Rock, Mr. Sigmund Lubin, et al., caused the late Frank Dyer, Edison confidant and counsel, president of the General Film Company, marketing arm of the Patents Company, to produce a pair of smoked glasses when he presided at board meetings.

The Commodore was no amateur at publicity either. He knew, and demonstrated, variously from motion picture conventions to the steps of the White House, that a tall person with a black and white striped scarf placed in the optical center of a group would be observable in the resultant pictorial product, including newspaper halftones. When interviewed he made the right remarks, with a nonchalant acumen.

It was Mr. Blackton who decided the motion picture needed a friendly fan press and got the Patents Company group into a movement to underwrite the first fan magazine. It was he who urged the organization of the first motion picture trade association. He expected the motion picture to go somewhere and he tried mightily to help.

△ △ △

KODAK PARK

"THE Industry" is probably the biggest and best cliche of the commercial institution of the motion picture and its literature. This autumn of this 1941 is the fiftieth anniversary of the first real manifestations of organized industry pertaining to the motion picture—the founding of Kodak Park in Rochester, when Mr. George Eastman decided that the making of film would require much beyond the facilities of a little downtown plant.

The Eastman photographic business was already eleven years old then, and Eastman film, the first in the world, despite all claims and judgments, had been made for two years when Kodak Park was founded.

It is to be recorded now, as probably it has never been before in this field, that it was George Eastman who was first among America's technological industrialists who engaged in research of the order known today, when he set Henry M. Reichenbach, chemist, to work on the job of following up the Eastman experiments addressed at a flexible base for photographic emulsions. Kodak Park was founded on a number of solid facts, among them the fact that then and for many years

[*Continued on following page*]

This Week in the News

Blocks-of-Five Issue

A CHECK Wednesday of Minneapolis exchanges of the five consent decree signatories brought neither claims nor denials that any of them had closed product deals for 1941-42. Their branch managers refused to say until what date they would postpone selling.

The general idea seems to be that they will wait until Judge Hugo O. Hanft rules in Ramsey County District Court on the majors' petition for a temporary injunction halting enforcement of the Minnesota law, which compels the offering for sale of an entire season's product *en bloc* with a 20 per cent cancellation privilege, as against consent decree requirements for sale in blocks of five.

Meanwhile, the briefs ordered from the majors, after last week's hearing, were given to County Attorneys James F. Lynch, of Ramsey County, and Ed. J. Goff, of Hennepin County, defendants for the state in the majors' suit, for signatures Thursday and were to be filed that day, one day ahead of the date on which they were ordered by Judge Hanft.

The court ordered that distributor plaintiffs, whose complaints constituted their briefs, should then have a week in which to reply. It appeared, therefore, that the jurist would not get to consideration of the case until August 29th.

Censorship Scare

CENSORSHIP loomed broadly, and suddenly, Monday, when Hearst's International News Service headlines shouted from Washington that President Roosevelt that day had approved a drastic clamp on press, radio, and films.

William K. Hutchinson, INS Washington correspondent, wired INS newspapers that the censorship was recommended, for immediate enactment, by the high commands of the U. S. Army and Navy; that merely initial steps would be prohibition of disclosures of military secrets, backed by "stiff jail and fine penalties."

"The program contemplates establishment of an independent Federal censorship agency, to be headed by a director to be paid $12,000 a year. . . . Army and Navy leaders would prefer that Colonel William J. (Wild Bill) Donovan, Federal Coordinator of Information, get the post, to combine censorship with his present duties."

From the White House came blanket denials, from Stephen Early, presidential secretary. According to Mr. Early, the President intimated the report's source was "some one who thinks more of Germany than he does the United States."

COMPLETE CATALOGUE of product now finished, with credits Pages 12, 13, 16

U. S. NEWSREELS get handout only on British coverage of meeting at sea Page 17

1,000,000 WORDS of WHO'S WHO in new edition of Almanac Page 23

INDEPENDENTS file their 103rd arbitration complaint Page 24

STATUS of all pending arbitration cases and appeals Pages 25, 26, 29, 30

INDUSTRY LEADERS "invited" to answer Wheeler and Nye Page 31

CONGRESS hears protests of film and radio executives on tax bill Page 32

BRITISH GOVERNMENT giving free shows for audience of millions Page 40

HALF YEAR profits of $861,278 reported by 20th Century-Fox; $485,605 by RKO Page 56

HUNGARY only "independent" still competing with Hitler circuit Page 58

FILM COMPANIES no longer "angels in the wings" for plays Page 64

RIVALRY between Famous Players and Odeon flares Page 66

SERVICE DEPARTMENTS

Asides and Interludes Page 39

British Studios Page 42

Hollywood Scene Page 52

Managers' Round Table Page 71

Reviews Page 45

What the Picture Did for Me Page 69

PRODUCT DIGEST, living catalogue of industry wares Page 81

KODAK PARK

[*Continued from preceding page*]

thereafter, Eastman was the only maker of film, the material which empowered the Edison invention of the Motion Picture.

It is coincidental that this week the distinguished Dr. C. E. Kenneth Mees, research director for Kodak, has announced to a photographers' convention, with wide lay press acclaim, that a process has been evolved which permits the direct enlargement of Kodachrome color stills. Dr. Mees, you'll be remembering, brought panchromatic photography over from London, in the Wratten & Wainwright plate. The technical considerations are many and complex. The over-all result, regardless of details, is of large significance to all advertisers.

In this field of the motion picture it is of special importance that now adequate color stills may be had on productions in Technicolor. Most—but not all—alleged stills from Technicolor pictures have been hand-colored and synthetic. Motion Picture Herald's pictorial section has presented a number made by intricate and authentic color processes.

Incidentally, no one has ever set down the story of that year, way back in the beginning, when George Eastman junked a year's output because a batch of gelatine had betrayed him into something less than the perfection that he sought. He was building a career and an industry on something beyond the terms of a contract. He waited a year and made good with George Eastman—one man he could trust.

Kodak Park, fifty years a-growing, opens a new vista which includes the rainbow.

△ △ △

SOME weeks ago the Herald presented a graph which tended to show that the much discussed "box office slump" was not supported by the dollar facts as a cross-section of the nation's theatres, fairly and representatively chosen. It seemed reasonable at that time to assume that the real box office figures of more than a thousand theatres would represent something about the United States. They did. Certain persons with more ink than facts, more spleen than judgment, and with some private purposes of their own, threw bricks at the editor and this paper. Maybe they thought they would get some publicity, with the Herald circulation, out of it. They did not. Meanwhile, there come financial statements about the earnings of a number of concerns directly dependent on theatre profits. They seem to have done rather well in the period under consideration. Meanwhile, no slump charts, documented, have appeared.

—*Terry Ramsaye*

Fidler Tuning Up

RADIO chatterbox James Fidler, once a "Must Listen" on Hollywood's schedule and whose return to the airlines six weeks ago after a protracted silence disrupted nobody's routine, made a bid for attention this week by issuing to a portion of the resident press a statement of his intention to switch from CBS to MBS at this point in the career of his cosmetic contract, and forthwith.

Reasons published locally, as given by Mr. Fidler, centered about a contention that the broadcasting company had not seen fit to let him criticize motion pictures with the abandon which had characterized his style in the past.

Queried as to whether this might be in fact the case, CBS officials uttered a reply considered by Mr. Fidler's fellow townsmen as a topper among toppers. The circuit statement read "Columbia has often differed with Mr. Fidler as to what is legitimate motion picture criticism. If he has found a network which will wholly accept his views on this subject we are pleased."

The Fidler broadcasts had aired through six Columbia stations. They will air through eight Mutual-Don Lee stations under the new arrangement.

Says Hedda

BECAUSE Hollywood now limits previews to the trade press and excludes regular newspaper correspondents and columnists, films are due for a far less favorable break from the general press, Hedda Hopper said in an interview in Seattle, en route to Canadian playgrounds.

Miss Hopper said that she bleeds for the exhibitors who must show much of the film product. "Well-made pictures still sell," she said, "but the public is learning to stay away from the stinkers, and nothing that Hollywood can do will make the public go to the stinkers."

She found four principal sources of apathy: propaganda films, remakes of outmoded successes, old stars, now mostly over 35 years, and the boys' being in the army while their girls sit home.

Cases 102 & 103

INDEPENDENT exhibitors, late Wednesday, filed their 102nd and 103rd arbitration cases under the consent decree. Victor Theien, operating the Palm theatre, a St. Louis neighborhood house, filed a clearance complaint against Paramount, Twentieth Century-Fox and Fanchon & Marco, operating the Aubert and Union, two opposition houses. Victor Theien claimed that the clearance given the Fanchon & Marco houses by Paramount and Fox was unreasonable.

A demand for clearance was filed Wednesday in Chicago by the 32 West Randolph Street Corporation, operating the Oriental, a 3,200-seat Loop house, against the 'Big Five' and naming all "A" theatres in the city. The complaint alleges that eight weeks' clearance is unreasonable with respect to its Oriental theatre's location, capacity and potential gross. It was the first Loop clearance case filed.

Details of other arbitration cases are on page 24, and on page 25 a summary of all arbitration cases pending begins.

Goldwyn Hits Serials

DESPITE the accepted custom of exploiting certain types of film stories by planting fiction versions with newspapers and setting condensed radio dramatizations, Samuel Goldwyn is the first producer on record to ban such serializations. Mr. Goldwyn's "The Little Foxes" and "Life of Lou Gehrig" do not come under the ban because deals had been made for serialization prior to Mr. Goldwyn's change of mind. "Ball of Fire", now in production, however, is the first Goldwyn picture which definitely will not be committed to newspaper, magazine or radio fictionalization.

Some exhibitors have decried the practice, long in use, as detrimental to box office receipts.

Friendly Rivalry

PARTNER and associate in a myriad enterprises, and principal in the Balaban and Katz circuit of the mid West and Chicago, Paramount is going to build a theatre in the business section of Maywood, West Side suburb of that city. The significance of the move is that the parent Paramount will be in opposition to Balaban and Katz, which it controls. Paramount as such operates very few houses. This one would be the first in knowledge to be conducted by the company in the B. & K. stronghold.

PICTURES ADVERTISED THIS WEEK

"Life Begins for Andy Hardy", MGM, Second Cover
"Dive Bomber", Warner Brothers, Page 3
"Navy Blues", Warner Brothers, Pages 4 and 5
"Charley's Aunt", Twentieth Century-Fox, Page 6
"Aloma of the South Seas", Paramount, Pages 19 to 22
"World Premiere", Paramount, Pages 27, 28
"Citizen Kane", RKO, Pages 33 to 38
"Parachute Battalion", RKO, Pages 33 to 38
"Father Takes a Wife", RKO, Pages 33 to 38
"All That Money Can Buy", RKO, Pages 33 to 38
"Lady Scarface", RKO, Pages 33 to 38
"Smiling Ghost", Warner Brothers, Page 43
"Belle Starr", Twentieth Century-Fox, Pages 47, 48
"That Hamilton Woman", United Artists, Page 55
"Tanks a Million", United Artists, Page 57
"Ice-Capades", Republic, Page 59

QP SERVICE

STARTING next week the *Product Digest* Section of MOTION PICTURE HERALD will be published weekly and will incorporate Showmen's Reviews and The Release Chart. The *Product Digest* also, as at present, will include advance synopses of features and shorts, service data—Legion of Decency Ratings, Audience Classifications, Round Table Exploitation references — together with the short subjects release chart and the feature chart. This enlarged service will make the *Product Digest* the complete living catalogue of the industry, furnishing exhibitors with necessary information about all product, conveniently arranged.

In this issue (see page 81) the *Product Digest* completes its synopses of 1940-41 feature product and includes a master index of all 1940-41 features. Preserve this copy for your future use.

"So Sorry" . . . . .

THE strings of the Axis powers were pulled even tighter around Hollywood's foreign business this week, when the Japanese Government announced that, after September 1st, it would not allow American films which portray "wasteful extravagances", sensual love, or "gangsterism".

Reports from Tokyo also indicated that Government would henceforth allow the majors to import only five films monthly. Accuracy of this was scouted in New York offices of the majors Tuesday, foreign sales executives noting the total amount then would be an increase over the mere 40 films per year now being imported.

Whatever Japan does, will be picayune in effect, the Americans indicated, because shipments of film are irregular, exchange men operate hesitantly because of shifting Government policy, and because the American companies still have not been able to get their approximately $700,000 in frozen credits from Japanese banks.

Paramount's home office said flatly, Tuesday, that shipments to Japan are halted until the company can obtain some money from that country.

P.S.: Last week, but quietly, Japan banned all British and American films from Korea, effective September 1st.

McCarthy Stays

CHARLES E. McCARTHY, who resigned, two weeks ago as director of advertising and publicity of Twentieth Century-Fox, following a difference of opinion, will remain with the company in the same capacity.

Meanwhile, Hal Horne has taken quarters in the General Motors Building, near New York's Columbus Circle, from where he will handle special exploitation of certain Fox productions.

MOTION PICTURE HERALD, published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone CIrcle 7-3100. Coble oddress "Quigpubco, New York." Mortin Quigley, Editor-in-Chief ond Publisher; Colvin Brown, Vice-President ond Generol Monoger; Wotterson R. Rothocker, Vice-President; Terry Romsoye, Editor; Ernest A. Rovelstod, Monoging Editor; Jomes P. Cunninghom, News Editor; Chicogo Bureou, 624 South Michigon Aveoue, C. B. O'Neill, monoger; Hollywood Bureou, Postol Union Life Building. Leon Friedmon, monoger, Williom R. Weover, editor; Toronto Bureou, Ste. 811, 21 Dunos Sq., Toronto, Ontorio, Conodo. Alister Grosort, representotive; Montreol Bureou, Press Bureou, 224 Conodo Cement Building, Montreol, Conodo. C. A. Howorth, representotive; London Bureou, 4, Golden Squore, London W I, Hope Willioms Burnup, monoger; coble Quigpubco London; Poris Bureou, Pierre Autre, representotive, c/o Monsieur Autre, chez Modome Eroble, Les Mothes, Choronte Inferieure, Fronce; Melbourne Bureou, The Regent Theotre, 191 Collins St., Melbourne, Austrolio, Cliff Holt, representotive; Sydney Bureou, 17 Archbold Rd., Roseville, Sydney, N.S.W., Austrolio. Lin Endeon, representotive. Mexico City Bureou, Aportodo 269, Mexico City, Luis Becerro Celis, representotive; Buenos Aires Bureou, Corrientes 2470, Buenos Aires, Argentino, Notolio Bruski, representotive; Rio de Joneiro Bureou, Coixo Postol 3358, Rio de Joneiro, Brozil, L. S. Morinho, representotive; Indio Bureou, Post Office Box 147, Bunder Rood, Korochi, Indio, G. A. Thokur, representotive; Montevideo Bureou, P. O. Box 664, Montevideo, Uruguoy, Poul Bodo, representotive, coble Argus Montevideo; Amsterdom Bureou, 87 Woolstroot, Amsterdom Z., Hollond, Philip de Schoop, representotive. Member Audit Bureou of Circulotions. All contents copyright 1941 by Quigley Publishing Company. Address oll correspondence to the New York Office. Other Quigley Publicotions: Better Theotres, Motion Picture Doily, International Motion Picture Almonoc, and Fame.

THIS WEEK IN PICTURES



THE DUKE OF KENT carries on the "There'll always be an England" tradition, attending with Lady Mountbatten, the Red Cross benefit premiere of Walt Disney's "Fantasia" at the New Gallery, Regent Street, London. At left are Ernest Simon, RKO general sales manager, and Commander Arthur Jarratt, GB circuit executive.



By William Stone

EILEEN CREELMAN, left, motion picture critic of the New York Sun, last Saturday became Mrs. Frederick Morgan Davenport, Jr., and is now on a wedding trip to Mexico and Guatemala. The ceremony was performed in Marietta, Ohio.



NOT IN THE CAST. Ann Sheridan's knitting pupil below is James McCarthy, manager of the Warner Strand, Hartford, Conn., on vacation in Hollywood and visiting the set of Warner Brothers' "King's Row."



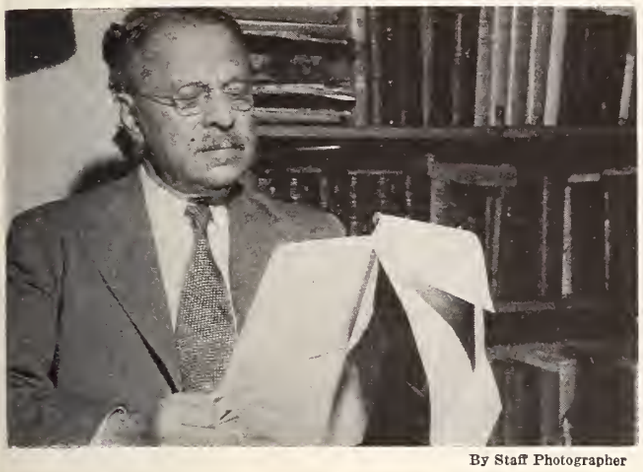


By Metropolitan

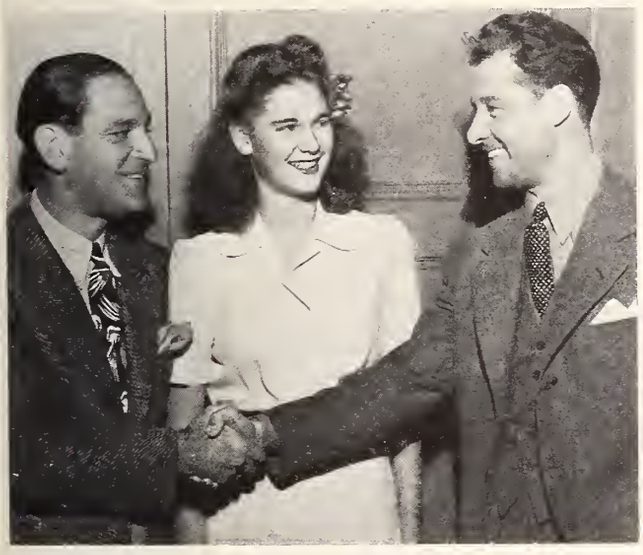
HEADING SOUTH. Phil Reisman, RKO foreign manager, and John Hay Whitney, motion picture executive for the Committee on Inter-American Relations, leave New York for South America, Mr. Reisman to attend his company's convention at Rio de Janeiro; Mr. Whitney to survey the motion picture situation at first hand.

ABBOTT & COSTELLO take their bows in person, left, on the Atlantic City boardwalk. On their right is Sam Steifel, Washington and Baltimore exhibitor, and between them is Isadore Rappaport of the Baltimore Hippodrome.

A BUSINESS BOOM in South Africa was reported this week by Harry Lourie, below, former diamond merchant who two years ago, with UA and 20th-Fox franchises, began building theatres, latest of which are the Curzon, Wynberg, and the Twentieth Century, Pretoria. Building is the Twentieth Century, Eastlondon.



By Staff Photographer



SIDNEY MEYERS, co-owner of the Wometco Theatres, Miami, Florida, with his daughter, Barbara, meets Don Ameche on the "Hot Spot" set at 20th Century-Fox.



HARRY SMITH, division manager for Western Massachusetts Theatres, Inc., is being feted this week on his 33rd anniversary with the Goldstein Brothers, operators of the New England circuit.



HARRY B. FRENCH, on September 1st will become assistant to the president and general manager of the Minnesota Amusement Company. He entered theatre business 35 years ago.



IN CAMP. Edmond O'Brien, star of RKO's "Parachute Battalion" signs autographs for the men of the 501st Parachute Battalion after the premiere of the picture in Atlanta. Men of the unit participated in the filming of the picture.



HO AH LUKE, right, one of the few British Chinese to win his R.A.F. wings, before war made it necessary for his people to arm was operator of a major theatre circuit in Malaya and Thailand.



By Staff Photographer

ROUND TABLE visitors, above, are Bernie Slone and Lige Brien, manager of the Warner Belmar in Pittsburgh and 1939 Quigley Grand Award winner, with Mrs. Brien. Showing them A-Mike Vogel's corncobs is Gertrude Merriam.



TRACY BARHAM, right, has been named general manager of Intermountain Theatres, Inc., with headquarters at Salt Lake City. He formerly was general manager of Northio Theatres.

119 FEATURES ALREADY 'IN THE CAN' FOR '41-42

PRODUCTION in Hollywood and distribution headquarters in New York arrive on this eve of the 'New Order' of consent decree selling, starting in a week, with a stock of new product supply of unprecedented numbers.

119 productions are ready and "in the can" from all companies.

84 release dates have been set.

38 of 72 finished features of the "Big 5" companies have been trade shown or dated, as required by the decree's advance screening provisions.

68 additional features are in various shooting stages, a large number of them nearing completion.

During a wave of unprecedented summer activity, in which records for the number of features in work were made, the studios of Hollywood engaged in a 'big push' to put an early finish to their 1940-41 commitments and to build up a big back-log of product to be ready for the changes in selling that are expected to have a far-reaching effect on the entire industry through the new form of operations to which the 'Big 5' are bound under the United States Government's consent decree.

The five decree signatory companies—Metro-Goldwyn-Mayer, Paramount, RKO, Twentieth Century-Fox and Warner Brothers—have fully 60 per cent of the product finished, with their 72 of the total 119, and are pushing along to completion another 29.

The five decree signers now come forward with tangible results of the realization of months ago that the block-of-five and advance screening provisions of the decree 'law' would make it necessary to have an abundant supply on hand on September 1st when the trade practice and selling stipulations of the decree became effective.

And, some of the non-decree signers, expecting a brand new advantage for approaching exhibitors without any of the decree restrictions, likewise set out far ahead to have plenty of material available for new season's buyers.

The non-decree signers approach the new product year with all of the usual preseason sales-driving, to dispose of bulk, and quickly. Columbia has 17 features pegged for release dates; Monogram has 10; United Artists, seven, and Universal, 23, a record, running clear through December.

When the week rolls around to the September 1st beginning of the 'new order,' at least another 20 features will have left the production line.

But, although they all have plenty of material on hand, some of the five decree signers are moving more cautiously in establishing dates for general release. Paramount, as of mid-week, hadn't a single 1941-42 release date. MGM had but one picture dated, Warners, four, and RKO, six. Twentieth Century-Fox was 'way out ahead, with 10 realeases dated.

Majors Selling New Films; MGM, 20th-Fox Close B.&K. Contracts

Metro-Goldwyn-Mayer this week sold its first three new pictures to the Balaban & Katz circuit, and was negotiating with the Great States circuit. The Balaban & Katz deal was the first important one in that territory for pictures under the decree.

In the same city Twentieth Century-Fox sold the company's first block of five to the same circuit.

From Canada the news is the Famous Players Canadian Corporation will take Warners' complete program, for 170 theatres. The deal was closed by J. J. Fitzgibbons, president, and Ben Geldsaler, film buyer, of FPC, and Carl Leserman, Roy Haines and Wolfe Cohen for Warners.

Meanwhile, in St. Louis Paramount's exchange has signed 54 contracts allocating the company's first block of five pictures in the new program. Among the customers are the I. W. Rodgers circuit in southern Illinois and southeast Missouri, the Frisina circuit in Illinois, the Hall, Varsity and Missouri theatres in Columbia, Mo.; Labor Temple, Staunton, Ill.; Vita, Warrenton, Mo.; Vista, Centralia, Mo.; American and Uptown, Mt. Carmel, Ill.; Uptown and Strand, Fairfield, Ill.; Miller, Festus, Mo.; Marvel, Carlinville, Ill.; Times and Mattoon, Mattoon, Ill.; Will Rogers and Lincoln, Charleston, Ill.; Ritz, Arcola, Ill., and Oakland in Oakland, Ill.

Exhibitor product buyers can now get some answers to questions of timing between the 'Big 5's' trade showings and release availability, from the dstributors' first 38 advance screenings.

At MGM, timing on the first three screened ran six weeks between screening time and release date.

Paramount, with no release dates pegged, is already running four weeks beyond its first screening dates of July 28-31.

RKO's timing between trade showings and release dates is running from 7 to 12 weeks, based on the first showings of mid-July and the first releases, starting September 5 and running through to October 17.

Twentieth Century-Fox's trade show is running closer to release. Release of the first batch, trade shown July 23rd, is from one to five weeks, and on the second group screened, on August 21st, from two to three weeks following the compulsory advance trade showings.

At Warners, the timing now is generally three to four weeks between trade shows and release.

Blocks of from two to four are growing into the average block-size for unit showings.

The trend, too, is to accommodate the large numbers of exhibitors who have asked for double, even triple-bill screenings in a single day, thus relieving the owners from making daily trips to see single pictures of a block spread over several days.

In observing 'Big 5' procedure to date, it was noticed, also, that some companies are building up a backlog of pictures trade shown without pegging release. MGM, for one, has seven on the trade showing ledger, but has only one release dated. Paramount has 10 to its trade screening credit, with no release dates. RKO is running near even, with eight trade showings and six release dates, likewise Warners, with six showing and four release-dated. Twentieth Century-Fox, on the other hand, is working in reverse, counting 10 release dates pegged and only seven trade showings.

The story of "Where They Stand on 1941-42 Product Finished, Release Dated & Trade Shown," is told in an accompanying box. Following is a catalogue for exhibitors of titles and all star and player credits for the 119 features finished and "in the can" for the beginning of the 1941-42 season, and of the 68 features in work, together with data on all available release datings and trade showings:

Latest, Complete and Only Schedule of All Product Now Finished

Columbia

Finished, 15; Release Dated, 11

KING OF DODGE CITY, with Bill Elliott, Tex Ritter. Released, August 14.

MYSTERY SHIP, with Paul Kelly, Lola Lane. Released, September 4.

HARMON OF MICHIGAN, with Tom Harmon and Anita Louise. Released, September 11.

LADIES IN RETIREMENT, with Ida Lupino, Louis Hayward. Released, September 18.

TWO LATINS FROM MANHATTAN, with Jinx Falkenberg, Joan Davis. Released, October 2.

TEXAS, with William Holden, Glenn Ford. Released, October 9.

BLONDE FROM SINGAPORE, with Florence Rice, Leif Erikson. Released, October 16.

THREE GIRLS ABOUT TOWN, with Joan Blondell, John Howard. Released, October 23.

MEN IN HER LIFE, with Loretta Young, Dean Jagger. Released, October 30.

Where They Stand on Product Finished, Dated, Trade Shown

COMPANY	1941-42 FEATURES FINISHED	1941-42 FEATURES IN WORK	RELEASE DATE SET ON FILMS FINISHED AND IN WORK	TRADE SHOWN OR DATED
COLUMBIA	15	9	17	(a) . .
MGM	9	7	1	7
MONOGRAM	6	5	10	(a) . .
PARAMOUNT	18	7	0	10
PRC	. .	4	4	(a) . .
REPUBLIC	5	3	2	(a) . .
RKO RADIO	17	5	6	8
20th-FOX	19	4	10	7
UNITED ARTISTS	7	4	7	(a) . .
UNIVERSAL	14	14	23	(a) . .
WARNERS	9	6	4	6
TOTALS	(b) 119	68	84	(b) 38

(a) Only the "Big Five" (MGM, Paramount, RKO Radio, 20th Century-Fox and Warners) are committed to compulsory advance trade showings under the consent decree. All others (a) are not.

(b) The total of 38 features trade shown or dated for trade showing is not to be compared with the total of 119 features finished, but rather only with the 72 features of the "Big Five" which have been completed—the remaining 47 features of the other companies not being subject to trade showing.

(*Continued from opposite page*)

BACHELOR BABIES, with Maxie Rosenbloom, Rochelle Hudson. Released, November 6.

YOU BELONG TO ME, with Henry Fonda, Barbara Stanwyck. Released, November 20.

ROYAL MOUNTED PATROL, with Charles Starrett, Russell Hayden. No release date.

ELLERY QUEEN AND THE MURDER RING, with Ralph Bellamy, Margaret Lindsay. No release date.

LONE STAR VIGILANTES, with Bill Elliott, Tex Ritter. No release date.

ROARING FRONTIERS, with Bill Elliott, Tex Ritter. No release date.

In Work, 9; Release Dated, 6

MEDICO HITS THE TRAIL, with Charles Starrett. Released, September 18.

GO WEST, YOUNG LADY, with Penny Singleton, Glenn Ford. Released, November 27.

TEN CENTS A DANCE. Released, December 4.

HONOLULU LOU. Released, December 11.

GLORIA IS WILLING. Released, December 15.

HARVARD, HERE I COME. Released, December 25.

SECRETS OF THE LONE WOLF, with Warren William, Ruth Ford.

HONOR OF THE WEST, with Bill Elliott, Tex Ritter.

MISS MADDEN IS WILLING, with Marlene Dietrich, Fred MacMurray.

Metro-Goldwyn-Mayer

Finished, 9; Release Dated, 1
Trade Shown, 3; Dated, 4

DR. JEKYLL AND MR. HYDE, with Spencer Tracy, Ingrid Bergman, Lana Turner. Released, August 28. Trade shown, July 14-18.

LADY BE GOOD, with Ann Sothern, Eleanor Powell, Robert Young. No release date. Trade shown, July 14-18.

DOWN IN SAN DIEGO, with Bonita Granville, Dan Dailey, Jr., Leo Gorcey. No release date. Trade shown, July 14-8.

MARRIED BACHELOR, with Robert Young, Ruth Hussey. No release date. Trade showing, September 11.

SMILIN' THRU, with Jeanette MacDonald, Brian Aherne, Gene Raymond. No release date. Trade showing, September 11.

ALL WOMAN (Formerly "Female of the Species"), with Don Ameche, Rosalind Russell, Kay Francis. No release date. Trade showing, September 12.

CHOCOLATE SOLDIER, with Nelson Eddy, Rise Stevens. No dates.

UNHOLY PARTNERS, with Edward G. Robinson, Edward Arnold, Laraine Day. No dates.

HONKY TONK, with Clark Gable, Lana Turner, Claire Trevor. No release date. Trade showings, Sept. 12.

In Work, 7; Release Dated, 0

BABES ON BROADWAY, with Mickey Rooney, Judy Garland.

PANAMA HATTIE, with Ann Sothern, "Red" Skelton.

H. M. PULHAM, Esq., with Hedy Lamarr, Robert Young, Ruth Hussey.

KATHLEEN, with Shirley Temple, Herbert Marshall, Laraine Day.

SHADOW OF THE THIN MAN, with William Powell, Myrna Loy.

UNTITLED, with Greta Garbo, Melvyn Douglas.

UNTITLED, with "Tarzan" Johnny Weismuller.

Monogram

Finished, 6; Release Dated, 6

ARIZONA BOUND, with Buck Jones, Tim McCoy. Released, July 19.

GHOSTS IN THE NIGHT, with Bela Lugosi and the East Side Kids. Released, August 15.

STOLEN PARADISE, with Leon Janney. Released, August 22.

SADDLE MOUNTAIN ROUNDUP, with The Range Busters. Released, August 30.

GENTLEMAN FROM DIXIE, with Jack LaRue, Marian Marsh. Released, September 5.

LET'S GO COLLEGIATE, with Frankie Darro, Mantan Moreland. Released, September 12.

In Work, 5; Release Dated, 4

BAD MAN FROM BODIE, with Buck Jones, Tim McCoy. Release date, September 19.

WILD HORSE VALLEY, with Tom Keene. Release date, September 26.

SIZ BOOM BAH, with Grace Hayes, Peter Lind Hayes. Release date, October 3.

TONTO BASIN OUTLAWS, with Ray Corrigan, John King. Release date, October 10.

THE DRIFTING KID, with Tom Keene.

Paramount

Finished, 18; Release Dated, 0
Trade Shown, 5; Dated, 5

BUY ME THAT TOWN, with Lloyd Nolan, Constance Moore. No release date. Trade shown, July 28-31.

NOTHING BUT THE TRUTH, with Bob Hope, Paulette Goddard, Edward Arnold. No release date. Trade shown, July 28-31.

HENRY ALDRICH FOR PRESIDENT, with Jimmy Lydon, Charles Smith. No release date. Trade shown, July 28-31.

NEW YORK TOWN, with Fred MacMurray, Mary Martin, Akim Tamiroff. No release date. Trade shown, July 28-31.

HOLD BACK THE DAWN, with Charles Boyer, Paulette Goddard, Olivia de Havilland. No release date. Trade shown, July 28-31.

BIRTH OF THE BLUES, with Bing Crosby, Mary Martin, Brian Donlevy, Carolyn Lee and Rochester. No release date. Trade showing, September 2.

AMONG THE LIVING, with Albert Dekker, Susan Hayward, Harry Carey, Frances Farmer. No release date. Trade showing, September 2.

NIGHT OF JANUARY 16TH, with Robert Preston, Ellen Drew. No release date. Trade showing, September 3.

GLAMOUR BOY, with Jackie Cooper, Susanna Foster, Walter Abel. No release date. Trade showing, September 3.

SKYLARK, with Claudette Colbert, Ray Milland, Brian Aherne. No release date. Trade showing, September 4.

MR. BUG GOES TO TOWN, Fleischer Feature Cartoon. No dates.

SECRETS OF THE WASTELAND, with William Boyd, Brad King, Andy Clyde. No dates.

GREAT MAN'S LADY, with Barbara Stanwyck, Joel McCrea, Brian Donlevy. No dates.

RIDERS OF THE TIMBERLINE, with William Boyd, Brad King, Andy Clyde. No dates.

SULLIVAN'S TRAVELS, with Joel McCrea, Veronica Lake. No dates.

STICK TO YOUR GUNS, with William Boyd, Brad King, Andy Clyde. No dates.

TWILIGHT ON THE TRAIL, with William Boyd, Brad King, Andy Clyde. No dates.

OUTLAWS OF THE DESERT, with William Boyd, Brad King, Andy Clyde. No dates.

In Work, 7; Release Dated, 0

THE REMARKABLE ANDREW, with William Holden, Ellen Drew, Brian Donlevy.

REAP THE WILD WIND, with Ray Milland, John Wayne, Paulette Goddard.

BAHAMA PASSAGE, with Madeleine Carroll, Stirling Hayden.

(*Continued on page 16*)

LEGAL NOTICE OF

PARAMOUNT

Published for the benefit of Exhibitors generally,

BRANCH	CITY	PLACE OF SCREENING	AMONG THE LIVING	BIRTH OF THE BLUES	GLAMOUR BOY	NIGHT OF JAN. 16	SKYLARK
ALBANY	ALBANY, N. Y.	20th CENTURY-FOX Screening Room 1052 Broadway	TUE. SEPT. 2 2 P.M.	TUE. SEPT. 2 3:30 P.M.	WED. SEPT. 3 2 P.M.	WED. SEPT. 3 3:30 P.M.	THUR. SEPT. 2 P.M.
ATLANTA	ATLANTA, GA.	PARAMOUNT EX. 154 Walton St., N.W.	TUE. SEPT. 2 10:30 A.M.	TUE. SEPT. 2 12:30 P.M.	WED. SEPT. 3 10:30 A.M.	WED. SEPT. 3 12:30 P.M.	THUR. SEPT. 10:30 A.M.
BOSTON	BOSTON, MASS.	PARAMOUNT EX. 58 Berkeley St.	TUE. SEPT. 2 11 A.M.	TUE. SEPT. 2 2:30 P.M.	WED. SEPT. 3 11 A.M.	WED. SEPT. 3 2:30 P.M.	THUR. SEPT. 2:30 P.M.
BUFFALO	BUFFALO, N. Y.	NIAGARA THEATRE 426 Niagara St.	TUE. SEPT. 2 2 P.M.	TUE. SEPT. 2 3:30 P.M.	WED. SEPT. 3 2 P.M.	WED. SEPT. 3 3:30 P.M.	THUR. SEPT. 2 P.M.
CHARLOTTE	CHARLOTTE, N. C.	PARAMOUNT EX. 305 S. Church St.	TUE. SEPT. 2 10:30 A.M.	TUE. SEPT. 2 2:30 P.M.	WED. SEPT. 3 10:30 A.M.	WED. SEPT. 3 2:30 P.M.	THUR. SEPT. 2:30 P.M.
CHICAGO	CHICAGO, ILL.	CINEMA THEATRE 151 E. Chicago Ave.	TUE. SEPT. 2 1:30 P.M.	TUE. SEPT. 2 2:45 P.M.	WED. SEPT. 3 1:30 P.M.	WED. SEPT. 3 2:45 P.M.	THUR. SEPT. 1:30 P.M.
CINCINNATI	CINCINNATI, OHIO	PARAMOUNT EX. 1214 Central P'kway	TUE. SEPT. 2 2 P.M.	TUE. SEPT. 2 3:30 P.M.	WED. SEPT. 3 2 P.M.	WED. SEPT. 3 3:30 P.M.	THUR. SEPT. 2 P.M.
CLEVELAND	CLEVELAND, OHIO	PARAMOUNT EX. 1735 E. 23rd St.	TUE. SEPT. 2 1:30 P.M.	TUE. SEPT. 2 3 P.M.	WED. SEPT. 3 1:30 P.M.	WED. SEPT. 3 3 P.M.	THUR. SEPT. 1:30 P.M.
DALLAS	DALLAS, TEXAS	PARAMOUNT EX. 412 S. Harwood St.	TUE. SEPT. 2 10:30 A.M.	TUE. SEPT. 2 2 P.M.	WED. SEPT. 3 10:30 A.M.	WED. SEPT. 3 2 P.M.	THUR. SEPT. 10:30 A.M.
DENVER	DENVER, COLO.	PARAMOUNT EX. 2100 Stout St.	TUE. SEPT. 2 10 A.M.	TUE. SEPT. 2 2 P.M.	WED. SEPT. 3 10 A.M.	WED. SEPT. 3 2 P.M.	THUR. SEPT. 2 P.M.
DES MOINES	DES MOINES, IOWA	PARAMOUNT EX. 1125 High St.	TUE. SEPT. 2 12:30 P.M.	TUE. SEPT. 2 2 P.M.	WED. SEPT. 3 12:30 P.M.	WED. SEPT. 3 2 P.M.	THUR. SEPT. 2:30 P.M.
DETROIT	DETROIT, MICH.	PARAMOUNT EX. 479 Ledyard Ave.	TUE. SEPT. 2 1:30 P.M.	TUE. SEPT. 2 3 P.M.	WED. SEPT. 3 1:30 P.M.	WED. SEPT. 3 3 P.M.	THUR. SEPT. 1:30 P.M.
INDIANAPOLIS	INDIANAPOLIS, IND.	PARAMOUNT EX. 116 W. Michigan Ave.	TUE. SEPT. 2 1:30 P.M.	TUE. SEPT. 2 3 P.M.	WED. SEPT. 3 1:30 P.M.	WED. SEPT. 3 3 P.M.	THUR. SEPT. 1:30 P.M.
KANSAS CITY	KANSAS CITY, MO.	PARAMOUNT EX. 1800 Wyandotte St.	TUE. SEPT. 2 1:30 P.M.	TUE. SEPT. 2 3 P.M.	WED. SEPT. 3 1:30 P.M.	WED. SEPT. 3 3 P.M.	THUR. SEPT. 2:30 P.M.
LOS ANGELES	LOS ANGELES, CAL.	AMBASSADOR THEA. Ambassador Hotel	TUE. SEPT. 2 1:30 P.M.	TUE. SEPT. 2 3 P.M.	WED. SEPT. 3 1:30 P.M.	WED. SEPT. 3 3 P.M.	THUR. SEPT. 1:30 P.M.
MEMPHIS	MEMPHIS, TENN.	PARAMOUNT EX. 362 S. Second Ave.	TUE. SEPT. 2 10:30 A.M.	TUE. SEPT. 2 2 P.M.	WED. SEPT. 3 10:30 A.M.	WED. SEPT. 3 2 P.M.	THUR. SEPT. 10:30 A.M.

TRADE SHOWINGS

in compliance with Section III of the Consent Decree.

BRANCH	CITY	PLACE OF SCREENING	AMONG THE LIVING	BIRTH OF THE BLUES	GLAMOUR BOY	NIGHT OF JAN. 16	SKYLARK
MILWAUKEE	MILWAUKEE, WISC.	PARAMOUNT EX. 1121 N. 8th St.	TUE. SEPT. 2 1:30 P.M.	TUE. SEPT. 2 2:45 P.M.	WED. SEPT. 3 1:30 P.M.	WED. SEPT. 3 2:45 P.M.	THUR. SEPT. 4 1:30 P.M.
MINNEAPOLIS	MINNEAPOLIS, MINN.	WARNER BLDG. 1104 Currier Ave.	TUE. SEPT. 2 1 P.M.	TUE. SEPT. 2 2:15 P.M.	WED. SEPT. 3 1 P.M.	WED. SEPT. 3 2:15 P.M.	THUR. SEPT. 4 1 P.M.
	SIOUX FALLS, S. DAK.	AMER. THEA. SUPPLY Screening Room 220 W. 10th St.	TUE. SEPT. 2 1 P.M.	TUE. SEPT. 2 2:15 P.M.	WED. SEPT. 3 1 P.M.	WED. SEPT. 3 2:15 P.M.	THUR. SEPT. 4 1 P.M.
NEW HAVEN	NEW HAVEN, CONN.	WHITNEY THEATRE 1220 Whitney St.	TUE. SEPT. 2 10 A.M.	TUE. SEPT. 2 11:30 A.M.	WED. SEPT. 3 10 A.M.	WED. SEPT. 3 11:30 A.M.	THUR. SEPT. 4 10 A.M.
NEW ORLEANS	NEW ORLEANS, LA.	PARAMOUNT EX. 215 S. Liberty St.	TUE. SEPT. 2 10:30 A.M.	TUE. SEPT. 2 12 NOON	WED. SEPT. 3 10:30 A.M.	WED. SEPT. 3 12 NOON	THUR. SEPT. 4 10:30 A.M.
NEW YORK	NEW YORK, N. Y.	NORMANDIE THEATRE 51 E. 53rd St.	TUE. SEPT. 2 10 A.M.	TUE. SEPT. 2 11:30 A.M.	WED. SEPT. 3 10 A.M.	WED. SEPT. 3 11:30 A.M.	THUR. SEPT. 4 10 A.M.
OKLAHOMA CITY	OKLA. CITY, OKLA.	PARAMOUNT EX. 701 W. Grand Ave.	TUE. SEPT. 2 10:30 A.M.	TUE. SEPT. 2 2 P.M.	WED. SEPT. 3 10:30 A.M.	WED. SEPT. 3 2 P.M.	THUR. SEPT. 4 10:30 A.M.
OMAHA	OMAHA, NEBR.	20th CENTURY-FOX Screening Room 1502 Davenport St.	TUE. SEPT. 2 1:15 P.M.	TUE. SEPT. 2 3 P.M.	WED. SEPT. 3 1:15 P.M.	WED. SEPT. 3 3 P.M.	THUR. SEPT. 4 1:15 P.M.
PHILADELPHIA	PHILADELPHIA, PA.	PARAMOUNT EX. 248 N. 12th St.	TUE. SEPT. 2 10:30 A.M. & 2 P.M.	TUE. SEPT. 2 12 P.M. & 3:30 P.M.	WED. SEPT. 3 10:30 A.M. & 2 P.M.	WED. SEPT. 3 12 NOON & 3:30 P.M.	THUR. SEPT. 4 10:30 A.M. & 2:30 P.M.
PITTSBURGH	PITTSBURGH, PA.	PARAMOUNT EX. 1727 Blvd. of Allies	TUE. SEPT. 2 10:30 A.M. & 2 P.M.	TUE. SEPT. 2 12:15 P.M. & 3:45 P.M.	WED. SEPT. 3 10:30 A.M. & 2 P.M.	WED. SEPT. 3 12:15 P.M. & 3:45 P.M.	THUR. SEPT. 4 10:30 A.M. & 2 P.M.
PORTLAND	PORTLAND, ORE.	STAR PREVIEW RM. 925 N. W. 19th Ave.	TUE. SEPT. 2 1:30 P.M.	TUE. SEPT. 2 3 P.M.	WED. SEPT. 3 1:30 P.M.	WED. SEPT. 3 3 P.M.	THUR. SEPT. 4 2 P.M.
ST. LOUIS	ST. LOUIS, MO.	PARAMOUNT EX. 2949 Olive St.	TUE. SEPT. 2 1 P.M.	TUE. SEPT. 2 2:30 P.M.	WED. SEPT. 3 1 P.M.	WED. SEPT. 3 2:30 P.M.	THUR. SEPT. 4 1 P.M.
SALT LAKE CITY	SALT LAKE CITY, U.	PARAMOUNT EX. 270 E. 1st St. South	TUE. SEPT. 2 1 P.M.	TUE. SEPT. 2 2:30 P.M.	WED. SEPT. 3 1 P.M.	WED. SEPT. 3 2:30 P.M.	THUR. SEPT. 4 1 P.M.
SAN FRANCISCO	SAN FRANCISCO, CAL.	PARAMOUNT EX. 205 Golden Gate Ave.	TUE. SEPT. 2 1:30 P.M.	TUE. SEPT. 2 3 P.M.	WED. SEPT. 3 1:30 P.M.	WED. SEPT. 3 3 P.M.	THUR. SEPT. 4 1:30 P.M.
SEATTLE	SEATTLE, WASH.	JEWEL BOX Screening Room 2318—22nd Ave.	TUE. SEPT. 2 1 P.M.	TUE. SEPT. 2 2:30 P.M.	WED. SEPT. 3 1 P.M.	WED. SEPT. 3 2:30 P.M.	THUR. SEPT. 4 1:30 P.M.
WASHINGTON	WASHINGTON, D. C.	SYLVAN THEATRE 104 Rhode Is. Av., N.W.	TUE. SEPT. 2 9:30 A.M.	TUE. SEPT. 2 11:15 A.M.	WED. SEPT. 3 9:30 A.M.	WED. SEPT. 3 11:15 A.M.	THUR. SEPT. 4 10 A.M.

CATALOGUE OF FINISHED PRODUCT

(*Continued from page* 13)

SWEATER GIRL, with Eddie Bracken, June Preisser.
LOUISIANA PURCHASE, with Bob Hope, Victor Moore, Zorina.
MALAYA, with Dorothy Lamour, Richard Denning, Jack Haley.
FLY BY NIGHT, with Nancy Kelly, Richard Carlson.

Producers Releasing

In Work or Preparation, 4; Release Dated, 4

DANGEROUS LADY, with Neil Hamilton, June Storey. Released, September 19.
UNTITLED, "Billy the Kid" series, with Buster Crabbe, Al St. John. Released, October 10.
UNTITLED, first "special." Released, October 17.
UNTITLED, "Frontier Marshall" series, with Bill Boyd, Lee Powell, Art Davis. Released, October 24.

Republic

Finished, 5; Release Dated, 2

HURRICANE SMITH, with Ray Middleton, Jane Wyatt. Released, July 20.
MOUNTAIN MOONLIGHT, with Elviry and the Weaver Brothers. Released, July 12.
THE APACHE KID, with Don Barry. No release date.
THE PITTSBURGH KID, with Billy Conn, Jean Parker. No release date.
OUTLAWS OF THE CHEROKEE TRAIL, with Tom Tyler, Bob Steele. No release date.

In Work, 3; Release Dated, 0

MERCY ISLAND, with Ray Middleton, Gloria Dickson, Otto Kruger.
GOBS IN BLUE, with William Lundigan, Shirley Ross.
DEATH VALLEY OUTLAWS, with Don Barry.

RKO Radio

Finished, 17; Release Dated, 6
Trade Shown, 5; Dated, 3

MY LIFE WITH CAROLINE, with Ronald Colman, Anna Lee. Released, September 1.
CITIZEN KANE, with Orson Welles. Released, September 5. Trade shown, July 17.
PARACHUTE BATTALION, with Robert Preston, Nancy Kelly, Harry Carey. Released, September 12. Trade shown, July 14-15.
LADY SCARFACE, with Dennis O'Keefe, Judith Anderson. Released, September 26. Trade shown, July 18-19.
FATHER TAKES A WIFE, with Adolphe Menjou, Gloria Swanson. Released, October 3. Trade shown, July 14-16.
ALL THAT MONEY CAN BUY (Formerly titled "The Devil and Daniel Webster" and "Here Is a Man"), with Thomas Mitchell, Walter Huston, Anne Shirley. Released, October 17. Trade shown, July 15-16.
OUTLAW TRAIL, with Tim Holt. No release date. Trade showing, September 4-5.
DUDE COWBOY, with Tim Holt. No release date. Trade showing, September 4-5.
RIDING THE WIND, with Tim Holt. No release date. Trade showing, September 4-5.
BEFORE THE FACT, with Cary Grant, Joan Fontaine. No dates.
THE GAY FALCON, with George Sanders, Wendy Barrie, Allen Jenkins. No dates.
LOOK WHO'S LAUGHING, with Charlie McCarthy, Edgar Bergen, Fibber McGee, Molly, Lucille Ball. No dates.
MEXICAN SPITFIRE'S BABY, with Lupe Velez, Leon Errol. No dates.
UNEXPECTED UNCLE, with Anne Shirley, James Craig. No dates.
WEEKEND FOR THREE, with Dennis O'Keefe, Jane Wyatt. No dates.
FANTASIA, Disney feature cartoon. No dates.
OBLIGING YOUNG LADY, with Joan Carroll, Richard Carlson. No dates.

In Work, 5; Release Dated, 0

LAND OF THE OPEN RANGE, with Tim Holt.
PLAYMATES, with Kay Kyser, John Barrymore, Lupe Velez.
SCATTERGOOD MEETS BROADWAY, with Guy Kibbee, William Henry.
STREET GIRL, with Ray Bolger, Anne Shirley, Desi Arnaz.
A DATE WITH THE FALCON, with George Sanders, Wendy Barrie, Allen Jenkins.

Twentieth Century-Fox

Finished, 19; Release Dated, 10
Trade Shown, 7; Dated, 0

CHARLEY'S AUNT, with Jack Benny, Kay Francis. Released, August 1. Trade shown, July 23.
DRESSED TO KILL, with Lloyd Nolan, Mary Beth Hughes. Released, August 8. Trade shown, July 23.
WILD GEESE CALLING, with Henry Fonda, Joan Bennett. Released, August 15. Trade shown, July 24.
PRIVATE NURSE, with Brenda Joyce, Jane Darwell, Robert Lowery. Released, August 22. Trade shown, July 24.
SUN VALLEY SERENADE, with Sonja Henie, John Payne, Glenn Miller. Released, August 29. Trade shown, July 25.
CHARLEY CHAN IN RIO, with Sidney Toler, Mary Beth Hughes. Released, September 5. Trade shown, August 21.
BELLE STARR, with Randolph Scott, Gene Tierney. Released, September 12. Trade shown, August 21.
MARRY THE BOSS' DAUGHTER, with Brenda Joyce, Bruce Edwards. Release date, September 19.
A YANK IN THE R.A.F., with Tyrone Power, Betty Grable. Released, September 26.
SMALL TOWN DEB, with Jane Withers, Cobina Wright, Jr. Released, October 3.
WE GO FAST, with Alan Curtis, Sheila Ryan. No dates.
THE OUTLAW, with Walter Huston, Thomas Mitchell, Jane Russell, Jack Beutel. No dates.
MAN AT LARGE, with Marjorie Weaver, Richard Deer. No dates.
RIDERS OF THE PURPLE SAGE, with George Montgomery, Mary Howard. No dates.
WEEKEND IN HAVANA, with Alice Faye, John Payne, Carmen Miranda. No dates.
CADET GIRL, with Carole Landis, George Montgomery. No dates.
GREAT GUNS, with Laurel and Hardy, Sheila Ryan. No dates.
LAST OF THE DUANES, with George Montgomery, Lynne Roberts. No dates.
MOON OVER HER SHOULDER, with Lynn Bari, Dan Dailey, Jr. No dates.

In Work, 4; Release Dated, 0

HOT SPOT, with Betty Grable, Victor Mature, Carole Landis, Laird Cregar.
HOW GREEN WAS MY VALLEY, with Roddy McDowall, Walter Pidgeon, Maureen O'Hara.
SWAMP WATER, with Walter Huston, Walter Brennan, Anne Baxter.
CONFIRM OR DENY, with Don Ameche, Joan Bennett.

United Artists

Finished, 7; Release Dated, 5

THREE COCKEYED SAILORS, with Tommy Trinder, Michael Wilding, Claude Hulbert. Released, July 4.
NEW WINE, with Ilona Massey, Binnie Barnes, Alan Curtis. Released, August 8.
LYDIA (Korda), with Merle Oberon, Alan Marshal. Released, August 29.
MAJOR BARBARA (Pascal), with Wendy Hiller, Robert Morley. Released, September 12.
INTERNATIONAL LADY (Edward Small), with Ilona Massey, George Brent, Basil Rathbone. Released, September 19.
TANKS A MILLION (Roach), with William Tracy, Elyse Knox. No release date.
NIAGARA FALLS (Roach), with Marjorie Woodworth, Tom Brown, ZaSu Pitts. No release date.

In Work, 4; Release Dated, 2

SUNDOWN (Wanger), with Gene Tierney, Bruce Cabot, George Sanders. Released, October 31.
JUNGLE BOOK (Korda), with Sabu, Jerome Cowan, Patricia O'Rourke. Released, December 25.
FIESTA (Roach), with Armida, Antonio Moreno, George Givot.
THE CORSICAN BROTHERS (Edward Small), with Douglas Fairbanks, Jr., Akim Tamiroff, Ruth Warrick.

Universal

Finished, 14; Release Dated, 9

MAN FROM MONTANA, with Johnny Mack Brown. Released, September 5.
BADLANDS OF DAKOTA, with Richard Dix, Frances Farmer, Broderick Crawford. Released, September 5.
UNFINISHED BUSINESS, with Robert Montgomery, Irene Dunne, Preston Foster. Released, September 12.
THE AMERICANOS, with Leo Carrillo, Andy Devine, Dick Foran. Released, September 19.
SING ANOTHER CHORUS, with Johnny Downs, Jane Frazee. Released, September 19.
SUMATRA, with Dick Foran, Andy Devine. Released, September 19.
BURMA CONVOY, with Charles Bickford, Evelyn Ankers. Released, October 3.
MASKED RIDER, with Johnny Mack Brown. Released, October 3.
ARIZONA CYCLONE, with Johnny Mack Brown. Released, November 14.
SEALED LIPS, with William Gargan, June Clyde. No release date.
TERROR OF THE ISLANDS, with Una Merkel, Lionel Atwill. No release date.
BOMBAY CLIPPER, with William Gargan, Irene Hervey. No release date.
MOB TOWN, with Dick Foran, Anne Gwynne. No release date.
SWING IT, SOLDIER, with Frances Langford, Ken Murray. No release date.

In Work or Preparing, 14; Release Dated, 14

IT STARTED WITH ADAM (Formerly 'Almost an Angel'), with Deanna Durbin, Charles Laughton. Released, September 26.
HELLZAPOPPIN', with Olsen and Johnson, Martha Raye. Released, October 10.
PARIS CALLING, with Elizabeth Bergner, Randolph Scott. Released, October 17.
APPOINTMENT FOR LOVE, with Margaret Sullovan, Charles Boyer. Released, October 31.
CAPTIVE WILD WOMAN. Released, November 7.
THE GREAT MAN, with W. C. Fields, Gloria Jean. Released, November 14.
RIDE 'EM COWBOY, with Abbott and Costello, Dick Foran. Released, November 28.
MELODY LANE. Released, November 21.
THE SONORA KID. Released, November 21.
NOBODY'S FOOL. December 5.
THE WOLFMAN. Released, December 12.

(*Continued on opposite page, column* 3)

NEWSREELS GET HANDOUTS OF THAT BRITISH SCOOP OF MEETING AT SEA

All But 150 Feet of Footage Taken by U. S. Navy Is Useless; Complete British Film Record Shown in London

U. S. newsreels, at mid-week, were still waiting for over-due long footage handouts from England's Ministry of Information in London, to show to the American public motion pictures of the historic meeting at sea of President Roosevelt and British Prime Minister Churchill, ten days ago. The British public saw the pictures last Sunday, as taken aboard the U.S.S. Augusta and the H.M.S. Prince of Wales, "somewhere in the Atlantic."

The American newsreels had no cameramen aboard the American battleship, the American press had no reporters to record the event, this on the strict orders of the President. The British had both reporters and professional newsreel photographers with their party, accredited to the British Ministry of Information. The U. S. Navy took some 35 mm footage, and Captain Elliott Roosevelt, son of the President, "who happened to drop in," made 16 mm Kodachrome pictures with his own amateur camera. The Navy pictures proved photographically worthless to the newreels; Captain Roosevelt's were unusable because 16 mm color film just doesn't blow up to 35 mm.

Less Than 150 Feet

Executives of the five American newsreel companies this week were expressively annoyed, after culling less than 150 feet of almost usable film from the approximately 2,000 feet exposed by the American Navy cameramen.

Eight hundred feet of the efforts of the Navy cameramen were blank. Newsreel chieftains insisted this occured because either: the Navy cameramen had hands in front of their lenses, or kept the lens caps on while shooting.

Four hundred feet were taken at abnormal speed. Another 400 were taken with a half-mask, rendering them useless. Other footage displayed use of a faulty finder, and abnormal "panning," so as to make the spectator dizzy.

One newsreel official declared: "There is not a free-lance cameraman in America, who could shoot as badly."

At mid-week, all newsreel companies awaited, eagerly, an estimated 2,000 feet of film exposed by British professional newsreel cameramen. These were expected in Montreal Monday. They did not arrive; then were expected Tuesday. They did not arrive that day; and on Wednesday, newsreel officials were still waiting, some of them, meanwhile, asserting if the films were further delayed, they might not be used, because the story had receded so rapidly in the whirl of events.

While there was resentment in New York newsreel home offices over the barring of American cameramen, there was also fear, at least in one office, that the incident had been over-discussed, in view of an alleged irritation in President Roosevelt's staff, over the attitude of the newsreel companies.

Said one executive: "The story is dead, as a news story. I don't know if we even will use the British stuff. I wish the papers would forget it. All they do is antagonize the Administration. They are sore enough at us now."

This attitude was answered at other offices by the remarks, illustrative:

"We got a kicking around. Why should we care whether the Administration is sore?

"If they'd taken along one good cameraman, they could have had a swell story. They muffed the greatest story of the year."

The British footage was to be processed here by Paramount, which, in turn, was to distribute copies to all of the newsreels, under agreement with the British Ministry of Information.

Universal processed the footage from the American Navy cameramen; footage, which, incidentally, was sent to Washington, with the blank scenes, masking, and other faults, for the eyes of Secretary Steve Early.

Elliott Roosevelt, Captain in the Navy, and President's son, a witness of the parleys, is understood to have made seven reels on 16 mm Kodachrome, which the Navy offered the newsreels, gratis.

16 mm. Not Usable

At mid-week, it was understood no newsreel would use this footage. Some said it was "amateurish". Others said it duplicated the "good" footage finally used by all. A few newsreel officials had seen it. All pointed to the poor results attendant upon enlarging 16 mm Kodachrome to 35 mm.

The newsreels covered the historic event with "specials", which, obviously, from the foregoing, were made up largely of background material.

The British newsreels, shown in London Sunday, August 17th, were explicit and lengthy, according to news reports from that city. The films show Mr. Churchill leaving the *Prince of Wales,* boarding the *Augusta;* Mr. Churchill handing a letter from King George to Mr. Roosevelt; the two men retiring into a cabin; church service and luncheon aboard the *Prince of Wales;* inspection of that ship by Mr. Roosevelt; departures and arrivals from both ships of various staff officers; the two men on deck, chatting; the bad weather; the rocky coast of the land near which they anchored; the departure, finally, of Mr. Roosevelt, from the *Prince of Wales.*

The British newsreels are with sound.

Both in the above newsreels, and in still photographs published in American and British newspapers, appear the President's two sons, Captain Elliott, and Ensign Franklin D., Jr.

CLARK PHILADELPHIA DEMOCRATIC CHIEF

James P. Clark has been named chairman of the Philadelphia Democratic organization. He is head of the Horlacher Delivery Service. He succeeds John "Jack" B. Kelly, appointed to the office of Civilian Defense by the President, to assist a public health program. Mr. Clark is well known, liked, in Philadelphia film circles.

Western Massachusetts Theatres, Inc., Convenes

Culminating a 13-week Harry Smith 33rd Anniversary drive, the 17 managers of Western Massachusetts Theatres, Inc., with home office executives headed by Nathan E. Goldstein, president, Mr. Smith, a division manager, and others, a three-day convention at the Weldon Hotel, Greenfield, Mass., began on Tuesday, August 19th.

119 Films Ready For '41-42 Season

(Continued from opposite page)

MERMAID IN DISTRESS. Released, December 19.
THEY LIVED ALONE. Released, December 26.
ZAMBEZI. Released, December 26.

Warner Brothers

Finished, 9; Release Dated, 4
Trade Shown, 4; Dated, 2

THE SMILING GHOST, with Wayne Morris, Brenda Marshall, Alexis Smith. Released, September 6. Trade shown, August 12.
NAVY BLUES, with Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley. Released, September 13. Trade shown, August 12.
NINE LIVES ARE NOT ENOUGH, with Ronald Reagan, Joan Perry, James Gleason. Released, September 20. Trade showing, September 2.
SERGEANT YORK, with Gary Cooper, Joan Leslie, Walter Brennan, George Tobias. Released, September 27. Trade shown, August 4-6.
INTERNATIONAL PATROL (Formerly 'Flight Patrol'), with Ronald Reagan, James Stephenson, Olympe Bradna. No release date. Trade shown, August 12.
LAW OF THE TROPICS, with Jeffrey Lynn, Constance Bennett. No release date. Trade showing, September 2.
THE MALTESE FALCON, with Mary Astor, Peter Lorre. No dates.
ONE FOOT IN HEAVEN, with Frederic March, Martha Scott. No dates.
NEW ORLEANS BLUES, with Priscilla Lane, Richard Whorf, Betty Field. No dates.

In Work, 6; Release Dated, 0

KINGS ROW, with Ann Sheridan, Ronald Reagan, Robert Cummings. No dates.
THE MAN WHO CAME TO DINNER, with Bette Davis, Monty Wooley, Ann Sheridan, Billie Burke, Jimmy Durante. No dates.
CAPTAINS OF THE CLOUDS, with James Cagney, Dennis Morgan, Alan Hale. No dates.
THEY DIED WITH THEIR BOOTS ON, with Errol Flynn, Olivia de Havilland. No dates.
THE BLACK WIDOW, with Jeffrey Lynn, Jane Wyman, E. E. Horton. No dates.
ALL THROUGH THE NIGHT, with Humphrey Bogart, Judith Anderson, Peter Lorre, Frank McHugh. No dates.

War-time Themes At This Week's Field 'Premieres'

The international situation and related subjects dominated this week's special showmanship promotions in the field, led by the first public exhibition on this side of the British-made, Warner-released, "The Prime Minister," in Ottawa, a militaristically arranged promotion of RKO's "Parachute Battalion," in Atlanta and special attention to Warners' first Louisville presentation of "Sergeant York."

Warner Premiere in Ottawa

The world premiere of Warner Brothers' "The Prime Minister" in Ottawa, Canada, on August 13th, marked the official opening of the Canadian motion picture season for 1941-42. The film, made at the Warner Teddington, England, studios opened at the Capitol Theatre before a distinguished audience headed by Mackenzie King, Prime Minister of Canada and Princess Alice, wife of the Earl of Athlone, Canadian Governor General. The picture is the story of England's great statesman, Benjamin Disraeli, and stars John Gielgud and Diana Wynyard.

See Showmen's Review section for review of "The Prime Minister."

Ray Tubman, manager of the Capitol, presented Mayor Stanley Lewis of Ottawa, with a check for $1,400 from the proceeds of the premiere as a donation from Famous Players Canadian Corporation to the Queen's Canadian Fund for British War Victims.

"The Prime Minister" played simultaneously on the opening night at the Uptown Theatre, Toronto and Loew's Theatre, Montreal.

"Parachute Battalion" Opens

RKO Radio's "Parachute Battalion" got off to a "military" premiere at the Fox Theatre in Atlanta last week, when 500 men and officers of the 501st Parachute Battalion, from Fort Benning, Ga., marched in a special parade down Atlanta's main stem, in honor of the film which depicts its activities in behalf of the U. S. fighting forces. It was the battalion's first mass appearance off the reservation since its formation. Following the parade, the full battalion joined with Atlanta belles and city officials in viewing the picture.

On hand from Hollywood for the premiere were Edmond O'Brien, co-starred in the film with Robert Preston, Nancy Kelly, Harry Carey and Dorothy Comingore, the latter signed to a long-term RKO contract following her film debut in Orson Welles' "Citizen Kane."

Other gala events coincident with the opening were the navy planes from Camp Gorden which flew overhead during the battalion's parade to the Shrine Mosque, where the parachutists were entertained at a dinner, and a Parachute Battalion Ball in Atlanta's municipal auditorium which followed the premiere. Proceeds for the latter were donated to the local USO.

"York" Week in Kentucky

Warner's film, "Sergeant York," premiered at the Mary Anderson Theatre in Louisville, Ky., on Friday, during the period proclaimed as "Sergeant York" week, designated by Kentucky's Governor Johnson at the request of the city's mayor. Full scale opening plans were arranged by Warner field representatives for the picture which was produced by Hal B. Wallis and Jesse L. Lasky. "York" will play at the Mary Anderson on a continuous basis with a price scale of 75 cents for matinees and $1.10 for evening performances.

B. & K. Reduce Admissions At Three Chicago Theatres

Balaban & Katz have adjusted admission prices at three of their loop houses, the Roosevelt, United Artists and Apollo theaters, in line with those charged at their ace house, the Chicago Theater.

Old prices at the three theaters were 35c, 50c and 68c plux tax. New prices are 30c, 40c and 59c plus tax. Heretofore the same prices were charged for a picture program only as those at the Chicago with a first run film and a stage show. Balaban & Katz recently raised their admissions at the State-Lake Theater, directly across the street from the Chicago Theater.

Gable and Davis Win Circuit Poll

Clark Gable and Bette Davis took first place in a 4-unit circuit poll for the ten top actors and ten actresses. The contest was held in four theatres in Sharon, Pa., a town of 112,000 population which is observing its centennial anniversary.

Pat Notaro, manager of the Columbia, a Warner theatre, reported last week that 76,000 votes were cast for the ten men and women players, with the following results:

Actors		Actresses	
Clark Gable	10,171	Bette Davis	8,834
Mickey Rooney	4,612	Judy Garland	4,612
Bob Hope	2,414	Alice Faye	2,873
Spencer Tracy	2,315	Hedy Lamarr	1,773
Tyrone Power	2,123	Betty Grable	1,527
Gene Autry	1,695	Linda Darnell	1,375
Errol Flynn	1,677	Dorothy Lamour	1,266
Cary Grant	1,509	Madeleine Caroll	1,158
James Cagney	1,426	Ann Sheridan	1,131
Robert Sterling	1,409	Lana Turner	909

Robert Sterling is a local boy.

Mr. Notaro reported that the contest "helped to keep the public movie conscious in spite of the other events connected with the centennial." Invitations were sent to the two winners to appear at Sharon's Centennial Ball.

In the 1941 FAME poll of the ten leading players for 1940 as designated by America's showmen, Clark Gable was third and Miss Davis, ninth. The combined independent and circuit votes in the FAME poll were as follows:

Mickey Rooney	4,380	James Cagney	1,239
Spencer Tracy	3,688	Bing Crosby	1,164
Clark Gable	3,117	Wallace Beery	964
Gene Autry	1,408	Bette Davis	926
Tyrone Power	1,315	Judy Garland	908

All of the FAME winners except Bing Crosby were named in the Sharon poll.

Blatt Opens Office

Blatt Bros. Circuit, operator of 22 theatres throughout Western Pennsylvania, has opened offices in Pittsburgh, Pa. William Blatt will be in charge of all business details and will do the buying for the entire circuit, assisted by his sister, Miss Peggy Blatt. J. A. Blatt, who has been ill for some time, has left on a three-months health trip.

Di Pesa with Kurtzman

Joseph Di Pesa, publicity director for Loew's State and Orpheum theatres in Boston, has been promoted to assistant to Charles Kurtzmen, Northeastern district manager. He is succeeded by Joseph Longo, publicity director for RKO theatres in Cleveland.

Courts Uphold FCC Rights in Press Air Probe

The Federal Communications Commission won the first round in the battle over the constitutionality of its investigation of newspaper ownership of broadcasting stations when Justice James W. Morris, of the District of Columbia Federal Court, last Friday ordered James G. Stahlman, publisher of the Nashville (Tenn.) *Banner,* to obey a Commision subpoena to testify.

Mr. Stahlman was one of two men subpoenaed by the commission who failed to appear when called, Elisha Hanson, counsel for the American Newspaper Publishers Association, explaining that their absence was on his advice that the inquiry was unconstitutional and the subpoenaes invalid.

The Commission's legal division made the Stahlman case a test, and asked the District Court for an order of enforcement of the summons, which was granted by Justice Morris August 15th.

Information Necessary

The court decision held that the Communications Act gives the Commission the power to make recommendations for proposed legislation and pointed out that such recommendations "should not be made without diligently undertaking to secure relevant data and the informed thought of those likely to be affected."

In this instance, Justice Morris said, the FCC is acting within its authority in giving consideration to the "advantageous" situation which one applicant may have over others as a result of "his ability to more easily and accurately gather news and broadcast the same by reason of association with the news-gathering agencies of the press."

Under such circumstances the Commission can inform itself of the advantages and disadvantages of such joint association and thus "more intelligently" determine the question of public interest and convenience.

"The surest safeguard against uninformed and arbitrary action is to be found in securing information from those best qualified to know the results of any governmental action," the decision commented. "Certainly, until such action, if any, be taken, its constitutionality cannot be weighed and determined by a court and, indeed, no presumption is to be indulged in that any action will be taken that is unconstitutional; nor is it to be presumed that the respondent will be required to give testimony of an irrelevant or privileged nature. The inquiry should be conducted fairly and reasonably and it must be presumed that it will be."

New Managers in Mexico

Oscar J. Brooks has been appointed general manager in Mexico, succeeding J. G. Muhlen, resigned. Mr. Brooks until recently has been sales manager in Mexico City. A branch office has been opened by the company in Monterey, Mexico, under the managership of Airy Lima.

New Sacramento Theatre

Blumenfeld Theatres Circuit is planning a new first-run in Sacramento, Calif., across the street from the Esquire Theatre. To be manager of both houses is George Ingham. The theatre's erection will give the circuit two first-run and three second, in that area, competing against the Fox West Coast circuit theatres.


EXHIBITORS...
THERE NEVER WAS
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NOW...

THERE NEVER WAS A CAST SO RIGHT!

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THERE NEVER WAS A PRODUCTION SO RIGH

Breath-taking thrills ... the matchless beauty of a South Seas paradise ... the romance-filled music and dancing of a hundred beautiful smiling-eyed maidens ... lavish production that will leave you wide-eyed ... all in glorious, glowing Technicolor!

THERE NEVER WAS A PICTURE SO RIGHT

FOR A BOX-OFFICE CLEAN-UP

RIGHT NOW!



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"ALOMA OF THE SOUTH SEAS"

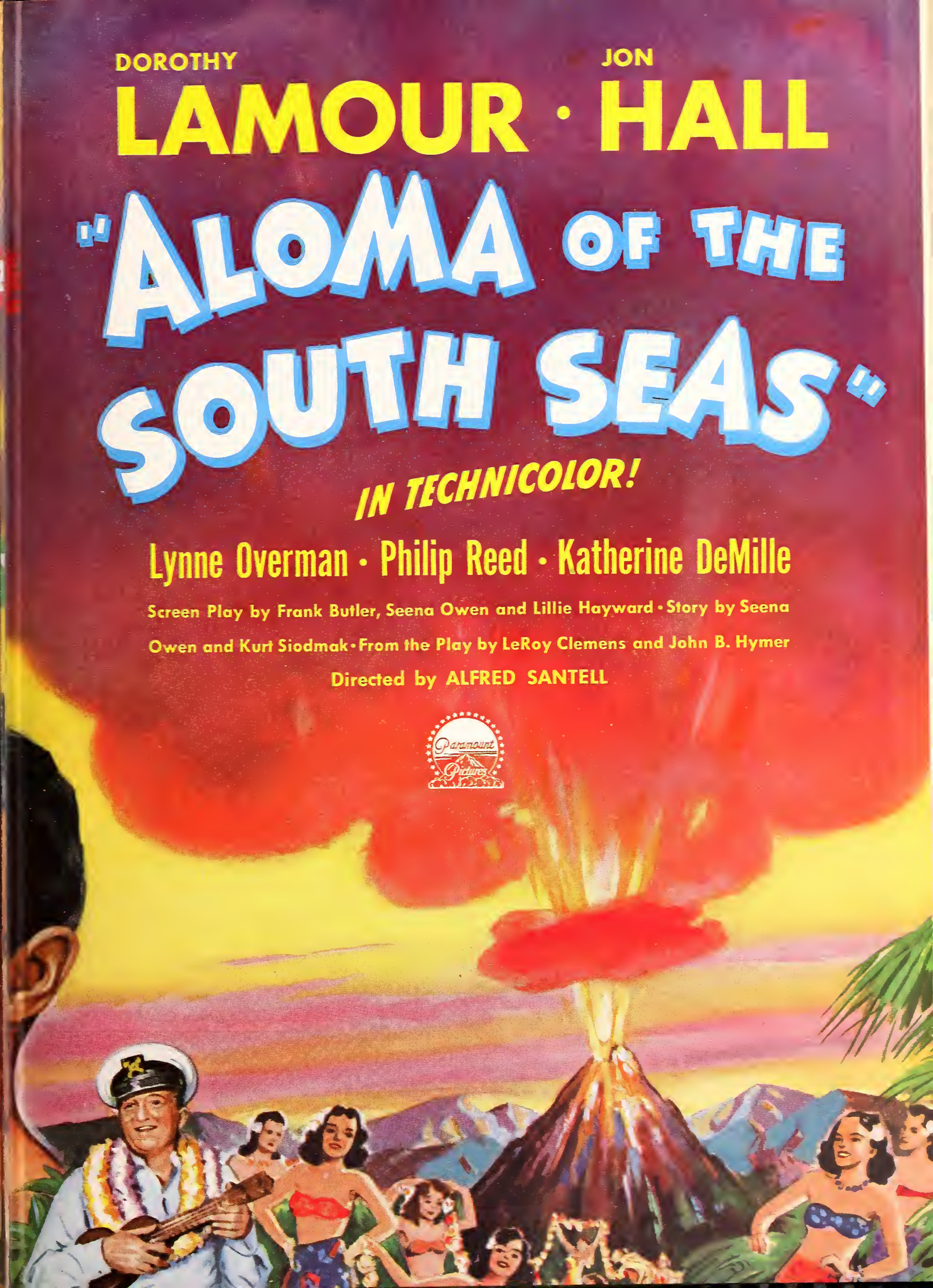
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Directed by ALFRED SANTELL

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1,000,000 WORDS OF WHO'S WHO ABOUT 11,000 IN NEW ALMANAC

All About Latin America, the "Hitler Circuit", Radio, "FM" and Television Set Forth

The 13th edition of the INTERNATIONAL MOTION PICTURE ALMANAC published this week turned special attention to the "new order" of consent decree operations by adding a section devoted to documents and other data needed for reference on the subject. Special prominence was also given to one of the principal foreign markets still open to the American film by inaugurating a Latin-American section which has an introduction by John Hay Whitney, chairman of the Motion Picture Section of the Office of the Co-ordinator of Commercial and Cultural Relations between the American Republics.

The 1941-42 ALMANAC is edited by Terry Ramsaye, and Martin Quigley, Jr., associate editor, and the editorial staffs of MOTION PICTURE HERALD, *Motion Picture Daily* and *Better Theatres* contributed to its production.

Another new feature in the 1941-42 ALMANAC, enhancing its value, was the inclusion of tabloid histories of the major motion picture companies printed under the company heading in the master list for ready reference.

Hitler Circuit Shown

Maps reproduced in the new ALMANAC include that of the "Hitler Circuit," showing the territory and theatres which are now under Nazi domination and from which American films are excluded; sectional arbitration-exchange maps depicting how the country was divided up for operations under the consent decree and a map of Latin America, with the chief motion picture key exchange cities indicated.

This year, as every year, the ALMANAC includes the only "Who's Who in the Motion Picture Industry" department published. This year over 11,000 revised biographies are printed in the 675-page section. Biographies of individuals recently promoted to positions of importance in all branches of the business and those performers achieving screen credit for the first time have been added.

After the biography section the largest department in the new ALMANAC is a master listing of Motion Picture Corporations, with names, addresses, officers and executive personnel. The tabloid histories of the chief companies are printed, in the proper position, in this section.

General Industrial Data—Industry Statistics, Stock and Bond Prices, Censorship in the United States, Chronology of the Motion Picture, Exchanges and Bookers and Contract Players—have been grouped under the one main section for convenience of the readers. The financial material has been completely revised for this edition and is the most complete ever published in the ALMANAC. Consolidated Income and Balance Sheets of the principal companies for the past two years are printed, as well as comparative stock charts covering five years.

Facts and figures from the 1941-42 International Motion Picture Almanac *include the following*:

¶ Over 1,000 lawyers, educators and business men have been selected to act as arbitrators in cases brought by exhibitors under the consent decree. Names, addresses, and professions are listed in the arbitration section, which also includes complete texts of the Rules of Arbitration and the Consent Decree, as well as information about the American Arbitration Association which is in charge of the system.

¶ 15,115 theatres are operating in the United States and they grossed $673,045,000 in 1939, according to the U. S. Department of Commerce.

¶ 372 theatres were constructed in the United States from June, 1940, to June, 1941, at a cost of $27,800,000. An estimated $50,000,000 is spent yearly for theatre equipment and supplies.

¶ Film rentals totaled $243,482,000 in 1939, according to the Department of Commerce.

¶ Value of stock of 11 motion picture companies decreased $44,871,875 in the first four months of 1941 and on May 1, 1941, the total value of the stock issues was $511,610,625.

¶ 26 program television stations were authorized by May 1, 1941; 25 facsimile stations were operating this summer, and 44 FM (frequency modulation) stations had received their licenses.

¶ Over 55 documentary films were produced in the United States during the past 12 months.

¶ The Hitler Circuit totaled 11,160 theatres in 14 nations as of June 1, 1941. 153,300,000 persons reside in western European countries from which American films have been barred by the Nazis.

¶ 169 press representatives have been assigned to cover Hollywood for American newspapers and magazines.

¶ More than $200,000,000 was spent last year on the production of motion pictures in the United States.

¶ 523 features, of which 479 were domestic and 44 foreign made, were approved during 1940 by the Production Code Administration.

¶ Eight states and 85 cities have some kind of a board or committee authorized to censor motion pictures.

¶ United States Government amusement ticket taxes increased more than 10 per cent during the fiscal year ended June 30 over the preceding period.

The Exhibitors Organizations department of the 1941-42 ALMANAC has been rearranged to include a designation of the affiliation, if any, of each of the state and regional organizations.

In the Latin American section the address and manager for each of the offices of the American companies in Latin American are given, along with data about independent and local operators.

Pictures of years 1937 to 1941 are listed with producer-distributor, stars, running time, release date, date reviewed in MOTION PICTURE HERALD. Titles of all sound pictures before 1937 are also listed. Story purchases by the major companies during 1940-41 are enumerated in detail.

Labor Organizations in the new ALMANAC have been completely rearranged and expanded. National labor groups are divided into those which are members of the Studio Labor Basic Agreement and those which are not. Hollywood, New York and other locals are subdivided in a similar way.

Representative coverage is given to the growing art of television. The television section includes a review of the past year, a seven-year chronology of television progress, a list of companies and their officers, active in the industry and lists of stations.

The Radio Section has been improved to include a review of the year and lists of all network stations, FM (frequency modulation), stations and facsimile experimental stations.

Documentary films of the year are tabulated and companies in the sponsored film market are listed with an outline of activities.

The system of giving sub-references and cross-references in the Index of Editorial Contents, inaugurated last year, was considerably expanded so that a glance at the master index will show the page on which any desired information is printed. The index from "Academy of M.P. Arts and Sciences" to Ziehm, Arthur, Inc., includes over 1,600 items.

The biography section with over a 1,000,000 words on more than 11,000 individuals has the answers to the questions which arise daily: "Who is he? What is his position? What has he done?"

INDEPENDENTS FILE THEIR 103rd CASE UNDER ARBITRATION

Some Run Complaint Entered Against 'Big 5' and Skouras; Washington Case Appealed

To mid-week, 103 exhibitor disputes had been referred to the arbitration system of the Federal consent decree; an arbitration system which began under the aegis of the American Arbitration Association February 1st, and which preceded the decree's selling system, effective September 1st.

The 101st case—the 18th before the New York arbitration board—was filed Tuesday against the five decree-bound majors, and the Skouras' circuit, by the Cedar Operating Company, operators of the Strand, Astoria, Long Island, New York City, and it asks "some run."

The 102nd and 103rd cases were filed late Wednesday by exhibitors in St. Louis and Chicago. (See page 9.)

The 100th case was filed last week at Kansas City by the Dickinson Theatre, Mission, Kansas, asking maximum clearance of 14 days after Kansas City first runs, and naming Paramount, Twentieth Century-Fox, Warners, and RKO. Previously, three cases had been brought, to the San Francisco, Buffalo, and Dallas boards.

Meanwhile, in Pittsburgh, arbitrator Horace Baker on Monday dismissed the complaint of the Biordi brothers, operators of the Majestic, Ellwood City, against Vitagraph, Twentieth Century-Fox, RKO, Warner Brothers, Monessen Amusement Company, and Indiana County Theatres, Inc.

Discrimination Not Proved

Of Vitagraph and the two independent theatre operating companies, Mr. Baker ruled the evidence did not show they had used buying power unfairly. Of Fox and RKO, Mr. Baker remarked the evidence did not show they discriminated against the Majestic in giving runs. Of Warner Brothers and the RKO Corp., Mr. Baker said they were producers, not distributors; hence, they could not be defendants.

The Biordis had charged discrimination by the distributors in favor of their competition.

The Detroit board Monday received its first case in six months, the complaint by the Drayton Theatre, Drayton Plains, against the five companies, for alleged unreasonable clearance. It was stated the theatre must follow one week after Pontiac, in which second runs play 60 days after first. It asks clearance be reduced from 67 to seven days. The Drayton is five miles from Pontiac.

In Chicago, the clearance case of the G.C.S. circuit, operator of the Portage Theatre there, against the five consenting companies, and naming some interested Balaban and Katz theatres, was to have next hearing September 3rd, before arbitrator Thomas C. McConnell. Postponement was granted because John Balaban was not able to be in the city on the date of the originally scheduled hearing August 25th, next Thursday.

BEST SELLERS AND RENTERS

Eric Knight's latest novel, "This Above All", led the best renters list, according to nationwide reports during the month of July, and was in second position on the best sellers list, according to the August issue of The Retail Bookseller, *house organ of the Baker & Taylor Company, New York.*

Ten Best Sellers

(Based upon a count of sales from June 16th to July 15th, 1941)

1. All of Their Lives, by Myron Brinig.
2. This Above All, by Eric Knight.
3. You Go Your Way, by Katharine Brush.
4. The Captain from Connecticut, by C. S. Forester.
5. Justice Be Damned, by A. R. Hilliard.
6. Shelter, by Jane Nicholson.
7. Not by Bread Alone, by Mary Frances Doner.
8. Quincie Bolliver, by Mary Knight.
9. Murder Gives a Lovely Light, by John Stephen Strange.
10. Restless Are the Sails, by Evelyn Eaton.

Ten Best Renters

(Based on nationwide reports)

1. This Above All, by Eric Knight.
2. Whistle Stop, by Maritta Wolff.
3. Random Harvest, by James Hilton.
4. They Came to a River, by Allis McKay.
5. All of Their Lives, by Myron Brinig.
6. Is This Our Life? by Ellen Glasgow.
7. Out of the Night, by Jan Valtin.
8. H. M. Pulham, Esquire, by J. P. Marquand.
9. What Makes Sammy Run? by Budd Schulberg.
10. No One Now Will Know, by E. M. Delafield.

In the clearance complaint of Steve Bennis, Lincoln, before the same board, the Chicago law firm of Spitz and Adcock has intervened in behalf of the Great States' Circuit, some of whose theatres are named.

In San Francisco, Al Karski, operator of the Laurel Theatre, Oakland, withdrew his case Monday, thus making the second case before that board go the way of the first. There is still a case pending filed last week by the Harvey Amusement Company, operator of the Westwood, Westwood, asking day and date availability with the Sierra, in nearby Susanville.

The St. Louis board next Tuesday will hear the some run complaint of the Sosna Theatre, Mexico, Missouri, naming the Frisina circuit, operator of competitive theatres in that town, as an interested party. Arbitrator is Fred Armstrong.

In Washington, D. C., Warners appealed the case of the K. and B. Amusement Company, Apex Theatre, that city. Lewis M. Denit, arbitrator, in his award, reduced the clearance of Warners' Theatre over the plaintiff. Warners' Calvert, Avalon and Uptown theatres were named in the original complaint.

Four "Oscar" Winners In "The Little Foxes"

The awards of the Academy of Motion Picture Arts and Sciences each year for the past six years have included honors to someone engaged in making "The Little Foxes," Sam Goldwyn's screen adaptation of the Lillian Hellman stage production which is being released by RKO.

Bette Davis, star of "The Little Foxes," has earned the Academy award for "best actress" twice.

One of the films which won Bette Davis an Oscar was "Jezebel," in which she was directed by William Wyler, who directed "The Little Foxes." The art director is Stephen Goosson, who won an Acadamey award in his field for "The Lost Horizon" settings.

Gregg Toland, who won the Academy's top distinction for cinematography on the Samuel Goldwyn production of "Wuthering Heights," photographed "The Little Foxes."

95 Per Cent for Defense

All but five per cent of the 794 exhibitors in the Philadelphia territory have been enrolled by the Motion Picture Associates in the theatres' division of the Committee for National Defense, it was reported last week. Defense pledges were signed by 645 exhibitors in the area. Only 33 in Philadelphia and 116 outside the city limits remain unsigned to date.

Warner Theatre Promotions

Barney Fellman, Warner theatres in Philadelphia, in becoming head of the out-of-town booking department to replace Ted Minsky, who joined the armed forces, finds his assistant, Maxie Bronow, moving up in the vacated post with Jimmy McWhinney coming in as assistant. Ed Hinckey, chief booker and buyer for the zone, moved up Stanley Arnold as assistant to Mr. Fellman.

Gibbons Joins Law Firm

Thomas Gibbons, formerly with the law firm of James W. Gerard and later with Dwight, Harris, Koegel & Caskey on that firm's defense of its client, Twentieth Century-Fox, in the Government's equity action involving the major film companies, has joined the law firm of Phillips, Nizer, Benjamin and Krim.

Smith Joins Music Group

Fred Smith, one of the early directors of radio station WLW and subsequently originator of the "March of Time" radio programs, has been named managing director of the College of Music, in Cincinnati. He succeeds J. Herman Thurman, resigned.

SUMMARY OF ARBITRATION DOCKET

The following is a tabulation of all arbitration cases still pending before local tribunals or the Appeals Board. Cases completed during the first half year of arbitration will be found on the chart published in Motion Picture Herald on July 19th, pages 49 to 55. Listed below are only those cases still pending, or settled subsequent to the July 19th tabulation of all complaints and awards.

Of the 101 cases on the docket of the AAA as of August 19th, 29 were settled or withdrawn, 18 were dismissed, exhibitors won their complaints in whole or in part in 18 cases, and 36 are still pending. Of these, nine are before the Appeals Board.

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
ALBANY							
Case No. 1	Clearance	American Theatres (Alex Papayanakos), Canton, N. Y.	RKO Radio	Schine's Strand and Pontiac, Ogdensburg	Morton J. Hall	April 29-May 6 May 13, 14, 15, 19	Day and date granted Appealed
Case No. 2	Clearance	American Theatres (Alex Papayanakos), Canton, N. Y.	Warner Bros.	Schine's Strand and Pontiac, Ogdensburg	Morton J. Hall	April 29-May 6 May 14, 15, 19	Day and date granted Appealed
ATLANTA							
Case No. 1	Clearance	Aaron H. Courshon, Parkway, Miami, Fla.	Paramount, MGM, Warners	Paramount Enterprises Circuit	Harold T. Patterson	July 24	.....
Case No. 2	Clearance	Aaron H. Courshon, Parkway, Miami, Fla.	20th Century-Fox	Wometco Circuit	C. A. Stair	June 28	.....
BOSTON							
Case No. 4	Clearance	Waltham Amusement Corp., Grand, Whittenton, at Waltham. Mass.	"Big 5"	Strand, Park, in Staunton	Wm. H. Hitchcock	June 23, 30 July 15	.....
BUFFALO							
Case No. 1	Clearance	Dipson Theatre Corp., Bailey, Buffalo	"Big 5"	Wants return to 1939 clearance	.....	.....	.....
CHARLOTTE							
Case No. 2	Some Run	Ellis Blumenthal, Lafayette, Winston-Salem	Paramount, RKO, Warners	Lincoln Theatre	C. V. Kilpatrick	June 16	Withdrawn
CHICAGO							
Case No. 3	Clearance	James Steininger, Lawn, Chicago	"Big 5"	Marquette, Colony, Highway	Richard F. Kuhns	July 29	Withdrawn
Case No. 4	Clearance	G.C.S. Circuit, A. A. Courshon, Chicago	"Big 5"; U.A., Col., Univ. also cited	B. & K. Gateway, Belpark, Will Rogers	Thomas C. McConnell	.....	.....
Case No. 5	Clearance	Steve Bennis, Lincoln, Grand in Lincoln, Ill.	"Big 5"	16 Springfield, Bloomington and Lincoln theatres	.....	.....	.....
CINCINNATI							
Case No. 2	Clearance	F. W. Rowlands, Parsons, Columbus, O.	"Big 5"	Eastern, Neth Circuit	Anthony B. Dunlap	Aug. 4	.....
Case No. 3	Clearance	F. W. Rowlands, Main, Columbus	"Big 5"	Markham, Neth Circuit	Herbert F. Koch	June 27 July 10	.....
CLEVELAND	[No pending cases]						
DALLAS							
Case No. 1	Some Run	Joseph's Drive-In, Austin, Texas	MGM, 20th-Fox	Interstate, Underwood, Ezell theatres, Dallas	C. F. O'Donnell	Case settled before hearing	.....
Case No. 2	Some Run	Ruben Frels, Norbana, El Camp, Texas	"Big 5"	.....	L. M. Jordan	May 28	Complaint dismissed, appealed
Case No. 3	Clearance	L. M. Rice, Campus, College Station, Tex.	"Big 5"	Palace, Queens, Dixie, Bryan, Tex.	Lloyd W. Klingman	June 9	Clearance reduced

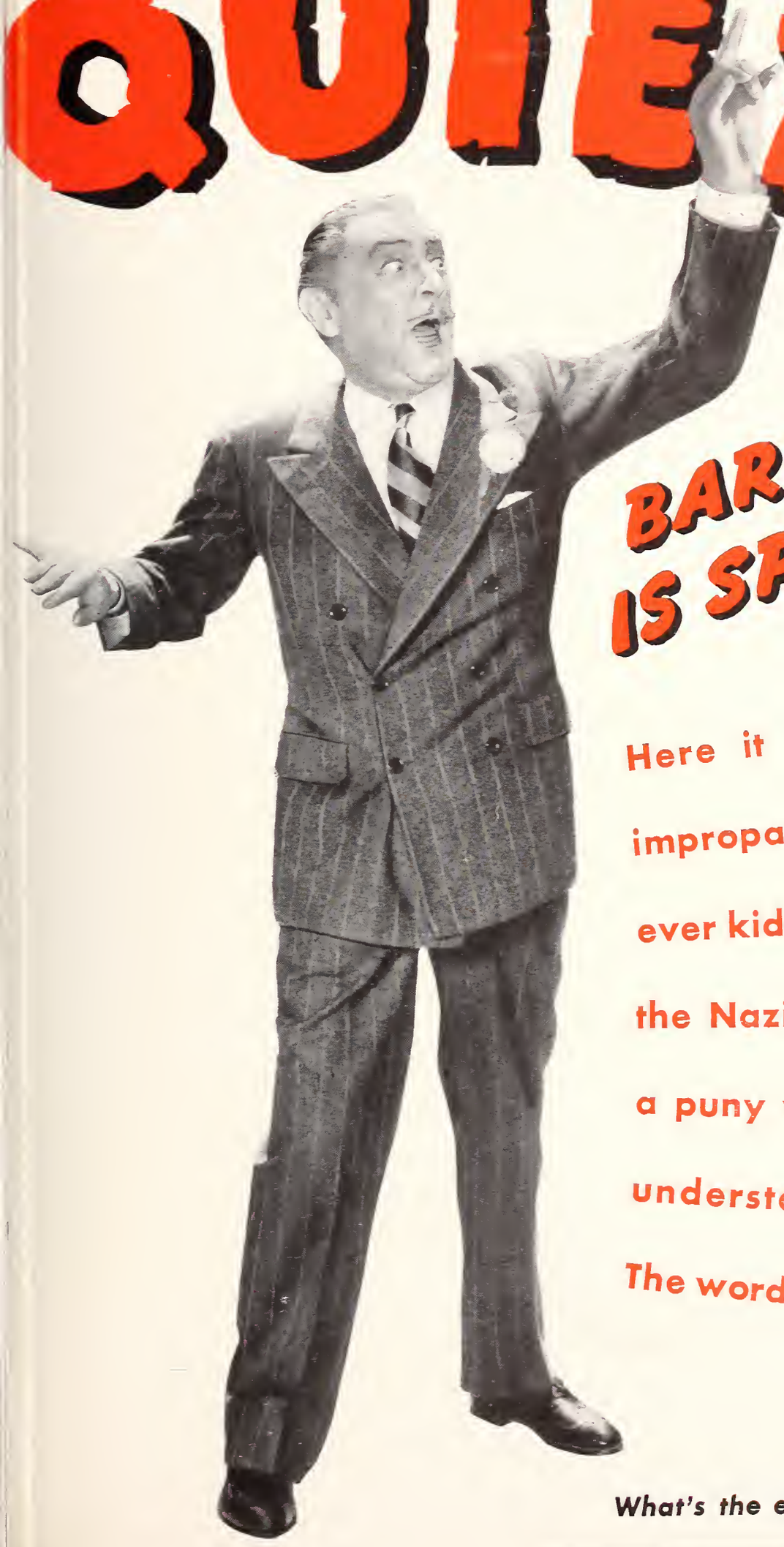
[*Continued on following page*]

HISTORIES OF COMPLAINTS, AWARDS

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
DALLAS [*Continued from preceding page*]							
Case No. 4	Clearance	Overton Amus. Co., Overton in Overton, Tex.	RKO, Warners, 20th-Fox	Gem and Strand, Overton	.....	.....	.....
DENVER							
Case No. 3	Clearance	W. J. & J. L. McDonald, Nile, Mitchell, Neb.	Paramount, Warners, 20th-Fox	Names six nearby theatres (Note 1)	Clarence Eynon	June 12-17	....
Note 1—Nile complaint names Egyptian, Bluffs and Oto theatres in Scotts Bluff, Neb., Delmar in Morrill and Grove and Riviera in Gering, Neb.							
DES MOINES	[No cases filed in the period]						
DETROIT							
Case No. 1	Clearance	Julius L. and Milton London, Booth, Detroit	Paramount, Warner Bros.	Del, DeLuxe, Whittier, Eastend, Co-operative Theatres of Michigan	Jerome G. Thomas	.....	.....
Case No. 3	Clearance	William M. Harris, Drayton, Drayton Plains, Mich.	"Big 5"	Butterfield Theatres in Pontiac, Mich.	.....	.....	.....
INDIANAPOLIS	[No cases filed in the period]						
KANSAS CITY							
Case No. 1	Some Run	W. A. Weaver, Pic, Iola, Kan.	"Big 5"	.....	.....	.....	Withdrawn before hearing
Case No. 2	Clearance	Dickinson, Inc., Dickinson in Mission, Kan.	RKO, Warners, Paramount, 20th-Fox	Kansas City first runs	.....	.....	.....
LOS ANGELES							
Case No. 1	Clearance	O. W. Lewis, Mission Playhouse, San Gabriel	"Big 5"	All San Gabriel area first runs; Edwards, United West Coast, Alhambra Amusement Co. Circuits	Herbert Cameron	May 21, 26, June 5, 11	Fox dismissed Clearance reduced to three days Appealed
Case No. 2	Clearance	George Bromley, Alex Moungh, Campus, Los Angeles	"Big 5"	Sunset, Clinton, Huntley's	.....	.....	.....
Case No. 3	Clearance	John Rennie, A. L. Sanborn, El Monte, Los Angeles	"Big 5"		.....	.....	Settled and withdrawn
Case No. 4	Clearance	J. Vanducci, D. Lemucchi, Oildale and Arvin theatres, Oildale and Arvin, Cal.	Paramount, Warners, MGM, Fox	United West Coast Theatres	.....	.....	.....
MEMPHIS	[No pending cases]						
MILWAUKEE							
Case No. 1	Clearance	Evansville Theatre, Inc., Rex, Evansville, Wis.	Paramount	Jeffris, Janesville, Wis.	Thos. P. Whelan	April 22 - 24 - May 15	Clearance reduced
Case No. 2	Clearance	Lee Macklin, Grand, New London, Wis.	"Big 5"	Rio, Appleton, Appleton, Wis.; Grand, Times, Clintonville; Waupaca, Palace, Waupaca, Wis.	Carl B. Rix	May 21, June 11, July 17, 23	Withdrawn
MINNEAPOLIS	[No pending cases]						
NEW HAVEN							
Case No. 2	Clearance	Leo E. Bonoff, Saybrook, Saybrook, Conn.	MGM, RKO, Warners	Garde, New London; Essex in Essex	A. G. Gulliver	July 22	Complaint dismissed

[*Continued on page 29*]

QUIET!



BARRYMORE IS SPEAKING!

Here it is! The greatest impropaganda picture that ever kidded the panzers off the Nazis! Colossal? What a puny word! Terrific? An understatement! Funny? The word loses its meaning!"

What's the epic that has John raving?...



NUTS!

THAT'S WHAT IT IS!



PARAMOUNTS "WORLD PREMIERE"

It's nutty but nice . . when the Great Profile the columnist's (includ ing the Fifth) delig goes on a 3,000 mil joy-ride with th grandest gang of gag sters ever assemble





A Paramount Picture with

JOHN BARRYMORE
FRANCES FARMER
EUGENE PALLETTE
Virginia Dale · Ricardo Cortez
Don Castle · Fritz Feld

Directed by TED TETZLAFF · Screen Play by Earl Felton
Story by Earl Felton and Gordon Kahn

Paramount Pictures

STATUS OF CASES TO AUGUST 20

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
NEW HAVEN [*Continued from page 26*]							
Case No. 3	Clearance	Fred Quatrano, New Newington, Newington, Conn.	"Big 5"	Strand, Embassy in New Britain	A. A. Ribicoff	Aug. 7	.....
Case No. 4	Some Run	Salvatore Dorno, College Open Air, New Haven, Conn.	"Big 5"	Middlesex, Capitol, Middletown	Herbert McDonald	Aug. 14, Oct. 6	.....
NEW ORLEANS [No pending cases]							
NEW YORK CITY							
Case No. 2	Clearance	Esquire Corporation, Squire, Great Neck, Long Island	"Big 5"	Great Neck Playhouse, Great Neck, L. I.	George P. Spiegelberg	April 9-15-22-May 1-4-16, 29, June 6, July 11	Clearance reduced; appealed
Case No. 7	Clearance	Charles Meyerson, Lyric, Oyster Bay, Long Island	"Big 5"	Glen Cove, Glen Cove; Huntington, Huntington	George H. Engelhard	May 13	.....
NEW YORK CITY							
Case No. 9	Clearance	M. L. Rothman, Colony, Sayreville, N. J.	"Big 5"	Capitol, South River, N. J.; New Brunswick houses	Robert A. Bruce	June 27, July 8, 24	.....
Case No. 12	Clearance	Paustan Enterprises, West End, Newark	"Big 5"	Ritz, Broadway, Newark	Michael N. Chanalis	June 17, Aug. 14	.....
Case No. 13	Clearance	Selig A. Posner, Playhouse, Raritan	"Big 5"	Cort Theatre	.....	.....	.....
Case No. 14	Clearance	Cornwall Amusements, Inc., Cornwall-on-Hudson, N. Y.	"Big 5"	Broadway, Ritz, Newburgh, N. Y.	.....	.....	.....
Case No. 15	Clearance	Gleason Amus. Co., Colonial, Monroe, N. Y.	RKO, Paramount, Warners, Fox	Ritz, Broadway, Newburgh, N. Y.	.....	.....	.....
Case No. 16	Some Run Clearance	Liberty-Freehold Corp., Liberty, Freehold, N. J.	"Big 5"; War- (clearance only)	Mayfair, St. James, Paramount, Savoy, Lyric, Savoy in Asbury Park, Freehold	.....	.....	.....
Case No. 17	Clearance	Keyport Theatre Co., Keyport, N. J.	Warners, Paramount, RKO, Fox	Asbury Park first runs	.....	.....	.....
Case No. 18	Some Run	Cedar Operating Co., Strand, Astoria, L. I.	"Big 5"	Skouras Theatres	.....	.....	.....
OKLAHOMA CITY							
Case No. 1	Some Run	J. D. Guest, Ritz, Duncan, Okla.	Warner Bros.	.....	Dean Terrill	Settled and withdrawn	.....
OMAHA							
Case No. 1	Clearance	Morris S. Cohn, Strand, Council Bluffs, Iowa	"Big 5"	Omaha first runs, Broadway, Council Bluffs	.....	.....	.....
PHILADELPHIA							
Case No. 2	Some Run	David Silver, Earle, New Castle	MGM	Loew's Parkway, Wilmington	Ruppert C. Schaeffer, Jr.	May 15	Some run granted; appealed
Case No. 4	Clearance	Bryant Weist, Hollywood, Elizabethville, Pa.	MGM	Theatorium, Lykens, Penna.	Roland J. Christy	May 26, June 25	Clearance reduced
Case No. 5	Clearance	Samuel & Morris, Romerson, Palm, Phila.	Paramount, MGM, 20th-Fox	Warner Circuit	H. Evans Rhell	June 16, 23, July 3, 9	Complaint dismissed
Case No. 6	Clearance	Edward I. Singer, Hill, Phila.	Paramount, RKO, Warners	Sedgewick	W. A. Wiedersheim	July 7	Complaint dismissed

[*Continued on following page*]

APPEALS PENDING ON NINE AWARDS

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
PHILADELPHIA [*Continued from preceding page*]							
Case No. 7	Clearance	Herman Bronstein, Hatboro, Hatboro	Paramount, RKO, MGM	Grove, Willow, Grove, Pa.	S. Eugene Kuen	July 30, Sept. 10	.....
Case No. 8	Clearance	Columbus Stamper, Great Northern, Phila.	Paramount, MGM, Fox	Stanley-Warner Circuit	Walter H. Robinson	Sept. 8	.....
Case No. 9	Clearance	Abe M. Ellis, Broad, Philadelphia	RKO, Paramount, Warners	Warners', Logan Grange, Bromley, Hunt's Rockland	.....	.....	.....
Case No. 10	Clearance	Liberty - Parkside Corp., Liberty, Camden, N. J.	MGM, Warners, Paramount, RKO	Warners' Stanley, Grand, Lyric	.....	.....	.....
Case No. 11	Clearance	Liberty - Parkside Corp., Parkside, Camden, N. J.	MGM, Warners, Paramount, RKO	Warners' Stanley, Grand, Lyric	.....	.....	.....
PITTSBURGH							
Case No. 2	Clearance	David Green, Beacon, Pittsburgh	"Big 5"	Squirrel Hill, Pittsburgh	Samuel Pringle	June 23, Dec. 8, 1941	.....
Case No. 3	Clearance	Frand and Concetta Biordi, Majestic, Elwood, City, Pa.	RKO, 20th-Fox, Warners	Manos, Elwood City	Horace F. Baker	May 26, June 3-15, July 21	Dismissed
PORTLAND	[No pending cases]						
SALT LAKE CITY	[No pending cases]						
ST. LOUIS							
Case No. 3	Some run	Louis M. Sosna, Sosna, Mexico, Mo.	MGM	Rex, Liberty	.....	.....	.....
SAN FRANCISCO							
Case No. 1	Clearance	William Symfy, Rita, Vallejo, Cal.	RKO, Paramount, Warners	Senator, Marval, Strand, Valmar, in Vallejo	Donovan O. Peters	July 15	Withdrawn
Case No. 2	Clearance	A. C. Karsky, Laurel, Oakland	RKO, Warners, 20th-Fox	Allendale, Hopkins, Foothill, Diamond, Capitol, Eastmont, Palace, Parkway, Tower	Roger Sherman	Aug. 12	.....
Case No. 3	Clearance	Harvey Amus. Co., Westwood in Westwood, Cal.	"Big 5"	Sierra in Susanville	.....	.....	.....
SEATTLE	[No cases filed in the period]						
WASHINGTON, D. C.							
Case No. 3	Clearance	Lee H. Homand, Westway, Baltimore	MGM, Warner Bros., 20th-Fox	Durkee Circuit	Sefton Darr	April 15-16-17-18-19	Dismissed; appealed
Case No. 4	Clearance	L. W. Lea, Lea, Danville, Va.	"Big 5"	.....	Bolitha J. Laws	June 30, July 7, 10	Clearance reduced
Case No. 5	Some Run	L. W. Lea, Schoolfield, Schoolfield, Va.	"Big 5"	Kinsey, S. W. Carver Circuits	Bolitha J. Laws	June 30, July 7, 10	Clearance reduced
Case No. 6	Clearance	K. & B. Amus. Co., Apex, Washington	MGM	Warners' Calvert, Uptown, Avalon	Louis M. Denit	July 17, 23	Clearance reduced; appealed

SENATOR CLARK 'INVITES' 15 LEADERS TO ANSWER WHEELER, NYE CHARGES

Letters Reported Sent to Hays and Producers Asking Them to Appear at Committee Hearings Starting Sept. 8th

The motion picture industry will have an opportunity to answer charges of Senators Wheeler and Nye that it is "fostering war propaganda in America," Senator Worth D. Clark, of Idaho, intimated last Monady, in making public a list of 15 film executives to whom he is supposed to have sent letters of "invitation" for appearance at hearings of the Senate Committee on Interstate and Foreign Commerce, slated for September 8th. Senator Clark is chairman of the committee, two members of which, Senators Burton K. Wheeler, Montana, and Bennett Clark, Missouri, originally introduced the charges via resolution on August 1st.

Those invited to appear before the committee are: Will H. Hays, president, Motion Picture Producers and Distributors of America; Murray Silverstone, United Artists; Samuel Goldwyn, Goldwyn, Inc.; Walter Wanger, Walter Wanger Productions; Adolph Zukor, director, Paramount Pictures; Harry Cohn, president, Columbia Pictures; Nicholas M. Schenck, president, Loew's, Inc.; Barney Balaban, president, Paramount Pictures; George J. Schaefer, president, RKO Radio Pictures; Sidney R. Kent, president, Twentieth Century-Fox; Arthur W. Kelley, general manager, United Artists; Nate J. Blumberg, president, Universal Pictures; Harry M. Warner, president, Warner Brothers, and Darryl F. Zanuck, Twentieth Century-Fox.

Reports from Hollywood last Tuesday indicated that the executives mentioned had not yet received official invitations from Senator Clark, who also intimated that the 15 film leaders constituted only a "preliminary and fragmentary" list of those who would be called for questioning. The hearings are scheduled for September 3rd, but it is expected that Senators Wheeler and Bennet Clark will offer initial testimony to be followed later by representatives of the motion picture industry.

From official quarters it was learned Wednesday that the industry in this case "is really going out to make an issue" of the sporadic political and propaganda charges by Congressmen against the screen in this country.

Hollywood Answers

Meanwhile, in Hollywood, criticism of the industry brought an answering volley this week from Claude Binyon, Paramount scenarist, who declared, "The same accusation could be made of magazines, of newspapers, of any agency which in some degree reflects the changing world around us. The Senators might as well charge that newspaper headlines foster a warlike spirit inasmuch as they serve to warn our people of the need of a great national defense system.

"Does Senator Wheeler want to eliminate the newsreels?" he queried. "Because the dictators are mass-murderers does he want the picture industry to ignore the fact that there is a war in Europe? I suggest that if we eliminate anything from the screen, we cut out newsreel shots of the Senator making speeches. That might help some," he said.

On Monday, an unsigned advertisement appeared in Hollywood publications which representatives of the producers' association said was not instituted by their group, and it could not be learned whether an individual or an organization authorized its publication. The ad read as follows: "The motion picture industry is being threatened and intimidated by organized minority groups composed of fanatical isolationists and others who attack us because we have occasionally dared to produce a film which tells the truth about Nazi Germany. These 'sincere Americans' seek to embarrass our industry by a Senatorial investigation hoping thereby to discredit Hollywood in the eyes of theatregoers throughout the nation. No motion pictures have been produced that are complimentary to the Nazi philosophy of aggression. Therefore by demanding that we make no more 'war pictures' they are in fact demanding that we make no more films that are unfavorable to the Nazi cause."

Radio Invitation Undisclosed

As the MOTION PICTURE HERALD editorialized in its August 16th issue, "The customers of the motion picture are not looking for instruction from either Washington or Hollywood. They can do with some information, preferably consisting of facts, and they would like very much to have from both Washington and Hollywood what each has been engaged to do."

Thus far, the committee has not made public a list of radio executives to whom invitations similar to those directed to film leaders would be forwarded. The committee has the power to subpoena witnesses in the event that voluntary appearance fails. Moreover, it also is empowered to "sit and act" during the life of the present Congress and longer, if necessary.

Film circles in New York intimated early this week that if and when Hollywood's industry chiefs accept the Senate committee's invitation to appear in Washington, Senators Wheeler and Bennett Clark may find their accusations a boomerang.

A defense of the film industry is expected in an address to be delivered by Darryl F. Zanuck to the national convention of the American Legion, at Milwaukee, mid-September. Mr. Zanuck, vice-president in charge of production for Twentieth Century-Fox, is also a Lieutenant Colonel in the U. S. Army, and has been active in film industry cooperation with the Government's defense program. The title of his address will be "The Motion Picture and Its Contribution to American Defense."

Senator Clark of Idaho, on Tuesday in Washington, said a letter by Senator Nye to the 15 persons mentioned, was the "invitation." If they do not respond, they will be subpoenaed, he intimated.

He refused to forecast developments at the inquiry beyond saying the film industry people would probably not be called until one week after the start of the investigation, inasmuch as its opening stages would be filled with charges against the industry.

He also indicated the committee would hear persons not connected with the industry, but whose opinions would be germane.

In Baltimore, the Fellowship of Reconciliation has been distributing leaflets at entrances to downtown theatres with the general heading: "Did the movie you have just seen tell the whole story?" The leaflets also ask the question of movie patrons:

"Did this movie assume that resorting to force is now required to preserve the institutions we hold dear in America?"

From Minneapolis it was reported independent exhibitors were considering cooperation with producers, to make trailers setting forth the film industry's defense against criticism by isolationists.

Pro-Nazi Films Hit

Meanwhile, in New York, the Non-Sectarian Anti-Nazi League, through its chairman, Professor Sheldon, "demands" that if Senator Wheeler and the Senate Committee proceed with this investigation, "the sincerity of which is not acknowledged, their first step should be an investigation of Nazi and Fascist propaganda films imported into this country and shown with impunity in some communities, sometimes privately, in an attempt to avoid local police regulation."

The League "is seriously considering making its own appearance at the hearings, because it believes that the whole purpose of the investigation may be to cloak an attempt by Wheeler to muzzle the film industry and compel it to become an avenue of propaganda of his own choosing." In other words, the League says it believes that "propaganda is defined by Mr. Wheeler to mean simply ideas that he himself does not like, particularly as Mr. Wheeler, in all his reams of speeches to date, has not said a word about propaganda films of Nazi origin now shown in this country."

BUILDING WAR ENDS IN PHILADELPHIA

In contrast to former years when theatre building wars were being waged in Philadelphia, the report of the city building engineers shows but one theatre construction permit among the 7,000 issued during the first seven months of the current year.

Brunet, Cook Named RCA Vice-Presidents

Meade Brunet and Jay D. Cook have been elected vice-presidents of the RCA Manufacturing Company by the Board of Directors, it has been announced by George K. Throckmorton, president.

Mr. Brunet, whose services with RCA and predecessor companies dates from 1919, will continue his present duties as manager of the Engineering Products Division, including United States Government business. Mr. Cook, whose 14 years with RCA and a predecessor company in the accounting department on the coast, will continue in charge of the International Division, which handles the company's export business and directs the activities of its foreign subsidiary companies.

"Squadron," Single Selling

Warner Brothers announced from Hollywood last Tuesday that "International Squadron," formerly titled "Flight Patrol," will be sold singly as a percentage feature. The picture originally was announced for trade showing under "Flight Patrol" title.

FILMS, RADIO PROTEST TO SENATE ON INEQUALITIES OF NEW TAX BILL

Kuykendall Adds Protest to That Filed by Myers; Asks Tax Only on "Price Sold"; Radio Fights New Levy

Motion pictures and radio this week went before Congressional committees to protest what their spokesmen declared to be certain inequalities of the proposed raising of existing taxes and the levying of new ones, in the pending bill to raise revenues for war-and-defense.

Declaring that the admission tax provisions of the revenue law as now written in the pending tax bill would do a serious injustice to exhibitors, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, asked the Senate Finance Committee Monday to incorporate in the measure a stipulation that tickets sold at reduced prices shall be taxed on the price for which sold instead of the "established" price.

Mr. Kuykendall told the committee that to require the payment of tax at the regular rate would be a burden on children and high school students for whom special rates are provided.

Cites Junior Admissions

Business has been bad and exhibitors have been seeking ways and means of increasing attendance, he told the committee.

"Theatres everywhere, both large and small, are starting a so-called Junior Admission Price schedule, a reduction of the top admission price," he explained. "Wherever this has been tried it has brought about a wholesome increase in attendance. The theatres are badly in need of this increase and it would naturally increase admission tax revenue.

"We are not trying to evade any tax whatsoever," he asserted, "but merely trying to distribute it properly in such a way that the revenue which you gentlemen are charged with the responsibility of raising will not be adversely affected, but in our sincere and honest opinion will be increased, and at the same time the theatres will materially benefit."

Mr. Kuykendall also urged that the tax exemption be entirely eliminated rather than reduced to nine cents, declaring that such action would increase revenues and eliminate confusion among exhibitors.

Mr. Kuykendall said the "tax should apply down to the last penny" and proposed that the tax bill be written in language "similar to the following":

"That there should be a tax of one per cent on each ten cents or fraction thereof, eliminating entirely in this way the nine-cent exemption, which will reprive you of revenue and cause considerable competitive confusion."

A previous attestor to the film industry's stand on taxes was Abram F. Myers, general counsel of the National Allied States Association, who appeared before the Senate committee Wednesday, August 13th.

Mr. Myers asked elimination of exemptions, and taxation of coin-operated music and picture devices, and of so-called "free-shows," operated for merchants by itinerant exhibitors.

Of the coin machines, he remarked: "They not only compete with theatres, but compete unfairly, since the legitimate motion picture industry, through the Production Code Administration in Hollywood, reviews its own pictures, and observes standards of decency."

John Golden, legitimate theatre producer, and co-chairman of the Amusement Division of the Defense Recreation Committee, last week, in New York, urged defeat of the tax revenue bill before the Senate Finance Committee, because it would make persons in the armed services pay a ten per cent amusement tax. Said Mr. Golden:

"Any one with the welfare of the boys in uniform at heart, should write their Senators to vote against this measure."

Radio Hits New Taxes As "Discriminatory"

House proposals for taxes of five to fifteen per cent on the net advertising revenues of broadcasting stations were vigorously attacked by representatives of the industry Monday before the Senate Finance Committee.

Headed by James L. Fly, chairman of the Federal Communications Commission, the industry presented a showing that most of the stations could not support the tax on top of all other levies and in the face of expected declines in advertising revenues, and charged that it was discriminatory for failure to tax competing advertising media and also contended that the stations already contribute to the nation through public service.

Denominating the proposal as "dubious," Mr. Fly told the committee that although the Treasury estimated a revenue of $12,000,000 from the tax, the net return to the Government probably would be between $4,500,000 and $5,000,000.

"That sum placed on the broadcasting industry is substantial, because despite its prominence and significance the industry is not a big industry in a money sense," he said.

At present the industry is devoting much time to public service—debates on current issues, news, etc.—and the demand is becoming greater, he told the committee.

"There is also the probability that additional burdens may be placed on the industry in terms of additional equipment to insure continuous operation in the event of an emergency," he explained.

Fly took the position that the restrictions on consumer goods imposed by the defense program may seriously curtail advertising, but that the expenses or service of the stations cannot be curtailed.

He pointed out that there was no proposal to tax competitive advertising media; that newspapers get a heavy subsidy from the Government, in second-class mail privileges.

The chains will be most heavily hit by the tax, he said. The ones most affected would, on the basis of 1940 figures, be required to pay over $7,815,000, while 224 stations would be taxed $4,824,000. On the other hand, a large number of stations would not be affected unless the networks passed the tax on to them. NBC and Columbia, he said, each would have paid about $2,000,000 on their 1940 business.

Former Radio Commissioner Harold A. Lafount, president of National Independent Broadcasters, Inc., attacked the proposal on similar grounds, declaring that as written the levy would be on losses in the case of the nearly 300 broadcasters who are not making a profit. Heavily hit, he said, would be stations with incomes in excess of $100,000 but with little or no profit.

Mr. Lafount contended stations were "quasi public utilities," required to render a great deal of public service, and with stations unable to bear the burden the tax could well result in lessened service.

Minnesota's Blocks-of-5 Bill Only One of 245 to Become Law This Year

The motion picture industry was practically unhampered by adverse legislation during the past legislative year—245 bills introduced directly affected the film industry, some 1,098 others had an indirect effect.

Legislation dealing with film censorship failed to pass in any state, and there was no increase in sales or admission taxes, although several bills were introduced. Bills attempting to regulate the length of performances, aimed at double and triple features, failed to become laws. In Illinois there was a strong organized movement against that type of film show.

The only interfering legislation was passed in Minnesota which prohibited that portion of the consent decree concerning film sales in blocks of five, and in Missouri where third and fourth class rural theatres were affected when an old statute was repealed which had exempted such houses from taxation. The Minnesota anti-blocks-of-five law was not made effective, pending a test now under way.

The number of bills still pending in seven states are: California, 36; Illinois, 2; Minnesota, 16; Pennsylvania, 8; South Carolina, 1; Massachusetts, still in session, 28, and New Jersey, recessed, 1.

Following are the states and the number of bills—which would have directly or indirectly affected the industry—introduced in each:

Arizona, 18; Arkansas, 30; California, 295; Colorado, 22; Connecticut, 113; Delaware, 17; Florida, 21; Georgia, 12; Idaho, 8; Illinois, 30; Indiana, 21; Iowa, 20; Kansas, 8; Maine, 49; Maryland, 34; Massachusetts, 75; Michigan, 41; Minnesota, 20; Missouri, 16; Montana, 22; Nebraska, 12; Nevada, 2; New Hampshire, 17; New Jersey, 7; New Mexico, 18; New York, 109; North Carolina, 10; North Dakota, 15; Ohio, 17; Oklahoma, 30; Oregon, 8; Pennsylvania, 36; Rhode Island, 23; South Carolina, 17; South Dakota, 13; Tennessee, 11; Texas, 19; Utah, 21; Vermont, 8; Washington, 21; West Virginia, 26; Wisconsin, 23, and Wyoming, 8.

The Choice of the New "SHOW-ME" Season . . .

RKO RADIO PICTURES

FIRST FIVE

FOR

1941-1942

THE BIG ROAD-SHOW SENSATION ...NOW AVAILABLE FOR POPULAR-PRICE SHOWING!

At the crest of the wave of the highest praise and the widest publicity ever given a motion picture . . . Ready for the millions who have been pre-sold and who are waiting for a chance to see it . . . Red-hot for YOU—and the biggest crowds in your community!

ORSON WELLES

CITIZEN KANE

The Mercury Actors

JOSEPH COTTEN
EVERETT SLOANE
GEORGE COULOURIS
PAUL STEWART
ERSKINE SANFORD
DOROTHY COMINGORE
RAY COLLINS
AGNES MOOREHEAD
RUTH WARRICK
WILLIAM ALLAND



EVERYBODY'S TALKING ABOUT IT!

It's Terrific!

WILLIAM DIETERLE'S
PRODUCTION OF

Stephen Vincent Benet's sensational Saturday Evening Post story . . . the tale that won the O. Henry award under the title of "The Devil and Daniel Webster"—magnificently brought to the screen by the director of "The Story of Louis Pasteur," "The Life of Emile Zola," "Juarez" and many other hits.

ALL THAT MONEY CAN BUY



with

EDWARD ARNOLD
WALTER HUSTON
JANE DARWELL
SIMONE SIMON
GENE LOCKHART
JOHN QUALEN

and

ANNE SHIRLEY
JAMES CRAIG

Screen Play by Dan Totheroh
Story by Stephen Vincent Benet
Associate Producer Charles L. Glett



Trade shown under the tentative title of "HERE IS A MAN"

THE BIG ROAD-SHOW SENSATION

...NOW AVAILABLE FOR POPULAR-

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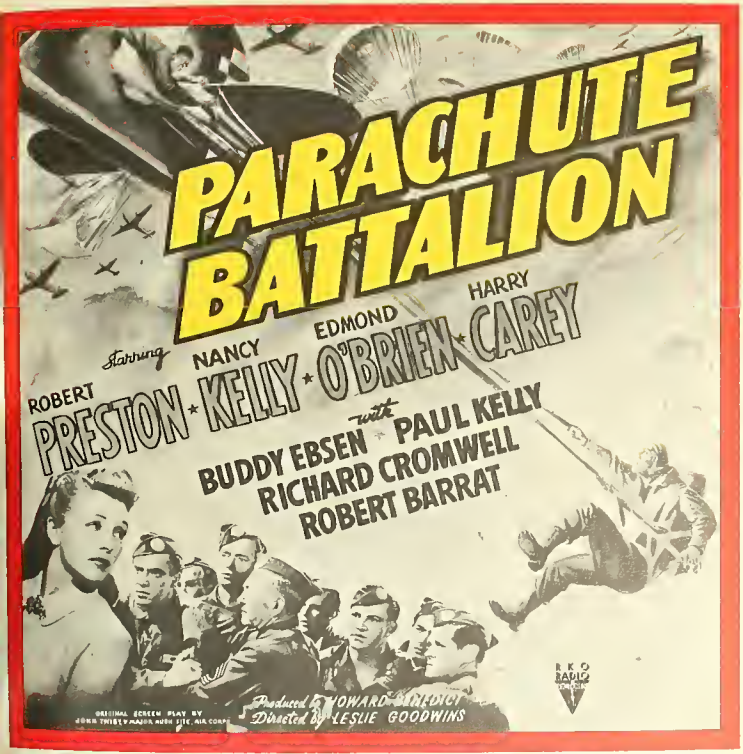
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AMERICA'S NEW JUMP FIGHTERS invading the screen with sensatianal NEW sky-high thrills, shot on the spat with Uncle Sam's own parachute traops—the bays who live tao dangerausly ta pass up a chance at a laugh or a date! . . . A BIG-TIME ATTRACTION WITH BIG-TIME EXPLOITATION!

TIMELY AS THE NEXT FLASH ON THE TELETYPE! . . .

THE MOST TALKED-ABOUT GIRL IN AMERICA!

Gloria Swanson Back in Films Wit
That Banishe
GLORIOUS . . . yes, Glorious Gloria Swanson, the all-time Queen of Glamour, is returning to the screen. She's back before the camera with Adolphe Menjou, at RKO-Radio studio, in "Father Takes a Wife." . . . The star, who started as a bathing beauty and rose to producing own films in United Artists, comes back rival the modern glamour girls often absence of six years . . . The décoration Oh yes, they are ostrich plumes, one trade mark of the glamour girls.

Father Takes a Wife' Brings
Glorious Gloria Back to Fil

Swanson and Menjo
A Reunion Out of Holly

THURSDAY,
Gloria Swanson Div
She's Big Business

Gloria Swan
Simple Life
Hollywood, May 16.—Glo
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GLORIA SWANSON,
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Swanson Still
One of the
Glamour Set
HOLLYWOOD, CAL., May
Gloria Swanson was quite
sled by a mass cheer of
when she entered the RKO
for her comeback after

Glan
Sketche
HOLLYWOOD, Calif.
amour for sale.
GLORIA SWA
In "Sadie Thompson"—1929

GLORIOUS GLORIA'
BRISK COME-BACK EF

Movie Men Wild
With Joy Over
Gloria's Re

—and here she is . . . aglow in a racy riot of comedy of man-trouble among three women!



ADOLPHE MENJOU
GLORIA SWANSON
Father Takes A Wife
JOHN HOWARD • DESI ARNAZ
HELEN BRODERICK • FLORENCE RICE

Produced by LEE MARCUS • Directed by JACK HIVELY • Original Screen Play by Dorothy and Herbert Fields

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St. Louis Da
Wife," R-K-O-Radio's new romantic cowboy.
produce her own pictures. She
dropped money like a poli
New York
Swanson

A NEW SLANT ON ACTION MELODRAM

The vengeful housekeeper of "Rebecca" seen as the she-wolf of a gang pack . . . in a sizzlingly hot package of suspense and excitement that holds a breakneck thrill pace all the way!



LADY SCARFACE

with

DENNIS O'KEEFE ★ JUDITH ANDERS
FRANCES NEAL
MILDRED COLES
ERIC BLORE

Produced by Cliff Rei
Directed by Frank Woodru
Original screen play by Arnau
D'Usseau and Richard Collin



RK
RADI
PICTURE

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Peggy Moran, Universal's cute little star, on a vacation in the east, visited the United States Treasury, at Washington, the other day, where Treasury Officer A. W. Hall let the little miss play with 43 million dollars in cold cash.

In these days of multi-multi-billion dollar currency printing, a mere 43 millions tossed into the lap of a chick little gal from Hollywood as a plaything means little. But when we read Universal's press statement that the dough was in 43 single million-dollar bills, well, that was another matter, for, wasn't it generally known that the highest piece of currency for public circulation was a ten thousand-dollar bill? True, the Treasury once printed $50,000 and even $100,000 bills, but that was many years ago, and they were used only between banks.

Universal's advisors on Treasury money matters gave them a bum steer. There are no $1,000,000 currency notes; $10,000 bills still are tops. Wonder what they look like?

▽

The Roxy Theatre, in New York, has housed some strange customers. Tops to date is the fellow who, a stranger to his victim, ran up to Laverne Mayer, pretty miss, in the theatre lobby, planted a big kiss on her forehead, and, before a crowd of patrons, knelt to ask for the fair lady's hand in marriage. Ushers and police escorted the fellow, gently, but firmly, to the nearest hoosegow.

▽

Louis deWohl, Hungarian nobleman and astro-philosopher, will appear in Pathe News this week with the first of what many, including his press agent, hopes will be the first of a series of predictions on current events, marking a departure of the newsreel from a record of present happenings to a prognosticator of the future.

Mr. deWohl stakes his bet on the accuracy of the prediction set for this week (he couldn't predict in advance what it would concern) on past performances. Arriving here from England a month ago, he told a ship news reporter that a collaborator of Hitler's would go insane in the Carribean sea within four days. He had the longitude, too, but not the latitude. Five days later Admiral Robert, French naval commander in Martinique, was put in a strait jacket.

He says Hitler will die within a year, too—he hopes.

▽

Coming back from a vacation fishing expedition in the same watery area, and catching nothing more than an understudy for a sardine, we boiled to read of an Associated Press dispatch from Sea Bright, New Jersey, of how Joan Fontaine, of Hollywood, "had to be strapped into her chair while she hauled in a battling tuna of 58 pounds."

▽

Hollywood's big-income tax payers will be glad to hear that the Government has decided to increase the Treasury anticipation tax notes to units of $1,000,000.

▽

Justice of the Peace Jack Ziesler announces that he will reopen the Grand Theatre, in St. Louis, Friday evening, with a brand new burlesque show.

OUR SUMMER HOLIDAY prevented us from attending the series of "unique emotional tests" which Dr. William Moulton (lie-detector inventor) Marston conducted the other day at Broadway's Astor Theatre, for Metro-Goldwyn-Mayer, Loew's, Inc., and Leo the Lion.

They say that the MGM press agents had quite a time of it, coming out with the conclusion that, "blondes are most submissive to male aggressiveness, and redheads least so." We should have been there. Our vote might have changed the entire situation.

Instead of the 'lie-detector,' Dr. Marston used the 'Hyde detector.'

MGM says it all had something to do with its new picture, "Dr. Jekyll and Mr. Hyde."

Involved in the proceedings were such precision gadgets as 'variographs,' 'blood-pressure cuffs' and 'pneumographs.' Involved also were several hundred young women between ages 16 to 25. Involved also, was a new piece of apparatus ecalled the "Emotional Response Machine" (hereinafter referred to as the "Hyde-detector"); of the lie-detector, Dr. William Moulton Marston, and 20 minutes of selected scenes from "Dr. Jekyll and Mr. Hyde."

The "Hyde-detector," Dr. Marston explained, is based on some of the principles of the lie-detector. The newcomer is said to measure reaction to emotional stimulus, in this case the highly emotional scenes from the film, and determine feminine resistance to aggressive males (or the Hyde in men).

At the Astor Theatre laboratory, Mr. Marston and his associate, James Edmund Boyack, corralled blondes, brunettes and redheads, two at a time, strapped the aforementioned 'cuffs' and 'pneumographs' to their ankles and chests, respectively, and let female emotions take their course as Dr. Jekyll and his fiancee and Mr. Hyde and his girl friend took over the screen. All this while, another little trick called a 'stylus' was supplying a trail of red ink on a long stretch of graph paper emanating from the "Hyde-detector."

Dr. Marston translated the twists and turns recorded on the graphs. He found that blondes have least resistance and brunettes most resistance; redheads show a counter-attack, married women show less resistance and more fear to male aggressiveness than do single women; occupation and environment make no difference in reactions; however, girls who are athletically inclined blunt their sensitivity—not that they are less attractive themselves, but become less attractive to men. Brunettes, apparently are strictly middle-of-the-roaders.

Dr. Marston, via MGM, lists a couple of rules for the weaker sex. One says that "if a man gets out of control, laugh at him. Tell him it bores you, leaves you cold—that he's making a fool of himself."

Another: "Never let youself be caught in an unprotected situation with a man you know to be strongly attracted to you."

"The experiment," says Metro, "was a grand success. Science was promoted and so was 'Dr. Jekyll and Mr. Hyde.'"

▽

Robert (Bob) Walker, of the Nusho Theatre, at Broken Arrow in Oklahoma, minds not a bit the traveling to far-away distributors' consent decree advance trade showings of motion pictures. He flies his own plane to Oklahoma City's 'film row.'

Nick Paikos, manager of the Diana Theatre, in Tipton, Ind., mailed a cashier's check to his sister in Greece last November 25th.

The other day the envelope containing the check came back, faded and illegible. It had been opened December 3rd by British censors at Gibraltar and resealed. Shortly threafter, the ship carrying it was torpedoed. The British sent divers down to recover the mail, but the salt water had caused the address on the envelope to vanish.

The check, marked in India ink, remained legible and was returned to Paikos. Stamped on the recovered letter were the words:

"Saved from the Sea."

▽

Whether to give expression to a sense of humor in these days of some queer quirks in exhibition contents, deponent sayeth not, but the screen of Ludwig Sussman's Adelphi, in Chicago, carries this message daily:

SOMETHING DOING EVERY DAY
AT THE ADELPHI

Monday and Tuesday
CONSTANCE BENNETT COSMETICS

Wednesday and Thursday
BOLERO DINNERWARE

Friday and Saturday
BINGO AND JACKPOT

(P.S.—We Also Show Pictures)

▽

Of interest to the motion picture business, especially to Hollywood which up to World War II occupied a large portion of the screens of Europe, is "Point Two" of the Fight for Freedom's reported "peace terms": "The Nazis will allow the conquered countries some measure of cultural autonomy. . . ." Hollywood, it will be remembered, was dislodged from Europe by the Nazis for "cultural" reasons.

▽

Theatre owners, whose houses are fronted with what seems endless picketing, might see a ray of hope in the calling off of pickets from the Hope Theatre, at Providence, where, for 234 weeks—four and a half years—IATSE unionists marched and marched and marched in picketing protest. The union withdrew the pickets, finally when Max Nathanson, the owner, sold the house.

▽

Fantastic is the story being circulated by Fight for Freedom, Inc., from New York headquarters, in the same Rockefeller Center office building in which this page is written,—the story that Fight for Freedom, has "confidential information," received from "underground sources in Germany," alluding to the "retirement" or "resignation" of Adolph Hitler, "in a sensational, but fake peace move." Hitler, they say, would feign illness and the need of a long rest, dropping temporarily into the background, to allow the "peace-loving" German Army to negotiate peace.

Columbia Broadcasting System, remembering that it is still at odds with ASCAP, barred a trained parrot from the airlanes during a New York Zoological broadcast, last Sunday morning, because the parrot whistles the "Maine Stein Song," and the "Maine Stein Song" is taboo on the Columbia networks under the ban on ASCAP music.

BRITISH GOVERNMENT FREE SHOWS GIVEN FOR AUDIENCE OF MILLIONS

Mobile Units, Supplied from Central Library, Exhibited War Propaganda Pictures to 3,250,000 in Eight Months

by AUBREY FLANAGAN
in London

With the motion picture industry potentially bludgeoned by the new Minister of Information, Mr. Brendan Bracken, with the threat of compulsion on the showing of Ministry of Information films, some critical limelight has recently focused on the Ministry's own machinery of cinema propaganda. A statistical and critical survey has led students of the situation to the conclusion that, whatever its opinion of the industry, the Ministry has no cause to be dissatisfied with its own activities in the motion picture field.

The production activities of the Ministry have recently been surveyed in these columns. A study of the whole Ministry organization, of distribution and exhibition of films exclusively non-commercial, and in the main Government propaganda films, reveals that in the past eight months October-May, alone, with the aid of its Mobile Units and its Central Film Library, some 3,250,000 people sat down to see, gratutitously, Government propaganda pictures, outside those shown in the ordinary motion picture theatres of the country.

Concern All War Phases

The shows in the main have been organized through the Films Division, with the aid of the Ministry's regional officers, and on any or all of its 70 mobile 16 mm units. They have been given in church halls, miners' halls, factories, stores, libraries, Y.M.C.A.'s, etc. They have covered the general subject of war propaganda, or have specifically dealt with such selective matters as National Savings, the food question, War Weapons Week, fire fighting, anti-gas measures, etc.

On an average at least ten shows are given weekly by each of the Ministry's 13 regions, although sometimes, in the Winter months, this has risen to a grand total of between 600 and 700 shows weekly. Conversely in the Summer months, as at present, the figure dwindles to smaller proportions.

The operations of the Ministry's local film machinery are mustered under two separate headings: that of the Mobile Film Units and that of the Central Film Library; although the activities of each are distinct the two are, naturally, closely linked.

The whole joint machinery is enwrapped with the regional machinery of the M.O.I. which departmentally covers the following areas: Northern (Newcastle); North Eastern (Leeds); North Midland (Nottingham); Eastern (Cambridge); London (London); Southern (Reading); South Western (Bristol); Wales (Cardiff); Midland (Birmingham); North Western (Manchester); Scotland (Edinburg); South Eastern (Tonbridge Wells); North Ireland (Belfast).

In each of these regions officials, assisted by voluntary staffs, guard the destinies of M.O.I. activities and propaganda. A film officer, with assistants both paid and voluntary, is responsible for local propaganda by means of the motion picture.

Shows in the various areas are arranged on a programme basis to cover all interests and (or) particular or special subjects or ideas. Supplementary shows are given on the request of factories, stores, welfare societies, educational authorities, and almost any public spirited or public body which requests them for general reasons or to tieup with particular campaigns. All are given on 16 mm apparatus. The aid of the Films Division is sometimes canvassed, always voluntarily offered, in arranging programmes. Shows last 80 minutes on an average. No entertainment pictures—neither Mickey Mouse, nor dramas, nor anything encroaching on the preserves of the trade—are included.

Although the general objective is that of assisting the war effort, the provision of these shows is elastic. In special areas special subjects are dealt with. Heavily blitzed areas may possibly be given pictures dealing with after-raid welfare. Towns which are being subjected to incendiary attacks might find programmes concentrating upon fire fighting and fire protection. Areas which are organizing National Savings Weeks, or collections on behalf of the War Weapon campaign, are provided with special films dealing with those particular subjects. Though emergency programmes are provided on short notice the Films Division have bookings as far as six or seven months ahead, cannot always in fact cope with demand.

Outpost Showings

It is a literal fact that the MOI mobile units have penetrated the northernmost outposts of the Hebrides and have given shows to the Islanders of the Scillies, most southwesterly point of British.

Supplementing the activities of the mobile units and providing the wherewithal to make that section's activities possible is the Central Film Library, an M.O.I. department which has in its vaults not only copies of all the films made and sponsored by the Ministry of Information since the outbreak of hostilities, but the whole of the heritage of the G.P.O. Film Unit and the Empire Film Library, both of which previously operated on their own, loaning motion pictures to societies and bodies, similar to those now supplied by the Ministry.

Headings under which the Central Film Library's pictures are grouped include, for instance, "The Fighting Forces," "Civil Defense," "The British Empire," "Labour and Armaments," "Food Front," "Health and Education," "Salvage, Savings and Thrift." Characteristic titles extracted from these groups include: "Fighter Pilot," "Men of the Lightship," "Britain Can Take It," "Canteen On Wheels," "Atlantic Patrol," "Gold Coast," "Yesterday's Over Your Shoulder," "Convoy," "Casserole Cooking," "Village School," "The Londoners," "Feed The Forces," "We've Got to Get Rid of the Rats."

The immense and insistent drain upon the resources of the Central Film Library is evidenced in the 2,000 copies which are printed each month and sent out for showing on the mobile unuits or in libraries, etc. The figure covers only M.O.I. films. Including G.P.O. films and those from the Empire Film Library, the total is 6,000 per month.

Films from the Central Film Library are supplied on demand, in the main to institutions, bodies and organizations which already possess their own projectors, supplement in fact the more deliberate activities of the mobile units. There is hardly a limit to the range or extent of this field, for it not only expands but changes week by week. Once again, as with the mobile units, the films sent out cover general propaganda, or, as the case may demand, specific subjects and particular campaigns.

Forty projectors have been supplied by the Ministry to public libraries throughout Great Britain where regular non-theatrical shows of Ministry films, supplied by the Central Film Library, are given from time to time.

Free Admission

Over and above these two enterprises films are supplied by the Library which not only includes 16 mm but 35 mm subjects, to local authorities, M.O.I. regions, etc. to be shown in commercial picture houses in the mornings or during hours of normal closure. The hire of the theatres is paid for in the usual way and at the usual rates. No fee is charged for the films sent out by the Library and no admission is charged by the mobile film units.

So far the machinery has operated admirably and with few, if any hitches. It is operated at base—the Ministry of Information Headquarters, Senate House, Malet Street, London—by a staff which in the main graduated not within the motion picture industry but on the broader field of non-commercial and documentary enterprise, who are, state their critics, unfortunate in not having been industry men but who, it is admitted, are fortunate in not being civil servants.

FEAR USHERETTES TO BE CALLED IN BRITAIN

Reports in London indicate the likelihood that the Ministry of Labor will call up women ushers at theatres for national war work, despite the understanding that none would be called pending a decision on the industry's manpower problem.

It is also possible that second projectionists will be taken off the reserve lists, which actions would cripple theatre operations, exhibitors contend. Representatives of the Cinematograph Exhibitors Association were to meet with Ministry of Labor officials this week and it is believed the Government will inform the trade of its intention at that time.

Neagle and Wilcox Clipper to England

Before leaving New York, Tuesday, via Atlantic Clipper for England, Herbert Wilcox, producer, signed a new three-year contract with RKO to produce seven pictures starring Anna Neagle during the next three years. The star and producer have the privilege of making one outside production.

Miss Neagle accompanied Mr. Wilcox on the flight to England. The English actress, who has starred in four Hollywood films during the past two years, will go directly to the Denham studios, near London, where she will begin work on a picture based on the career of Amy Mollison, British aviatrix.

RKO RADIO PICTURES, INC.
TRADE SHOWINGS
OF THREE TIM HOLT WESTERN PRODUCTIONS

EXCHANGE CITY	PLACE OF SHOWING	ADDRESS	OUTLAW TRAIL		DUDE COWBOY		RIDING THE WIND	
			Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Atlanta	RKO Projection Room	191 Walton St., N. W.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Boston	RKO Projection Room	122 Arlington St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Charlotte	Paramount Proj. Room	305 So. Church St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Chicago	Universal Screening Room	1301 So. Wabash Ave.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Cincinnati	RKO Thea. Dept. Proj. Rm.	16 E. 6th St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Dallas	Paramount Proj. Room	412 So. Harwood St.	Thur. 9/4	1 P.M.	Thur. 9/4	2:10 P.M.	Thur. 9/4	3:20 P.M.
Denver	Paramount Proj. Room	2100 Stout St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20P.M.
Des Moines	Paramount Proj. Room	1125 High St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Indianapolis	Paramount Projection Room	116 W. Michigan St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Kansas City	Paramount Proj. Room	1800 Wyandotte St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Milwaukee	Fox Projection Room	1016 No. 8th St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave. No.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
New York	RKO Projection Room	630 Ninth Ave.	Thur. 9/4	10 A.M. & 2:30 P.M.	Thur. 9/4	11 A.M. & 3:40 P.M.	Thur. 9/4	12:20 & 4:50 P.M.
Oklahoma City	Paramount Proj. Room	701 West Grand Ave.	Thur. 9/4	12:30 P.M.	Thur. 9/4	1:40 P.M.	Thur. 9/4	2:50 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Fri. 9/5	10 A.M.	Fri. 9/5	11:10 A.M.	Fri. 9/5	12:20 P.M.
Philadelphia	RKO Projection Room	302 N. 13th St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Portland	Star Film Exchange	925 No. W. 19th St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
St. Louis	RKO Projection Room	3143 Olive St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Salt Lake City	Paramount Proj. Room	200 E. 1st So. St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Seattle	Jewel Box Preview Room	2318 — 2nd Ave.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Sioux Falls	Theatre Supply Proj. Rm.	220 W. 10th St.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.
Washington	Fox Projection Room	932 New Jersey Ave. N. W.	Thur. 9/4	10 A.M.	Thur. 9/4	11:10 A.M.	Thur. 9/4	12:20 P.M.

IN THE STUDIOS BRITISH

by AUBREY FLANAGAN
in London

"49th Parallel" Ready

Now completing at Denham, and being made ready for trade show, is Ortus Films' first opus "49th Parallel," a picture made with the collaboration of the Ministry of Information, and being the story of six Nazi U-boat men whose craft is blown up in the Hudson Straits, and who shoot and plunder their way through Canada in an attempt to reach the United States.

Michael Powell directed the film, which is from an original story by Emeric Pressburger, and among the stars playing in it are Leslie Howard, Laurance Olivier, Raymond Massey and Anton Wallbrook.

Playing her first grown-up role, that of a German refugee in a Hutterite settlement, is seventeen year old Glynis Johns. The character was originally intended for Elizabeth Bergner.

The picture has been conceived on a wide canvas. Powell's unit travelled 52,000 miles, to remote corners of the Dominion, to obtain material. Aspects of life depicted include that in an Eskimo village, The Hutterite Settlement in the Canadian wheat-fields, the "Mounties," railroads and airline networks of the Dominion.

G. F. D. will trade show the picture in the near future.

▽

To be completed at Denham is "Hard Steel," previously titled "Steel Saraband." It went before the camera the first week in July. Meanwhile Claude Friese-Greene is in Sheffield taking exteriors. Norman Walker will direct, and Jimmy Sloan is in charge of production.

▽

British producers face serious curtailment which may cripple production schedules as the Minister of Labor has peremptorily demanded 100 technicians from the studios register with the British forces.

The demand is understood to be the reason for the emergency meetings called by British and American production representatives who met August 12th, and were to meet again on Wednesday, to prepare definite production schedules and outline personal needs. Especially hard hit under the new Ministry demand would be the production of American quota films. It is believed that the British Government is determined that the technicians register for service despite the pleas of producers. Shorts and newsreel production is not expected to be affected.

▽

At Teddington Warner Brothers' "So This Was Paris" with John Harlow directing Griffiths Jones, Robert Morley and Ann Dvorak, has completed its shooting stages, last sequence to go into the developing machines representing in Paris' famed Gare du Nord, and the phantasmagoria of a fairground rebuilt in a meadow close to the studios.



BEN LYON, BEBE DANIELS, VIC OLIVER, three Americans who made and played Britain's most popular wartime radio programme, "Hi Gang." They are working at Gainsborough studios in Islington on a film version of the show. With them in the picture are Graham Moffatt Gainsborough's Fat Boy, and Moore Marriott, locally known as the Artful Ancient, both of whom play in the film with Ben, Bebe and Vic.

With the Warner film out of the way, the Teddington lot has been taken over by British National, under whose aegis Leslie Hiscott is directing "The Seventh Survivor." Working with Hiscott is Michael Barringer, who, with him, wrote many of the stories and scripts for his earlier films at Twickenham, Beaconsfield and elsewhere. Producing is the director's wife Elizabeth Hiscott, and the camera crew is composed of Basil Emmott and Laurie Freeman.

The cast is a capable one by British standards, and includes Austin Trevor, Ronnie Shiner, Wally Patch, John Stuart, Frank Pettingell, June Carr, Linden Travers, Henry Oscar, Martita Hunt, and Felix Aylmer. Distribution will be by Anglo American.

▽

Two at Denham

Denham is one studio which, despite having been damaged by enemy action, can boast two films on the floor, both of them sponsored by American producer-distributors. One is RKO Radio's "Meet the Tiger," and the other Paramount's "Hatter's Castle."

The RKO Radio subject is yet another "Saint" adventure—the seventh in line. William Sistrom has unbounded faith in the popular appeal of Leslie Charteris' stories. "Saint" again is Hugh Sinclair, rated by the discerning as in the very front rank of British screen actors. Jean Gillie is in the feminine lead. Paul Stein directs.

Elsewhere in the studios producer I. A. Goldsmith is at work on his version of Cronin's "Hatter's Castle" with Lance Comfort, who recently made "Penn of Pennsylvania," in charge of direction. The film is a period piece, with side whiskers, musical boxes and a drab Victorian mansion characteristic features. To the lighting and photographing of such as these, cameraman Mutz Greenbaum has devoted himself assiduously, and unusually good results are said to have been obtained.

The cast includes Robert Newton, Emlyn Williams, and Deborah Kerr.

▽

"The Big Blockade," now in production, will introduce a new fiction-documentary technique.

Among the real-life roles re-enacted by public figures for the documentary sequences will be the Minister of Economic Warfare, played by Dr. Hugh Dalton, Mr. Ronald Cross as the Minister of Shipping, and Mr. David Bowes-Lyon as the head of the N. E. W. Press Division.

For the fictional reconstruction sequences many stars and featured players have already signed contracts. Among those are Will Hay (in a straight character part as the skipper of a trawler), John Stuart, Bernard Miles, Frank Cellier, Morland Graham, Elliot Mason (as a female railway porter at Hamm Station) and Ronald Shiner. Negotiations are in progress with John Clements, Michael Redgrave, John Mills, Alfred Drayton, Ernest Thesiger, Michael Rennie and Basil Sydney.



NEW SEASON! NEW BOXOFFICE HIGHS!

Preview tests have established this as the first surprise of the new season! Audiences roar their delight! Word-of-mouth is terrific! Better be the guy in your town who plays it! You can set your date now at .....

Warners!

¶ *The PRODUCT DIGEST SECTION in this issue of the MOTION PICTURE HERALD (see page 81) completes its compilation for the 1940-41 season. Be certain to retain this issue.*

¶ *The Index is a record of the full year's product and is of permanent value.*

¶ *Starting next week, with the issue of August 30, 1941, the Product Digest Section of MOTION PICTURE HERALD will appear weekly and will incorporate SHOWMEN'S REVIEWS and The RELEASE CHART.*

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Belle Starr

(20th Century-Fox, 1941-42)

Reconstruction Drama

There are good, solid entertainment values in this story of a young woman who carries on for the Confederate cause in Missouri following the official conclusion of the Civil War, only to be killed, just after she learns that many of those fighting with her are not soldiers, but bandits, and while she was attempting to put an end to the strife for the good of the country.

Gene Tierney, playing the heroine, gives a performance that should do much towards raising her up among the most popular stars. Randolph Scott, as Captain Sam Starr, the leader of the guerilla band, is convincing. The supporting roles are also very well played. Louise Beavers, as Manny Lou, reminds one of the performance of a somewhat similar part played by Hattie McDaniel in "Gone With the Wind." Dana Andrews, as the Yankee major; Sheppard Strudwick, the brother; Chill Wills, a guerilla scout, and Elizabeth Patterson, all deserve mention for good work.

The color in "Belle Starr" ranks with the best produced thus far. Many scenes have great naturalness and beauty. At no time was the color allowed to detract from the characters and the story, but rather helped to create the desired effects.

The story, while conventional in some parts, has enough original twists to be entirely adequate. In point of time the story begins at about the period "Gone With the Wind" ended. Belle Shirley, left alone save for Manny Lou, after her father was murdered by renegades, dressed as Northern soldiers, meets her brother, a Confederate officer, who has news that the war is over. But Belle wants to continue to work for the cause. After their home is burned and brother arrested by his former classmate, a major, because she sheltered Captain Starr, Belle joins the band, arranges the escape of Starr from prison and marries him. But when her brother is murdered by one of the band, she realizes that many are not fighting for the Confederacy. She leaves her husband to go to give herself up, but she learns that an ambush has been prepared for him. As she rides to save her husband she is killed by a poor white. Captain Starr realizes that his wife was right—the war is over—and surrenders.

Suspense and actions of the characters are relied on more than the shooting type of action to hold the audience's attention. There is but little comic relief.

Kenneth Macgowan, associate producer, now on Government duty, has delivered a very well made picture in every respect and the direction of Irving Cummings is of highest quality.

Previewed at a New York projection room before an audience composed chiefly of clubwomen reviewers, who seemed to be impressed with the film and the performance of Gene Tierney. There were indications that some women in a more typical audience would shed a few tears at some of the scenes.—MARTIN QUIGLEY, JR.

Produced and released by Twentieth Century Fox. Irving Cummings, director. Associate producer, Kenneth Macgowan. Directors of photography, Ernest Palmer and Ray Rennahan. Technicolor director, Natalie Kalmus. Music, Alfred Newman. Art directors, Richard Day and Natban Juran. Set decorator, Thomas Little. Film editor, Robert Simpson. Costumes, Travis Banton. Sound, E. Clayton Ward and Roger Heman. Running time, 87 minutes. Release date, September 12th, 1941. General audience classification.

CAST

Sam Starr.....Randolph Scott
Belle Starr.....Gene Tierney
Major Thomas Crai.....Dana Andrews
Ed Shirley.....John Shepperd
Sarab.....Elizabeth Patterson
Blue Duck.....Chill Wills
Mammy Lou.....Louise Beavers
Jasper Tench.....Olin Howland
Sergeant.....Paul Burns
John Cole.....Joseph Sawyer
Jim Cole.....Joseph Downing
Colonel Thornto.....Howard Hickman
Colonel Bright.....Charles Trowbridge
Sergeant.....James Flavin

Lydia

(United Artists, 1941-42)

Drama

There's no other word for it. "Lydia" is terrific! Between them, Alexander Korda, producer, and Julien Duvivier, director, have taken the script which Ben Hecht and Sam Hoffenstein provided and turned out a romance-drama of taste, charm and pathos. Not since "Wuthering Heights" has Merle Oberon, as the title character, given so vital and enchanting a performance. Her "Lydia" leaves the shadows of the screen and brings all the verisimilitude of a woman's love story with forceful impact to the audience.

The plot of "Lydia," closely allied to "Un Carnet de Bal" which Mr. Duvivier wrote and directed in France three years ago and which was released here as "Dance of Life," traces the tale over a 40-year period, of a young girl born into a Boston Back Bay family of wealth and position who, during her lifetime, is beloved of four men only one of whom is fortunate enough to have known her love.

At the beginning of the film aging Lydia Macmillan is surrounded by three of her enamoured friends, Michael, physician and son of the Macmillan butler; Bob, a former football hero of the late '90s, and Frank, a gifted, blind pianist and composer. To answer their query as to why she never married and to explain the Lydia to them which they never knew, she tells the story of her real love, Richard. The camera then turns back to the golden, lush era at the turn of the century with Lydia as a young girl, spirited, enchanting and willfully romantic.

At the outbreak of the Spanish American War she decides that her frivolous life as a Boston belle is not enough, and she opens a home for blind children. Her work later proves a substitute for her unfulfilled love for Richard, the romantic lover who sails away and leaves her a lifetime of memories. At the end of the film Richard enters the scene, invited to the tea-party reunion engineered by the kindly understanding Michael. The tragedy of Lydia's love which has been constant throughout forty years, is that Richard doesn't remember her. As her lusty, worldly and strong-minded grandmother predicted, Lydia finally pays for her "sin."

The story, which under less skillful hands would have developed into a tawdry, tearful sop, is executed expertly through the direction of Mr. Duvivier and the superb acting of Miss Oberon. John Cotten, remembered for his excellent role as Jedediah Leland in "Citizen Kane," gives a creditable account of himself as Michael in this, his second screen role. Alan Marshal is admirable as the fare-thee-well lover; Hans Yaray as the blind musician, Frank, avoids with great restraint a part which could easily bring out the ham in an actor; John Halliday as James, father of Michael and butler of Lydia's family, gives his accustomed polished performance. Edna May Oliver, as Lydia's grandmother, is very much at home in the part.

This is not a film for the children. Tell your patrons to leave them home, but to bring everybody else in the family, including Aunt Jennie, because "Lydia" provides 103 minutes of fine entertainment. It's romance at its best.

Previewed in United Artists' home office projection room before a press audience.—J. E. SAMUELSON.

Produced and released by United Artists. Alexander Korda, producer. Julien Duvivier, director. Associate producer and director of photography, Lee Garmes. Production designed by Alexander Korda. Production manager, Walter Mayo. Associate art director, Jack Okie. Make up, The House of Westmore. Costumes designed by Marcel Vertes and Walter Plunkett. Interior decorator, Julia Heron. Assistant director, Horace Hough. Supervising film editor, William Hornbeck. Music, Miklos Rozsa. Special effects, Lawrence Butler. Sound, William H. Wilmarth. P. C. A. No. 7289. Running time, 103 minutes. Release date, August 29th, 1941. Adult audience classification.

CAST

Lydia Macmillan.....Merle Oberon
Granny.....Edna May Oliver
Richard.....Alan Marsbal
Michael.....Joseph Cotten
Frank.....Hans Yaray
Bob.....George Reeves
Butler.....John Halliday
Johnny's mother.....Sara Allgood
Johnny.....Billy Roy

This Woman is Mine

(Universal, 1940-41)

Maritime Melodrama

Frank Lloyd, producer director, continues here the sequence of sea pictures which includes "Mutiny on the Bounty" as its flagship and "Rulers of the Sea" as something less. On the evidence of preview response, "This Woman Is Mine" rates somewhere in between. When Mr. Lloyd is operating on the large scale, with white sails flashing against a limitless sea, or with scores of men in violent combat on the deck of a four-master photographed in a long shot from aloft, he supplies in this film the variety and kind of thrill at which he is most adept.

When Mr. Lloyd moves his camera in and throws his characters into the telling of their personal story his results command less interest.

The story, from the novel, "I, James Lewis," and synopsized on page 171 of your Product Digest, pertains to a fur-trading expedition from New York to Oregon financed by John Jacob Astor. The situation around which the action centers is that of a lone girl placed aboard ship among men destined to be two years away from other white companionship. This accounts for some shipboard complications of the sort the situation might suggest, but these are not gone into deeply enough to generate drama commensurate with setting or footage. Trouble with hostile Indians in Oregon leads to the blowing up of the ship in the finale.

Walter Brennan as a sea captain faithful to discipline furnishes the outstanding character at start of the film, but the story robs his por-

(Continued on following page)

REVIEWS OF FEATURE PRODUCT

(*Continued from preceding page*)

trayal of some strength later on. John Carroll as an irresponsible sailor who brings the girl aboardship stands out from the rest.

Dialogue and script are hurdles which the acting and direction in general do not entirely clear. Subject matter limits the attraction to adult patronage, although its treatment is decorous in the main.

Previewed at Warners' Beverly Theatre, Beverly Hills, to an invited audience composed of press and profession which indicated by mixed reaction some division of opinion as to the success of the enterprise.—W. R. W.

Produced and released by Universal. Frank Lloyd, producer-director. Jack H. Skirball, associate producer. Photographer, Milton Krasner. Art director, John Goodman. Costumes, Vera West. Film editor, Edward Curtiss. Sound supervisor, Bernard B. Brown. Sound recorder, William Hedgcock. Assistant director, Fred Frank. Unit publicity writer, Alanson Edwards. P. C. A. No. 7568. Running time, when seen in Holiywood, 92 minutes. Release date, August 15th, 1941. Adult audience classification.

CAST

Robert Stevens.....Franchot Tone
Ovide de Montigny.....John Carroll
Capt. Jonathan Thorn.....Walter Brennan
Julie Morgan.....Carol Bruce
Duncan MacDougall.....Nigel Bruce
Angus McKay.....Leo G. Carroll
1st Mate Fox.....Frank Conroy
John Jacob Astor.....Sig Rumann
Lamazie.....Abner Biberman
Chief "One-Eye" Comcomly.....Chief Yowlachie
Nakoomis.....Ray Beltram
Matouna.....Ignacio Saenz

Criminals Within

(Producers Releasing Corp., 1940-1941)

Spy Murder-Mystery

This is a tale of espionage intrigue played against the background of a U. S. Army camp. Since the selective service act went into effect, this is probably one of the first films which uses an army camp as locale for foreign spy activities. George R. Batcheller was in charge of production.

The story centers around a vital explosive formula discovered by U. S. Army chemists and scientists which foreign agents try to get out of the country. Eric Linden, playing the lead, tracks down the spies after becoming implicated in a double murder. He exposes the cooperative under-hand work of one of the camp's officers. Ann Doran, in the part of a young newspaper reporter, helps Linden solve the mystery meanwhile developing a heart throb for the brave serviceman who risks all to bring the traitors to justice. Sam Dillingham and Bernie Pilot, Negro actor and actress, take every advantage of their comedy scenes. Ben Alexander handles the part of the villainous army officer and Constance Worth plays a rather lukewarm Mata Hari.

Lagging direction in a few scenes hindered development of dramatic effect and suspense but on the whole the film is entertaining.

Viewed at the New York Theatre before a large afternoon audience.—J.E.S.

Produced and released by Producer Releasing Corporation. E. B. Derr, producer, Joseph Lewis, director. Arthur Martinelli, photographer. Sound, Ben Winkler. Production manager, Earl Sheffer. Assistant director, William Strohback. Film editor, Howard Dillinger. P. C. A. No. 7348. Running time, 70 minutes. Release date, June 27, 1941. General audience classification.

CAST

Greg.....Eric Linden
Linde.....Ann Doran
Alma.....Constance Worth
Lt. Harmon.....Donald Curtis
Sgt. Blake.....Weldon Heyburn
Sgt. Paul.....Ben Alexander
Sam Dillingham.....Dudley Dickerson
Mamie.....Bernie Pilot
Pvt. Norton.....Ray Erlenborn

Ice-Capades

(Republic, 1940-41)

Comedy and Spectacle

Spectacle and light, frothy comedy are combined in Republic's "Ice-Capades" to form a pleasantly entertaining picture of wide interest. Using the entire "Ice-Capades" troupe, which has been touring the country with notable success, Producer Robert North and director Joseph Santley took a fairly substantial story, studded it with humorous situations and interspersed the ice skating numbers in an entirely believable fashion.

Romantic leads are Dorothy Lewis, also a skater, and James Ellison, with Jerry Colonna, Barbara Jo Allen (Vera Vague), Alan Mowbray, Phil Silvers carrying the brunt of the comedy.

The story has a newsreel photographer getting into difficulties with his employer because he photographs a skater and passes her off as a European star. A producer signs the European, sight unseen, to star in an ice extravaganza and sues the newsreel firm for a million dollars when the star is found unsuitable. To offset the suit, the cameraman has to find the unknown girl, and complications develop when she refuses to star in the show.

The skating stars featured are Belita, Lois Dworshak, Megan Taylor, Vera Hruba, Red McCarthy, Phil Taylor, Jackson and Lynam, the Benoits and Dench and Stewart. Their work and that of Miss Lewis is comparable to any that has been screened.

Some of the Colonna-Allen repartee is of an adult nature. One instance is that in which "Miss Vague" complains about the Army conscripting available boy friends and Colonna asks why she doesn't take some of the Army rejectees. "Not for me," she replies. "When the Army says a man is physically disabled, I'll take their word for it."

Seen at the Warners Hollywood theatre, Hollywood, before a matinee audience which accorded the picture applause.—V. K.

Produced and distributed by Republic. Associate producer, Robert North. Directed by Joseph Santley. Photographed by Jack Marta. Supervising editor, Murray Seldeen. Edited by Howard O'Neill. Art director, John Victor Mackay. Musical director, Cy Feuer. Skating sequences staged by Harry Losee. P.C.A. certificate No. 7544. Running time, when seen in Hollywood, 89 minutes. Release date, August 20, 1941. Adult Audience classification.

CAST

Marie.....Dorothy Lewis
Bob Clemens.....James Ellison
Colonna.....Jerry Colonna
Vera Vague.....Barbara Jo Allen
Pete Ellis.....Alan Mowbray
Larry Herman.....Phil Silvers
Dave.....Gus Schilling
Jackson.....Tim Ryan
Reed.....Harry Clark

Featuring
The Ice-Capades Company

Dr. Kildare's Wedding Day

(MGM, 1940-41)

Miss Day Dies for Her Future

As if to free her of series commitments so that she may enter at once upon the stellar future predicted for her by showmen who elected her Number One Star of Tomorrow in MOTION PICTURE HERALD's poll, Miss Laraine Day's employers have killed her out of the Dr. Kildare series by walking her into the path of a truck on the eve of her marriage to the young medico who's been so long on the point of making her Mrs. Kildare.

This courageous solution of a talent problem by Miss Day's employers, which removes not only the heroine but also the romantic interest from the Kildare series, gives showmen a tragedy to sell to the steady customers of the series instead of the usual comedy-drama. It gives the picture plenty of impact, naturally, but mayhap at a price, because the story goes on from the point of death to suggest that the young doctor is going to devote his interest hereafter exclusively to the practice of his profession, and it is not in the record books that this type of devotion, noble as it may be, sells as many tickets as the boy-to-girl variety.

Be all that as it may, there's a new exploitation angle for showmen to use in behalf of the film by concentrating upon Miss Day as the Number One Star of Tomorrow.

Apart from the death of the heroine, this number in the series has to do with the curing of a deafness about to ruin the career of a symphony orchestra conductor (a plot line making occasion for performing a lot of symphonic music) and with some examination of the young doctor's sponsor under suspicion of cancer, evidently without determining him to be afflicted. The death, however, overshadows all the other incidents and subplots.

Harold S. Bucquet directed the picture, giving considerable footage to comedy sequences featuring Red Skelton, in the columns just now as an oncoming star in the field of comedy.

Previewed at the studio to a press audience which was asking itself, at picture's end, what MGM would be finding to substitute for the heroine in the future accounts of the young doctor's career.—W. R. W.

Produced and distributed by MGM. Directed by Harold S. Bucquet. Photographed by George Folsey. Edited by Conrad A. Nervig. P.C.A. certificate No. 85-6. Release date, August 22, 1941. Running time, when seen at studio, 82 minutes. General Audience classification.

CAST

Dr. James Kildare.....Lew Ayres
Dr. Leonard Gillespie.....Lionel Barrymore
Mary Lamont.....Laraine Day
Vernon Brigs.....Red Skelton
Molly Byrd.....Alma Kruger
Dr. Stephen Kildare.....Samuel S. Hinds
Constanzo Labardi.....Nils Asther
Dr. Walter Carew.....Walter Kingsford
Mrs. Martha Kildare.....Emma Dunn
Dr. Lockberg.....Miles Mander
Nurse Parker.....Nell Craig

The Prime Minister

(Warner Brothers, 1941-1942)

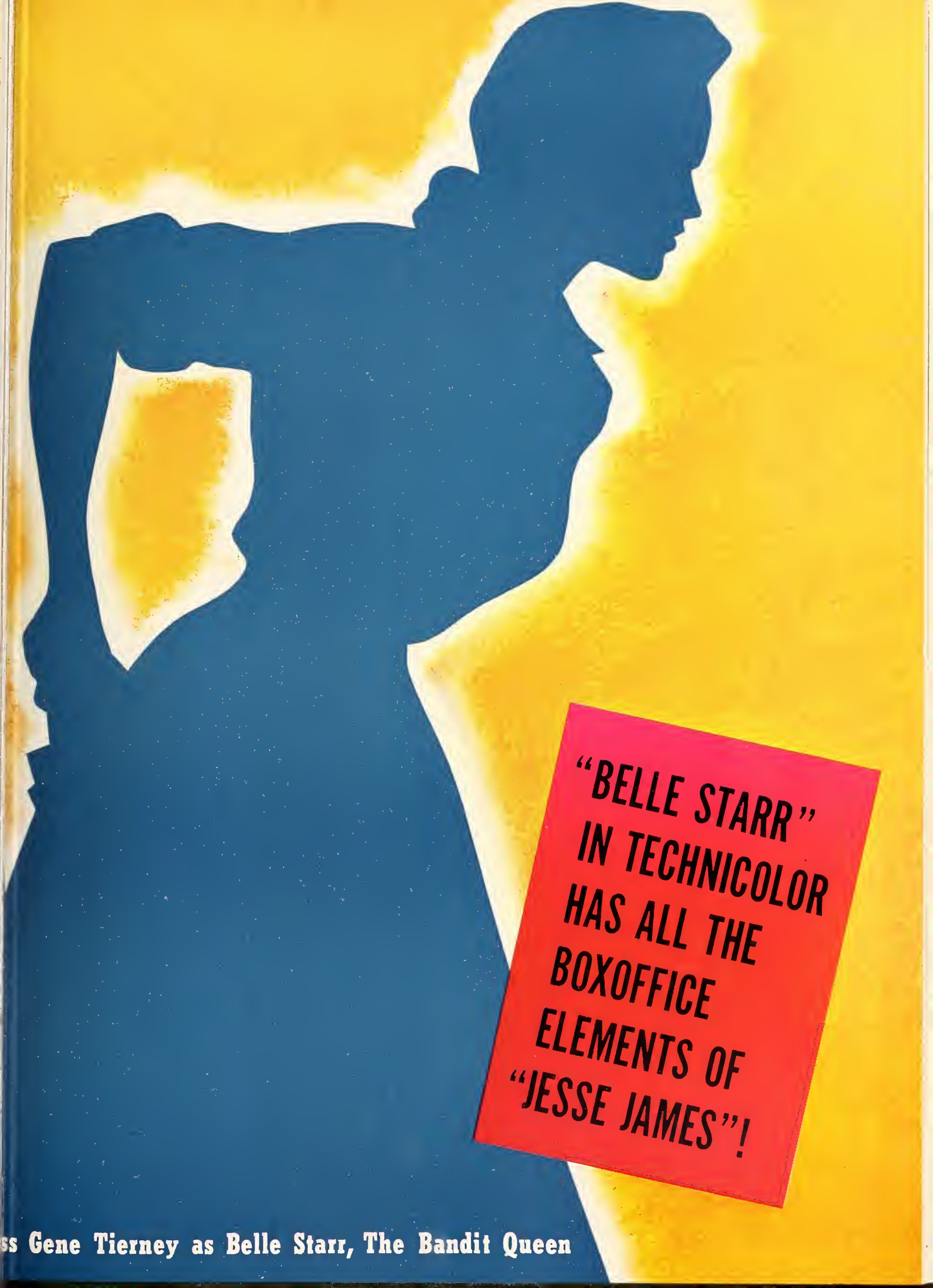
Story of Disraeli

Warners, for a second time has explored and dramatized the rise of Benjamin Disraeli to power and fame in Victorian England. The first one, starring George Arliss and released in 1930 was made in Hollywood, this one was produced and edited at Teddington, England, during the height of the Nazi aerial bombardment on nearby London in 1940. The picture had its initial premiere in Ottawa, Canada, on Wednesday, August 13th, before an appreciative audience including some of the province's most distinguished officials and prominent citizens. At the finish of the film the audience rose to cheer in expression of its enthusiasm.

Painted on a broad canvas, the plot deals with Disraeli's attempts to lead the British nation through the turbulent stage of world-moving events which led up to the Berlin Conference in 1878. The whole panaroma of the ambitions, intrigues, jealousies, hatreds and prejudices of individuals and nations behind the scenes of European history of the '70's, is brought into realistic focus, sharply reminiscent of the treachery and double-dealing of our own times.

Story emphasis begins with the young

(*Continued on page 49*)



ss Gene Tierney as Belle Starr, The Bandit Queen


BELLE STARR
The Bandit Queen
with
RANDOLPH SCOTT
GENE TIERNEY
and
DANA ANDREWS
JOHN SHEPPERD
ELIZABETH PATTERSON • CHILL WILLS • LOUISE BEAVERS
Directed by
IRVING CUMMINGS
Associate Producer Kenneth Macgowan
Screen Play by Lamar Trotti • Story by Niven Busch and Cameron Rogers
The Amazing and Romantic Exploits of The Daring but Glamorous Lady Famed in Legend and Story Throughout the West! IN GLORIOUS TECHNICOLOR!
20th CENTURY FOX

REVIEWS OF FEATURE PRODUCT

(*Continued from page 46*)

Disraeli, depicting him as a critic and novelist, before his meeting with Mrs. Wyndham Lewis inspires him to enter the political arena in the service of Queen Victoria. The picture then traces Disraeli's marriage to Mrs. Lewis, his struggle for power and recognition in the British House of Commons against the plots of his political opponents, and his part in waging England's battle as a world power. These scenes, transformed to the screen with stirring appeal, are based on historical facts, lead to the end of the film which shows Disraeli the aging, honored man of his hour, crowned Lord Beaconsfield by his Queen and beloved of the Empire for the "peace with honor" which he brought to England.

John Gielgud, English stage actor, gives a sterling performance in the role of Disraeli, equal in studied perfection and polish to that of George Arliss who played the part in the earlier Warner Brothers' production some ten years ago. Diana Wynyard, English actress remembered especially by American audiences in "Cavalcade" and more recently for her performances in Metro's "Rasputin" and "Reunion in Vienna", lends an appealing charm and grace to the character of young Mrs. Disraeli and gives an amazingly creditable portrayal of the aging wife of the Prime Minister. Frederick Leister does a fine job with the role of Lord Melbourne, Disraeli's political opponent.

Excellent taste in sets and costumes marks the production which was directed by Thorold Dickinson, and a superb supporting cast, featuring Fay Compton as Queen Victoria, Will Fyffe, Owen Nares, Irene Browne and Pamela Standish, adds much to the sum total of a fine film.

The Ottawa *Citizen,* reviewing the picture and reporting on the preview, said it was one of the "most important London-made productions to reach the screen in recent years, with everything that loyal Britishers could want in a cinema." The production, the review continued, is "something to be appreciated by cinemagoers who understand and value the fine things."

Previewed to the reaction noted.—J.R.B.

Produced and released by Warner Brothers. Thorold Dickinson, director. P. C. A. No. 7454. Release date, not set. General audience classification.

CAST

Disraeli	John Gielgud
Mary Anne	Diana Wynyard
The Agitator	Will Fyffe
Lord Derby	Owen Nares
Queen Victoria	Fay Compton
Princess Victoria	Pamela Standish
Mr. Gladstone	Stephen Murray
Lord Melbourne	Frederick Leister
Sir Robert Peel	Nicholas Hannen
Count D'Orsay	Anthony Ireland
Lady Londonerry	Irene Browne

Flying Blind

(Paramount, 1940-41)

Melodrama Aloft and Aground

The aviation melodrama series produced by William H. Pine and William C. Thomas—off to a flying start with "Power Dive" and all but grounded with "Forced Landing"—rises herewith to a level of sustained suspense and melodramatic thrill achieved by no other film of equivalent budget in today's market.

At bottom a comedy concerning the operation of a plane service for Los Angeles couples bound for Las Vegas and matrimony, the production builds up a backlog of laughs against which is set flaming abruptly a battle in the air and on land between foreign agents, covetous of a National Defense device, and some Americans who, after plenty of fighting and a forest fire, outwit them the hard way. It's timely material and it carries conviction.

Direction is by Frank McDonald and a fast pace is maintained without sacrifice of coherence or plausibility.

John W. Rogers served Messrs. Pine and Thomas as associate producer.

Previewed at the studio to a press audience which appeared unanimous in approval.—W. R. W.

Produced by William H. Pine and William C. Thomas. Distributed by Paramount. Associate producer, John W. Rogers. Directed by Frank McDonald. Photographed by Fred Jackman, Jr. Edited by Robert Crandall. P.C.A. certificate No. 7556. Release date, August 29, 1941. Running time, when seen at studio, 70 minutes. General Audience classification.

CAST

Jim Clark	Richard Arlen
Shirley Brooks	Jean Parker
Eric Karolek	Nils Asther
Veronica	Marie Wilson
Rocky Drake	Roger Pryor
Riley	Eddie Quillan
Bob Fuller	Dick Purcell
Chester Gimble	Grady Sutton
Miss Danila	Kay Sutton

Charlie Chan in Rio

(20th Century-Fox, 1941-42)

Charlie Chan Mystery

For entertainment and commercial purposes this latest episode in the career of Charlie Chan offers several combinations that should excite the interest of patrons and exhibitors who have found the series entertaining and profitable. First is the story, in which are combined melodrama, mystery, comedy and a thin but definite trace of romance, suspense and action.

And of second importance is the cast with Sidney Toler and Sen Yung as the father and son detectives, Mary Beth Hughes, Cobina Wright, Jr., Ted North, Victor Jory and Kay Linaker as the suspects in the double murder case, and Harold Huber as the Brazilian police chief.

This episode is done in the best tradition of the Sol. M. Wurtzel style, with a maximum entertainment value and a minimum of extraneous matter. "Charlie Chan in Rio" presents the famed character and his son in another case of tracking down a murderess in Rio and eventually exposing and bringing to justice her murderer. Of course, this picture like its predecessors follows the standard formula which has been used so successfully before. The comedy is handled by Sen Yung as the blundering and over-zealous son of the famous detective whose puppy romance at the end of the picture is disturbed by his call to duty under the Selective Service act.

Reviewed at the Twentieth Century-Fox projection room in New York.—George Spires.

Produced and distributed by Twentieth Century-Fox. Produced by Sol. M. Wurtzel. Directed by Harry Lachman. Lyrics and music by Mack Gordon and Harry Warren. Photographed by Joseph P. MacDonald, ASC. Art directors, Richard Day, Lewis Creber. Set decorations, Thomas Little. Film editor, Alexander Troffey. Costumes, Herschel. Sound, Alfred Bruzlin and Harry M. Leonard. Musical direction, Emil Newman. Running time, 60 minutes. Release date, not set. P. C. A. Certificate Number, 7370. General audience classification.

CAST

Charlie Chan	Sidney Toler
Joan Reynolds	Mary Beth Hughes
Grace Ellis	Cobina Wright, Jr.
Carlos Dantas	Ted North
Alfredo Marana	Victory Jory
Chief Souto	Harold Huber
Jimmy Chan	Sen Yung
Ken Reynolds	Richard Derr
Lola Dean	Jacqueline Dalya
Helen Ashby	Kay Linaker
Paul Wagner	Truman Bradley
Bill Kellogg	Hamilton MacFadden
Rice	Leslie Denison
Lili	Iris Wong
Armando	Eugene Borden
Margo	Ann Codee

Our Wife

(Columbia, 1940-41)

John M. Stahl Entertains

John M. Stahl produces few pictures, takes his time about it, and you might get a clue to how he manages this happy state of affairs if you try to think back to a bad one. It'll take quite a stretch of thinking and maybe you'll find out he never made any of that kind.

In this venture producer-director Stahl turns his attention to sophisticated comedy and demonstrates that a success can be achieved in this field without resort to dirty dialogue, risque situations and Continental connotations. Hollywood has needed that demonstration for a long, long time.

Melvyn Douglas, identified with many a sophisticated comedy you wouldn't ask your maiden Aunt Minnie to endorse, has in this a role much like he's been playing of late years, but clean, and he gets as much or more out of it.

Opposite Mr. Douglas and competing for his affection are Ruth Hussey, Number Three personality in Motion Picture Herald's exhibitor poll designating the Stars of Tomorrow, and Ellen Drew.

Charles Coburn, in a less prominent casting, but given the best laugh lines in the script, contributes much to the merriment of the onlookers.

The story, detailed on page 157 of your Product Digest, concerns a husband in process of divorcement whose wife, for financial considerations, feigns partial paralysis as a means of gaining time and proximity in which to prevent the divorce from becoming final and the man from going on to marry a girl he's met and fallen in love with meanwhile. The situations are handled for humor and a lot of amusement results.

Previewed at the Alexander theatre, Glendale, to a mixed audience which responded with laughter in volume and consistency which left no room for doubt that a good time had been had by all.—W. R. W.

Produced and directed by John M. Stahl. Distributed by Columbia. Associate producer, Irving Starr. Photographed by Franz P. Planer. Edited by Gene Havlick. P.C.A. certificate No. 7410. Release date, August 28, 1941. Running time, when seen in Glendale, 95 minutes. General Audience classification.

CAST

Jerry Marvin	Melvyn Douglas
Susan Drake	Ruth Hussey
Babe Marvin	Ellen Drew
Professor Drake	Charles Coburn
Tom Drake	John Hubbard
Dr. Cassell	Harvey Stephens
Hattie	Theresa Harris

40,000 Horsemen

(S. S. Krellberg, 1940-41)

Anzacs In Action

With the war in Egypt, Africa and Near East sharing newspaper headlines with the current conflict in Europe, and with the feats of the Australian-New Zealand Army Corps still fresh in the public's mind as a result of recent heroic campaigns, this Australian-made picture imported for exhibition into the United States by S. S. Krellberg acquires timely interest. It concerns the same Anzac army, but of another generation, and their offensive campaign in the Holy Land during the last World War. With this theme, an abundance of action, novelty and story, fascination of strange locale, romantic adventure, comedy, spectacle, heroism and sacrifice the picture lends itself admirably to exploitation possibilities for the showman who decides to promote these elements.

Spiced throughout with the earthy language of the professional soldier, including an occa-

(*Continued on following page*)

(Continued from preceding page)

sional "hell" and a "damn" which American audiences seldom hear from the motion picture screen, the dialogue is as swift paced as the action.

Climaxed with thousands of Anzac cavalrymen galloping across the desert to capture their objective—a scene comparable to the memorable charge in "Lives of a Bengal Lancer" of 1935 vintage—the production can easily carry an indorsement assuring patrons of its entertainment value although slightly below Hollywood standards technically.

Reviewed on opening day at the Globe theatre on Broadway, New York, where an afternoon audience comprised for the most part of men, laughed loudly at the slangy dialogue but remained silent and attentive at the more serious parts of the film.—GEORGE SPIRES.

Produced in Australia and distributed in the United States by S. S. Krellberg. Produced and directed by Charles Chauvel. Running time, 87 minutes. Release date, August 14, 1941. Adult audience classification.

CAST

"Red" Gallagher	Grant Taylor
Juliet Rouget	Betty Bryant
Jim	"Chips" Rafferty
Larry	Pat Twohill
Von Hausen	Harvey Adams
Bon Schiller	Eric Rieman
"Scotty"	Joe Valli
Shiek Abu	Albert C. Winn

Cottage to Let

(Gainsborough - General Film Distributors)

Spy Drama

Two factors lift this spy melodrama out of the already crowded rut. It is based on a play which has already beaten the Blitz by scoring a West End hit; and it is up to date stuff, with Spitfire pilots, bomb sights, Fifth Columnists and evacuees playing their part. Anthony Asquith's direction will be for the discerning a draw, though on this occasion it manifests competence rather than genius. The cast is an all British one with no particular stellar value to focus fan attention.

The cottage in question does not play overmuch part in the drama, save that it is thither a pilot in RAF uniform is taken for hospital care, when he bales out. The pilot turns out to be a Nazi agent, and around his subtle and adventurous bid to solve the mysteries of a secret bomb sight, being perfected in the village, the melodrama is woven. There are spies and rival spies and their work provides a pretty counterpoint of mystery and attempted murder, kidnapings and would be escapes. A village garden party offers an amusing canvas against which to set much of the more grisly episodes, all of which come to a climax in the killing of three Nazis and the saving of the secret.

Leslie Banks as the absent minded inventor, Alistair Sim as the British agent, John Mills as a tough and cleverly disguised Nazi, Jeanne de Casalis as a species of ultra English screwball, all help the yarn by clever personal performances.

Technically the film is polished and competent.

Screened to a press audience in London the film was received without any acidulous comment but, for that matter, without any obvious excitement either.—AUBREY FLANAGAN.

A Gainsborough Picture. Distributed by General Film Distdibutors, Ltd. Directed by Anthony Asquith. Produced by Edward Black. Maurice Ostrer in charge of Production. Screenplay by A. de Grunwald and J. O. C. Orton. Photographed by Jack Cox. Edited by R. E. Dearing. Art direction by Vetchinsky. Cutting by Charles Saunders. Musical direction by Louis Levy. Sound Supervision by B. C. Sewell. Running time, 90 minutes. Adult audience classification.

CAST

John Barington	Leslie Banks
Mrs. Barington	Jeanne de Casalis
Helen Barington	Carla Lehmann
Charles Dimble	Alistair Sim
Flight-Lieut. Perry	John Mills
Ronald	George Cole
Alan Trently	Michael Wilding
John Forest	Frank Cellier
Miss Fernery	Muriel Aked
Evans	Wally Patch
Mrs. Trimm	Muriel George
Dr. Truscott	Hay Petrie
Mrs. Stokes	Catherine Lacy

SHORT PRODUCT PLAYING BROADWAY

Week of August 16

ASTOR

Water Box	MGM
Feature: Dr. Jekyll and Mr. Hyde	MGM

CAPITOL

Popular Science	Paramount
The Alley Cat	MGM
Your Last Act (Passing Parade)	MGM
Feature: Hold That Ghost	Universal

CRITERION

Picture People, No. 6	RKO Radio
Your Last Act (Passing Parade)	MGM
Feature: World Premiere	Paramount

MUSIC HALL

Adventure in the Bronx	Metropolitan Film
Feature: Here Comes Mr. Jordan	Columbia

PARAMOUNT

Lasso Wizards	Paramount
Gabby Goes Fishing	Paramount
The Jungle	Paramount
Feature: Kiss the Boys Goodbye	Paramount

RIALTO

Filming the Big Thrills	20th Cent.-Fox
What a Little Sneeze Can Do	20th Cent.-Fox
Canine Sketches	Paramount
Feature: Mystery Ship	Columbia

ROXY

12 O'clock and All Ain't Well	20th Cent.-Fox
Winter in Eskimo Land	20th Cent.-Fox
Soldiers of the Sky	20th Cent.-Fox
Feature: Charley's Aunt	20th Cent.-Fox

STRAND

Heckling Hare	Vitaphone
Carnival in Rhythm	Vitaphone
White Sails	Vitaphone
Feature: Bad Men of Missouri.	First National

Jeannie

(Tansa Films- General Film Distributors)

Cinderella Comedy-Romance

New faces are not disdained by British audiences, even in times of stress and tribulation, and the new face introduced here, that of Barbara Mullen, daughter of Aran, who made a brief appearance in Flaherty's film, and who has earned some local fame on the London stage, will be doubly welcome. Miss Mullen is a "natural," utterly unspoiled, ingenuous and charming, a ready made star at a time when stars, ready made, tailored or otherwise, are needed. The film, first of a new company, Tansa Films, is made with polish and sensibility, and withal that it is a modernized Cinderella fairy tale, has the sparkle of Bourgogne Mousseux—and the kick.

The Cinderella role fits Miss Mullen's unornamented personality perfectly, and the glamor of pre-war Vienna adds romance to the setting. It is thither she, a Scot peasant's daughter, goes on a spendthrift excursion when her father dies and leaves her £297 [$1,485]. There she meets her fairy prince, a penurious gigolo Count. On him and his password to the cabarets and hotel lounges of the city, she spends it all, to find out when it is gone that he was just a gigolo.

There is an English inventor, disguised as Michael Redgrave, who keeps an eye on all this adventure and mishap, and who ferrets her out when she goes back to Scotland and drudgery and rescues her for romance.

It is all deliciously done, with no small credit due to director Harold French for the way he has handled Miss Mullen, in trouble with the Douane, lost in the hotel lounges, metamorphosed for a spell into a social butterfly, ever conscious of her father's moral homilies. That there is a constant ripple of laughter does not mean that there is not always sympathy for the Cinderella—Barbara sees to that. Michael Redgrave is a casual and stolid foil as the very English inventor, but he is dimmed rather beside a charmingly sly portrayal by Albert Lieven as the sort of Count for whom women cannot help falling. Kay Hammond, too, as a designingly sinuous gold-digging blonde—she "came to Vienna as a child dancer, but mother married a station master"—is grand fun too.

Marcel Hellman can be proud of this first Tansa production in which the writing of Anatole de Grunwald and the camerawork of Bernie Knowles add the Hollywood touch.

Slipped into a paying London audience for the benefit of the press, the film registered ripples of delight throughout and was given a climactic ovation by both sections.—AUBREY FLANAGAN.

A Tansa Film. Distributed by General Film Distributors, Ltd. Directed by Harold French. Produced by Marcel Hellman. Screenplay by Anatole de Grunwald & Roland Pertwee. Photographed by Bernard Knowles. Musical Director, Percy McKay. Based on the play by Aimee Stuart. Additional dialogue by Aimee Stuart. Running time, 101 minutes. General audience classification.

CAST

Jeannie McLean	Barbara Mullen
James McLean	Wilfred Lawson
Angus Whitelaw	Gus McNaughton
Mrs. Whitelaw	Phyllis Stanley
Stanley Smith	Michael Redgrave
French Customs Official	Percy Walsh
Restaurant Car Attendant	Phillip Godfrey
Count Erich von Wittgenstein	Albert Lieven
Margaret	Kay Hammond
Mr. Jansen	Edward Chapman
Mrs. Jansen	Hilda Bailey
Mrs. Murdoch	Marjorie Fielding

Rawhide Rangers

(Universal Pictures, 1940-41)

Western

Ride 'em cowboy! Here is another western, action, romance film. The Texas Rangers are on the trail again of dangerous outlaws whose ring-leader inevitably turns out to be No. 1 leading citizen of the town. The plot is shopworn, but associate producer Will Cowan and director Ray Taylor managed to whip up the proper ingredients that make for a western chef d'oeuvre—traditional "chase" scenes through the desert and brush, and plenty of rootin', tootin' and shootin'.

Johnny Mack Brown plays the lead, that of Brand Calhoun, a Ranger who resigns his job, becomes an outlaw, joins the gang of desperados who are mulcting near-by ranchers and discovers the real gang chief. All of which activity earns him the hand of the heroine, played by Kathryn Adams, and a promotion to rank of Ranger Captain.

Chief responsibility for comedy relief falls on the capable shoulders of Fuzzy Knight.

"Rawhide Rangers" is the kind of western that the kids go for. It also should appeal to the millions of fans who follow the trail of the Johnny Mack Browns, Gene Autrys and other Devil's Gulch heroes.

Viewed at the New York Theatre where a large afternoon audience, predominantly male, enjoyed the picture very much.—J. E. SAMUELSON.

Produced and released by Universal. Ray Taylor, director. Associate producer, Will Cowan. Cameraman, William Sickner. Art director, Jack Otterson. Sound supervisor, Bernard B. Brown. Sound technician, Jess Moulin. Film editor, Edward Curtis. Assistant director, Charles S. Gould. P. C. A. No. 4759. Running time, 56 minutes. Release date, July 18, 1941. General audience classification.

CAST

Brand Calhoun	Johnny Mack Brown
Porky	Fuzzy Knight
Patti	Nell O'Day
Joan	Kathryn Adams
Steve	Roy Harris
Blackie	Harry Cording
Dirk	Bob Kortman

NEW M-G-M TRADE SHOWINGS

of pictures to be released after Sept. 1, 1941

(These pictures were announced for earlier showings and thereafter postponed. This is a corrected and final notice.)

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) MARRIED BACHELOR and (B) SMILIN' THRU	(C) FEMALE OF THE SPECIES and (D) HONKY TONK
ALBANY	20th-Fox Screen Room	1052 Broadway	THU. 9/11 11:00 A.M.	FRI. 9/12 11:00 A.M.
ATLANTA	RKO Screen Room	191 Walton St., N.W.	THU. 9/11 10:30 A.M.	FRI. 9/12 10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	THU. 9/11 10:00 A.M. Also at 2:15 P.M.	FRI. 9/12 10:00 A.M. Also at 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	THU. 9/11 1:30 P.M.	FRI. 9/12 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church	THU. 9/11 1:30 P.M.	FRI. 9/12 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	(A) only THU. 9/11 10:00 A.M. (B) only THU. 9/11 2 P.M.	(C) only FRI. 9/12 10:00 A.M. (D) only FRI. 9/12 2 P.M.
CINCINNATI	Palace Theatre Sc. Rm.	16 East Sixth Street	THU. 9/11 1 P.M.	FRI. 9/12 1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	THU. 9/11 1 P.M.	FRI. 9/12 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	(A) only THU. 9/11 10:30 A.M. (B) only THU. 9/11 2:30 P.M.	(C) only FRI. 9/12 10:30 A.M. (D) only FRI. 9/12 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	THU. 9/11 1:15 P.M.	FRI. 9/12 1:15 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	THU. 9/11 1 P.M.	FRI. 9/12 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	THU. 9/11 1:30 P.M.	FRI. 9/12 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	THU. 9/11 9 A.M.	FRI. 9/12 9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	THU. 9/11 1 P.M.	FRI. 9/12 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	(A) only THU. 9/11 10:30 A.M. (B) only THU. 9/11 2:30 P.M.	(C) only FRI. 9/12 10:30 A.M. (D) only FRI. 9/12 2:30 P.M.
MEMPHIS	Paramount Screen Room	362 South Second St.	THU. 9/11 1 P.M.	FRI. 9/12 1 P.M.
MILWAUKEE	20th-Fox Screen Room	1016 North 8th Street	THU. 9/11 1:30 P.M.	FRI. 9/12 1:30 P.M.
MINNEAPOLIS	Sc. Room Warner Buildg.	1104 Currie Avenue	THU. 9/11 1 P.M.	FRI. 9/12 1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	THU. 9/11 10:00 A.M.	FRI. 9/12 10:00 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	THU. 9/11 1:30 P.M.	FRI. 9/12 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	THU. 9/11 9:30 A.M.	THU. 9/11 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	THU. 9/11 9:30 A.M.	FRI. 9/12 9:30 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	THU. 9/11 10:30 A.M.	FRI. 9/12 10:30 A.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	(A) only TUES. 9/9 10:00 A.M. Three Showings (B) only WED. 9/10 10:00 A.M. Three Showings	(C) only THU. 9/11 10:00 A.M. Three Showing (D) only FRI. 9/12 10:00 A.M. Three Showings
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	THU. 9/11 2 P.M.	FRI. 9/12 2 P.M.
PORTLAND	B. F. Shearer Screen Room	1947 N.W. Kearney St.	THU. 9/11 1 P.M.	FRI. 9/12 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	THU. 9/11 1:30 P.M.	FRI. 9/12 1:30 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	THU. 9/11 1 P.M.	FRI. 9/12 1 P.M.
S. FRANCISCO	Motion Picture Ser. Sc. Rm.	125 Hyde Street	THU. 9/11 1:30 P.M.	FRI. 9/12 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	THU. 9/11 1 P.M.	FRI. 9/12 1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	THU. 9/11 1 P.M.	FRI. 9/12 1 P.M.

THE HOLLYWOOD SCENE

Sneak Leaks

Delegates to the Twentieth Century-Fox annual sales convention in Los Angeles five or six weeks back were shown substantial portions of the then unfinished production of "A Yank in the R.A.F." and filled the convention chamber with declarations in praise of the subject both as entertainment and as merchandise to sell their customers.

Came end of shooting, came editing, and then came the "sneak-preview" period of pruning, trimming and revising, that phase in the fashioning of a film during which it is shown to the audiences in attendance upon other pictures current at theatres in such adjacent towns as Pasadena, Huntington Park, Pomona, sometimes Santa Barbara, San Bernardino, places near and far in all directions, being returned to the cutting room after each "sneak" and clipped or augmented in accordance with the registered reaction of the theatregoers thus exposed without notice, therefore without prejudice, to the product.

Sneak-preview audiences convinced the studio that they liked "A Yank in the R.A.F." right down to the ground, except for one detail. They did not like to see the hero, Tyrone Power, killed off at the finish. So the studio called the star back from the East, where he'd gone to get in a spot of stage acting, and last week they finished shooting a new ending in which he does not die. There is plenty of evidence to indicate that this change will make the nation's audiences and, inferentially, the nation's exhibitors who sell it to them, happier. That adds up as gain in entertainment satisfaction and commercial revenue.

This "Yank in the R.A.F." incident is typical and illustrates the usefulness of the sneak-preview to the art-industry.

Under a system of cooperation subscribed to by all because of the manifest mutuality of the interests concerned, both trade and lay press reporters refrain from attending sneak-previews. By way of implementing this cooperation, most studios make it a practice to notify the press of the date and place of sneak-previews so that privacy of the audience-test may be assured and reporters may be spared the chore of checking daily on some 50 theatres in surrounding towns to find out whether any of them may have a preview scheduled.

But there are some leaks in the system. In her August 18th column, published locally in the Los Angeles *Times*, actress-columnist Hedda Hopper, servicing the Register and Tribune Syndicate, greets her readers in those cities which are her outlets with:

"Here's a nice hatful of sneak previews from Bob Carl of Pasadena . . ." going on to report Mr. Carl's opinion of "Unfinished Business," Universal, "Lydia," Korda, "Before the Fact," RKO-Radio, and "Aloma of the South Seas," Paramount.

Reader-critic Carl's advices to Miss Hopper's readers are, in part, that "Unfinished business" is not as good as "Penny Sereneda," that "Lydia" drew applause but probably will have its ending changed "because Merle (Oberon) plays a bad woman who goes unpunished"; that "Before the Fact" also has an ending "rather confusing and probably due for a change" and "Aloma of the South Seas" is "usual fare but Technicolor too obvious."

Miss Hopper does not personally violate the unwritten but generally respected and indirectly enforceable law against attending and reporting on sneak-previews.

Miss Hopper does not personally don disguise and invade the local tradeshowings, from which lay press representatives are barred under Consent Decree procedure, in violation of directly enforceable order.

Two of the four pictures reported upon to Miss Hopper by Reader Carl and thus by Miss Hopper to her readership are productions in process of technological preparation for marketing under Consent Decree provisions.

The difference between Miss Hopper's personally acquired and written observations with respect to the product and Reader Carl's might or might not be considerable.

The difference between Reader Carl's violation of the rules and Miss Hopper's escapes the eye.

LARAINE DAY ON HER WAY

Laraine Day, voted Number One Star of Tomorrow in all three divisions of MOTION PICTURE HERALD'S *poll of exhibitors, is on her way to the top if the clearing of obstacles from her path and the establishment of audience-acceptance means anything.*

Newspapers across the country were headlining the story of her election before the edition of the HERALD *proclaiming the news had reached its ultimate subscriber.*

By weekend, Hollywood correspondents who had witnessed the preview of "Dr. Kildare's Wedding Day" were notifying theatregoers of the nation that her contract-holders were freeing her from minor commitments by killing her in this film, hence out of the series.

This week Monday Miss Day reported for work in "Kathleen," the MGM production in which she will share top billing with Shirley Temple and Herbert Marshall.

Millions for Blocks

Pouring more and more millions of dollars into the making of blocks-of-five, companies signatory to the Consent Decree had the Hollywood production level back up to 53 again at weekend following a slight breather taken the week previously when the index dropped to 47, itself a precedential peak for any summer prior to this one.

Metro-Goldwyn-Mayer and Paramount were again tied in lead position with eight pictures shooting on each lot.

COMPLETED

COLUMBIA
Secrets of the Lone Wolf

PARAMOUNT
Sweater Girl

REPUBLIC
Death Valley Outlaw

20TH-FOX
Cadet Girl
Great Guns

UNIVERSAL
Ride 'Em Cowboy

WARNERS
ONE FOOT IN HEAVEN
New Orleans Blues

STARTED

COLUMBIA
Miss Madden Is Willing
Honor of the West
Sing for Your Supper

GOLDWYN
Ball of Fire

MONOGRAM
Bad Man from Bodie

PARAMOUNT
Mr. Aldrich's Boy
No Hands on the Clock

RKO-RADIO
A Date with a Falcon

REPUBLIC
Mercy Island

20TH-FOX
Young America

UNIVERSAL
Ghost from Buckaroo

WARNERS
Bridges Built at Night

SHOOTING

COLUMBIA
Go West, Young Lady

KORDA
Jungle Book

MGM
Kathleen
Shadow of the Thin Man
H. M. Pulham, Esq.
Babes on Broadway
When Ladies Meet
(Untitled) Tarzan
(Untitled) Garbo
Panama Hattie

MONOGRAM
Spooks Run Wild
The Drifting Kid

PARAMOUNT
Bahama Passage
Fly By Night
Remarkable Andrew
Malaya
Reap the Wild Wind
Louisiana Purchase

RKO-RADIO
Land of the Open Range
Playmates
Scattergood Meets Broadway
Street Girl

REPUBLIC
Gobs in Blue

ROACH
Fiesta

SMALL
Corsican Brothers

20TH-FOX
How Green Was My Valley
Swamp Water
Hot Spot
Confirm or Deny

UNIVERSAL
Paris Calling
Appointment for Love
It Started With Adam
Hellzapoppin'
Great Man

WANGER
Sundown

WARNER
All Through the Night
Black Widow
Kings Row
Captains of the Clouds
They Died With Their Boots On
Man Who Came to Dinner

YOU CAN THROW THEM..OR BUILD WITH THEM!



Are you using your bricks to build your industry?

Are you, as an exhibitor, helping to strengthen motion pictures as the world's front-line entertainment medium?

Are you protecting the interests that are not only your own — but belong to all who have made motion pictures great?

Or are you jeopardizing the future of your industry and the future of all who are in it, for immediate advantages to yourself — for the kind of profits that in the long run will prove temporary for you and ruinous to the rest of the business?

Are you letting good pictures earn what they deserve?

If you are, then you are building your industry — building today for today and tomorrow.

To let good pictures earn what they deserve, the first step is your willingness to buy them at a fair price. Good merchandise cheaply bought is expensively paid for when your market, denied adequate return, becomes strangled for the capital needed to give your theatre strong box-office attractions next month as well as today.

You aren't in this industry for fun — and neither is the producer. Dollars — your dollars in equitable proportion to his — serve you both best.

Aggressive selling and merchandising of pictures to the movie-going public, prompt cooperation on the part of everyone to work toward a complete play-off of all pictures in all situations, are constructive stones in the edifice of a strong motion picture industry that will pay maximum dividends to all.

Let's get together. Let's all stop throwing bricks and then nobody will have to duck.

Let's use our bricks to build!

UNITED ARTISTS

THE AVENUE OF QUALITY

This advertisement, while dealing with a subject of industry-wide concern, is paid for by United Artists.

Variety Charter Given New Tent In Los Angeles

Philanthropic work in Los Angeles will receive fresh impetus, particularly in activities concerning underprivileged children, with the news that the city is to have its own Variety Club tent. John H. Harris, national Chief Barker of the Variety Clubs of America, announced last week that a charter had been granted by national officers for a new tent, the Variety Club of Southern California, with headquarters in Los Angeles. In mid-September the charter presentation will take place at an inaugural banquet at the Ambassador Hotel, at which the charter members, newly elected officers and prominent film industry leaders will be present.

Named to the first board of directors, or "crew" of the new tent were: Walter Wanger; Duke Clark, Paramount branch manager; Charles P. Skouras; Guy Gunderson, of U.A.; Jack Y. Berman, exhibitor; Hal Hanson, exhibitor; Wayne Ball, Columbia manager; Harry Humber, Bank of America; Dr. A. H. Giannini; Charles Buckley, Fox West Coast, and Robert Poole, PCCITO executive secretary. Officers are expected to be named within the next ten days.

Variety national officers who will attend the charter presentation dinner are: John H. Harris, Chief Barker; R. J. O'Donnell, of Dallas, Assistant Chief Barker; James Balmer, national Dough Guy; and "Chick" Lewis, national publicity director. In addition, visiting Barkers from other tents around the country whose business takes them to Los Angeles will be present.

Other Variety Activities

In Dallas, Chief Barker Paul Short called a "get-together" report meeting last week to determine how plans are progressing for the Mammoth Fun Festival and Carnival to be held by the Variety Club of Texas at Kidd Springs in Dallas on Labor Day. About 75,000 people are expected to jam the grounds to participate in the 101 events planned for the day.

Chief among the attractions will be the Gainesville Community Circus and the National Turtle Derby. Other "fun" events are 25 "free" acts, including ten nationally known name bands, fireworks, and the appearance of Senator "Happy" Chandler of Kentucky. Picnicking will be the order of the day with swimming, dancing and other divertisements provided for the crowd.

At the "report" luncheon held by Chief Barker Short, the following attended:

M. O. Rike, Interstate, and Francis Barr, Interstate Publicity Department; Walter Henshall, Chairman of Free Acts and Interstate manager; Al Wolf, Supplyman and Chairman Historical Committee. Arthur Moehr, Club Secretary-Manager; Harvey Hill, Representative I.A.T.S.E.; Dick Stout, Interstate Attorney and Chairman, Turtle Derby; Paul Short, Chief Barker; R. J. "Bob" O'Donnell, National Assistant Chief Barker; Tom Connors, Division Manager MGM; Leroy Bickel, Branch Manager, MGM; Charlie Kesnick, District Manager, MGM; Elmer Zrenner, Interstate Sound and Projection Technician, Chairman Lighting Committee; Charles Meeker, Interstate City Publicity Director and Chairman, Games and Concessions Committee; Ted DeBoer, Interstate Comptroller and Chairman of the Finance Committee, and Joe Estes, National Screen Service, Chairman of the Advertising and Publicity Committee.

On Cecil B. DeMille's 60th Birthday



Claudette Colbert is kissing, Ray Milland congratulating Cecil B. DeMille at a birthday celebration in the Paramount studio commissary. That's Mrs. DeMille at left. The producer was 60 August 12th.

Last Sunday, the Washington Variety Club presented an entire dental clinic to the Columbia Hospital in that city. Rudolph Berger, welfare chairman for the tent, announced the completion of the clinic last week. The tent also will present a modern dental chair to the Freedman's Hospital for Negroes in Washington.

Baltimore's Variety Club is preparing to move into new quarters atop the Stanley theatre building during the last week in August. Former clubrooms in the Belvedere Hotel will be discontinued. The new locale formerly was The Penthouse, an exclusive night club, and prior to that was known as Sherry's, while it was operated by Edwin Sherwood, now district manager for ASCAP. The club is completely renovating the quarters with new decorations, remodeling and an elaborate bar.

Approximately 500 exhibitors, distributors, affiliates and friends attended the second annual picnic of the Variety Club of Kansas City last week, at the Swope Park Golf Course. Ray Spour, of Exhibitors Film Delivery, won a radio given by Fox Midwest for his low of 74, with Wes Dunlap of Metro, runner-up, receiving a radio given by H. J. Griffith Theatres, Inc.

Pittsburgh's Variety Club held its annual charity picnic this Thursday at the West View Park. Entertainment included barker Brian McDonald heading a cast of winners on the Wilkens radio amateur hour and performers from local night clubs, in addition to the park's regular talent. Camp O'Connell, a tent project for underprivileged boys, will be chief beneficiary of the event. Proceeds from tickets sold at $3.00 per ticket will go to the camp.

Negro Film Acquired

Archie Mayers, general manager of World Pictures Corporation, has acquired the national distribution rights to "Mystery in Swing" for white houses. The picture embraces an all-negro cast starring Ceepee Johnson's orchestra, currently featured in RKO's Tom, Dick and Harry.

Sports Television Goes to Adam Hat

Adam Hat Stores, Inc., signed a contract last Tuesday with the National Broadcasting Company for exclusive television rights in connection with fights and other sports events. Terms of the contract were not disclosed but it is reported that the hat company will pay on the same basis it now pays for the regular broadcasting of fights over the network.

NBC also announced this week that televising of the first fights from Ebbets Field on July 22nd, under Adams' sponsorship, over WNBT, NBC's television transmitter, "produced the highest audience rating for a one hour show in the history of television." The bout was between Red Burman and Melio Bettina. Each week the broadcasting company sends out a return post-paid card to individual television set owners asking them to rate all programs from their viewpoint. The returns on the Burman-Bettina bout showed that the number of television sets turned on were among the highest yet recorded.

Tri-States Acquires Two

O. A. Johnson, owner of the Rivoli and Oil City theatres at Falls City, Neb., has sold both houses to Tri-States Theatres of Des Moines. Edward Forester will be manager. The two houses will be in Joseph Kinsky's Tri-State district.

Charlotte News Film

The Reelife Motion Picture Company (Indiana) color film about life in Charlotte, North Carolina, has been shown in that city's Imperial Theatre.

Alexander Korda is proud...

FRONT PAGE STORY, NEW YORK SUN, AUGUST 19th

Churchill Arrives in London

Slips Quietly Into Ca[pital] After Historic Talks With

By GAULT
Special Cable to
Copyright 1941.

London, Aug. 19.—Prim
came back to London toda
honor and no tumultuous
the dreary London term
from the seaport where
his historic meeting wit
lantic Ocean.

Only a comparatively
crowd saw Mr. Churchill a
an atmosphere entirely
the triumphal "peace in
homecoming of the la
Chamberlain from God
ter meeting Hitler.
Minister was still w
salt-sprayed blue u
Royal Yacht Squad
was smoking his c
cigar. He acknowle
tered cheers from
diers, sailors and
train standing o
track—totally un
the Premier at t
ing hour—with
by the fingers
quickly followe
thumbs-up sig
veterans.

New Zealand

His wife w
him. She
while came
followed hi
Churchill;
Hardinge,
George; Clem
Privy Seal; Major An
the Foreign Minister; Ma
Margessor, the War Secretary;

The Prime Minister took along his currently favorite movie which he already had seen four times, about Lord Nelson, Lady Hamilton and the battle of Trafalgar. (This probably is "That Hamilton Woman," currently popular American cinema.)

After seeing "That Hamilton Woman" again aboard the ship, Mr. Churchill explained to the men who saw it that he thought it would be of interest to them who had been under enemy fire so recently. (The Prince of Wales took part in the fight with the German battleship Bismarck.) The circumstances of the recent naval battle were just as historic as those of Trafalgar, he assured the men.

FOX NETS $861,278 IN 26 WEEKS, $485,605 RKO NET IN SAME PERIOD

20th-Fox Profit Excludes Heavy Write-off of $1,500,000 for Reserve for Foreign Assets; Eastman Nets $10,460,425

Twentieth Century-Fox Film Corporation, last Friday, reported a consolidated net profit, after Federal income tax, of $861,278 for the 26 weeks ended June 28, 1941, after providing a reserve for foreign assets of $1,500,000. This compares with a profit of $117,213 for the first 26 weeks of 1940, after a comparable reserve of $800,000.

For the second quarter ended June 28, 1941, the consolidated net profit, after all charges, including provision of $1,150,000 of reserve for foreign assets, was $457,189, compared with the first quarter profit of $404,089, after a reserve of $350,000, and a loss of $236,163 for the second quarter of 1940, also after providing a reserve of $700,000.

The Fox corporation is not liable for excess profits tax on the earnings for this period. Corporation's consolidated profit and loss statement for the 26 weeks ended June 28, 1941, including all wholly-owned subsidiaries (except Roxy Theatre, Inc.) follows:

Income:		
Gross income from sales and rentals of film and accessories		$21,035,735.41
Dividends		24,587.33
Proportion of profit of controlled company		35,623.58
Miscellaneous		556,181.37
		21,652,127.69
Expenses:		
Operating expenses of exchanges, head office and administrative expenses, etc.	5,295,602.34	
Amortization of production and other costs	12,309,344.99	
Participation in film rentals	1,460,665.59	
	19,065,612.92	
	2,586,514.77	
Deduct:		
Interest	9,092.43	
Depreciation of fixed assets, not including depreciation of $365,699.56 on studio buildings and equipment, etc., absorbed in Production costs	141,844.07	
	150,936.50	
	2,435,578.27	
Provision of reserve for foreign assets	1,500,000.00	
Net profit, before provision for federal taxes	935,578.27	
Provision for federal taxes on income	74,300.00	
Net profit		$861,278.27

RKO'S Net of $485,605 Up More Than 100%

Radio-Keith-Orpheum Corporation and subsidiaries' report for 26 weeks ended July 5, 1941, subject to annual audit and year-end adjustments, shows net profit of $485,605 after depreciation, provision for federal income taxes at 30% rate, and subsidiary preferred dividend requirements, etc. Company has no liability for federal excess profits tax for the above period, according to the report.

The above net profit is equal after allowing for six months' dividend requirements on six per cent cumulative convertible preferred stock, on which there is an accumulation of unpaid dividends, to 4 cents a share on 2,753,053 shares of common stock.

In 26 weeks ended June 29, 1940, net profit was $220,819, equal to $1.72 a share on 128,170 shares of six per cent preferred stock.

For the 53 weeks ended July 5, 1941, company reports consolidated net loss of $723,405.

Income account for 26 weeks ended July 5, 1941, compares as follows:

	26 wks. end. July 5, '41	26 wks. end. June 29, '40
Profit	$1,419,315	$1,425,592
Depreciation	667,753	726,646
Income taxes	213,457	331,740
Subsidiaries pfd. divs.	52,500	146,387
Net profit	$485,605	$220,819

Radio-Keith-Orpheum Corporation, as of Saturday, August 15, extended until the close of business on September 15, 1941, its offer to purchase the outstanding minority interest in the common stock of Keith-Albee-Orpheum Corporation at $5.00 per share. The offer was made during the early part of July and, as previously extended, expired at the close of business August 15. Some years ago the holders of the minority interest in the common stock of Keith-Albee-Orpheum Corporation were entitled to exchange their stock, share for share, for the common capital stocks of the predecessor of the present RKO company, but such exchange is no longer available.

Eastman Six-Month Profit Is $10,460,425

Eastman Kodak Company this week reported net profit for the six months ended last June 14 of $10,460,425, after provision for taxes, which compares with net profit of $9,179,170 for the six months ended June 14, 1940.

Net income before provision for income taxes for the 1941 period was $20,252,899, compared with net before taxes of $12,092,274 for the same period in 1940.

The profit per share of common stock for the six months of this year is $4.15, compared with $3.63 per share in the six months of last year.

Net sales in the 1941 period were $73,525,058, and $57,015,524 in the 1940 six months, an increase of 29 per cent. Income from operations this year was $19,989,337, compared with $12,238,175 last year. Sales in the United States were $63,728,339, an increase of 33 per cent over the period last year.

Contracts for military equipment totaling approximately $44,000,000, have been given the company the earnings statement indicated. The operations of subsidiaries in the British Isles, Continental Europe, Africa and Asia are not reflected in the report. In general, these companies continue to operate on a satisfactory basis, it was said.

With earnings for the third quarter of its current fiscal year estimated in Wall St. circles to be in the neighborhood of $1,200,000, Universal appears to be headed for earnings in excess of $3,000,000 for the 39 weeks ended last July 27, it was estimated this week.

The estimated third quarter earnings exceed by more than $100,000 the earnings for the second quarter, which was described by the company as its best result for a single quarter in the past 10 years or more.

Universal reported earnings of $780,802 for the third quarter of 1940, and earnings of $2,161,804 for the first 39 weeks last year. All results are before provision for Federal taxes and special amortization reserve. The 39 weeks net last year after provision for those charges was $1,771,804.

Time, Inc., Profit Is $2,194,027

Time, Inc., this week reported net profit of $2,194,027 for the first six months of 1941, after estimated taxes. The result compares with net profit of $1,848,279 for the corresponding period last year.

Time, Inc., is the parent company for The March of Time and *Fortune*, *Life* and *Time* magazines.

ELLIOTT ROOSEVELT RECEIVES $25,486

Elliott Roosevelt, Captain in the American Navy, was the recent recipient of $25,486, his share of $63,715 distributed as a settlement to Class A stockholders of the Transcontinental Broadcasting System in Texas. This was disclosed in a report by the System's receivers, this week, to the Wilmington, Delaware, Court of Chancery.

National Decency Legion Classifies Eight Pictures

Of the eight motion pictures classified by the National Legion of Decency in its listing for the current week three were found unobjectionable for general patronage and five were approved for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Dive Bomber," "Rags to Riches" and "Tillie the Toiler." Class A-2, Unobjectionable for Adults: "All That Money Can Buy," "Father Takes a Wife," "Lady Scarface," "Life Begins for Andy Hardy" and "Nothing But the Truth."

Scully Campaign Winners

Winners in Universal's Scully Anniversary Campaign are the offices under district manager Jules Lapidus, under Dave Miller, and, third, under H. D. Graham. New Orleans was the highest eastern office; Detroit, the highest western; St. John, the leading Canadian city. The drive began December 8th, ended May 10th.

Annie Vernay Dead

Annie Vernay, French film actress, died in the French Hospital, Buenos Aires, August 19th of typhoid fever. She was 19. Miss Vernay had appeared in "Betrayal" and "The Mayor's Dilemma," French films, and had been reported coming to the United States under an agreement with Twentieth Century-Fox.

West Virginia Meeting

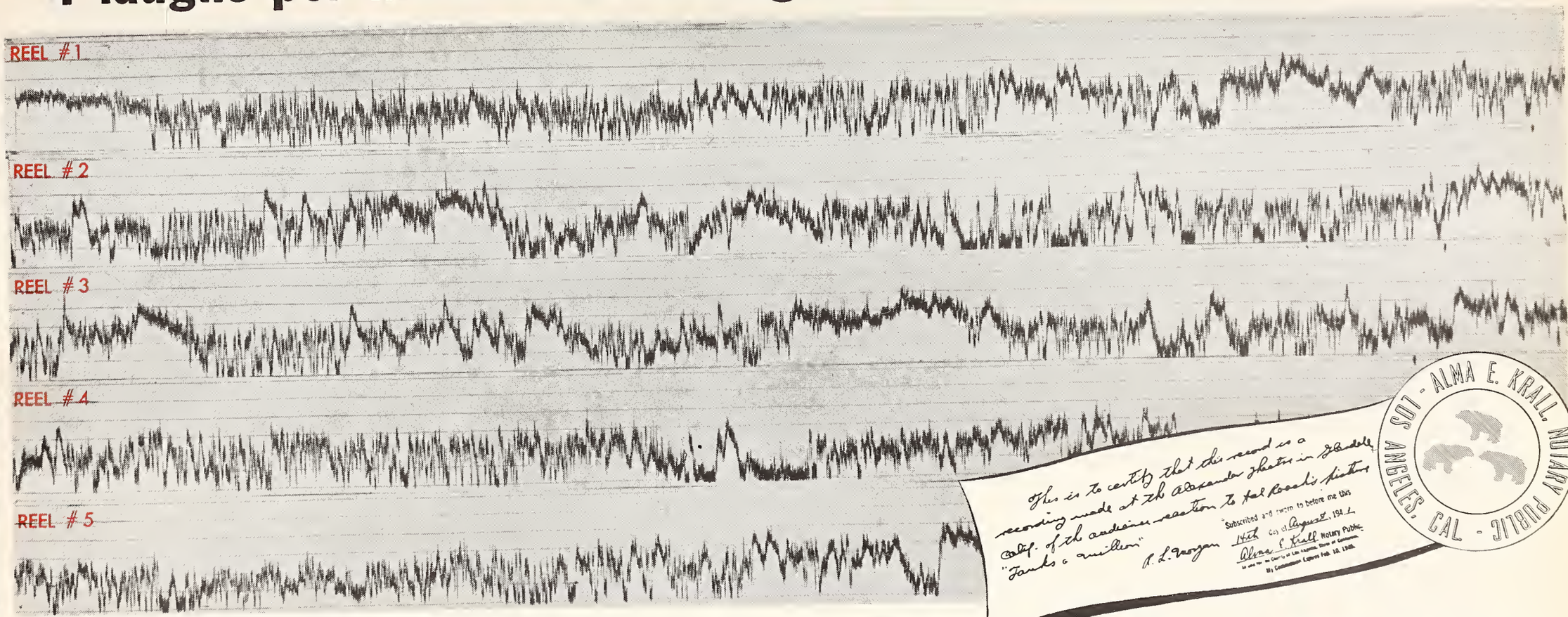
Ed Kuykendall, president of the Motion Picture Theatre Owners of America, will be a guest speaker at the annual convention of the West Virginia Managers' Association next Monday and Tuesday, in White Sulphur Springs, that state.

Sears to Coast

Gradwell Sears, vice-president in charge of sales for Warner Brothers, left New York Tuesday evening for the studio. He was to stop over briefly in Chicago. The Coast visit is for conferences on product.

"Tanks a Million" SETS LAUGH RECORD

4 laughs per minute–an average of a laugh every 15 seconds!



This is to certify that this record is a recording made at the Alexander Theatre in Glendale, Calif. of the audience reaction to Hal Roach's picture "Tanks a million"

A. L. Morgan

Subscribed and sworn to before me this 14th day of August, 194_

Alma E. Krall Notary Public

My Commission Expires Feb. 10, 1948

ALMA E. KRALL, NOTARY PUBLIC - LOS ANGELES, CAL.

198 Laughs... Count Them Yourself!... sound track recorded by Electrical Research Products, Inc. with a Western Electric High Speed Automatic Level Recorder during a screening of "Tanks A Million" at the Alexander Theatre, Glendale, Calif.

The critics raved that it was the funniest comedy of the year! Now we've proven it scientifically! A graph of the audience reaction was made, running the entire length of the picture. Here it is... a laugh every 15 seconds! Not a claim but a proven fact!

HAL ROACH *presents*

Tanks a Million

The stampede is on to date it! It's a sensation with circuit heads and independent buyers. It's the talk of film row from coast to coast. It's the first of the consistently great series of Hal Roach Streamlined Features....51 minutes of concise, compact entertainment!

RELEASED THRU UNITED ARTISTS

HUNGARY ONLY 'INDEPENDENT' STILL COMPETING WITH HITLER CIRCUIT

American Films Second Only to Domestic Production; 80 U. S. Features Imported to May, '41; Currency Restrictions Liberal

by ENDRE HEVESI

in Budapest

The past year has been, generally speaking, a prosperous one for the motion picture trade. On the whole, distributors and theatres have been doing good business, distinctly better than in the previous year. Hungary is not at war; she is suffering less from wartime restrictions and privations than most other countries on the continent. Partial restitution of territories lost to her after the first World War has brought in increase in the number of theatres and theatregoers.

During the season, the most important place was held by locally-made productions, but next to them American pictures had the lead. They have maintained, perhaps even improved, their position in the favour of the public. So far, American product has been imported freely, subject only to certain currency restrictions. These restrictions, however, were liberally handled by the authorities who gave import permits and unfroze currency for the importation of 80 American features in the course of the past year. Of these, 54 were released during the ten months between August 1, 1940, to the end of May, 1941. Twenty-six American feature pictures are still held for release in the coming year.

"Rebecca" Best Import

Topping the list of American hits was "Rebecca," which achieved a 250,000 pengö ($50,000) turnover, a figure that has not been reached by any imported picture since "Snow White." To appreciate this, one should remember that the distributor's average turnover for an American picture in Hungary is usually about one-fifth of this amount, 50,000 pengös ($10,000), and that the biggest distributors' takings for any locally-made picture did not exceed 300,000 pengös.

Next to "Rebecca," "The Rains Came," "All This and Heaven Too," "Notre Dame," "Blue Bird," "You Can't Take It With You," "Babes in Arms," "Gulliver," "Real Glory," "Balalaika," were foremost among American successes.

Features imported from other countries lagged far behind the American contingent. The number of German imports was 32, lower than in any previous season in recent years. Outstanding German success was "Jud Suess," though not a big money-maker, since it was distributed at specially low prices.

French pictures, very popular with the audiences of de luxe theatres in Budapest, but of secondary importance in the provinces, dropped to 14. Of 6 imported Italian features, only "Alcazar," Spanish civil war picture, achieved any noteworthy success.

Increased Local Production

Hungarian production is increasingly prepared to replace imports. Local product has improved in quality. More money is now being spent on productions, warranted by increased number of theatres and better export prospects.

LONDON HOUSES HIT REFUSAL TO CUT TAX

Local exhibitors have protested sharply against the decision of the London County Council to make no concession on the Sunday opening tax on theatres. It was expected the exhibitor plea would result in a reduction of the 12½ per cent charity levy.

A committee of the council recommended that the request for reduction be denied. Exhibitors will meet within the next few days and may study the possibility of bringing a test case in court. Although this is a local matter, it is considered to have great importance, since community authorities throughout the country generally take London decisions as a precedent in such matters.

Thirty-seven locally produced features were released during the ten months of the August-to-May season. Among them, "Steve Dankó," romantic life story of a famous gypsy musician, was the biggest success and was exported to several countries. "Dankó" made 30,000 pengös, top figure for a Hungarian-speaking picture. However, several others of the season's releases, including "Yes or No," "Closed Trial," "The Ghost Walks," "Vision at the Lakeside" —all of them based on original Hungarian scripts—reached the 250,000 pengö mark. Average takings for the distributors of a locally-made Magyar picture now amount to 170,000 to 180,000 pengös ($34,000 to $36,000).

With return of lost territories to Hungary the number of cinemas, only 480 two years, will be somewhere between 600 and 700 next Fall. The majority are small-town cinemas playing only two nights a week. Added to their demand is the fast-developing export market.

50 Features Scheduled

With the outlook thus improved, local production is on the upgrade. Instead of the past average production figure of 35 to 40 features annually, 50 are scheduled for shooting in the coming year. Production costs have risen accordingly: they now average 140,000 pengös ($28,000) per feature, but some cost as much as 180,000 pengös. Total cost of 38 features produced in Hungary during the past year was something over four and a half million pengös. Of the amount, 1,091,000 pengös were spent on raw materials and laboratory expenses, and 972,000 on actors salaries. Studio expenses amounted to 720,000, directors' and producing staff's salaries to 260,000, authors' rights to 245,000, musical rights, bands, etc., cost 93,000 pengös. (The exchange is five pengös to the dollar). Hungarian production enjoys government support and facilities in the way of credit, etc., although practically no actual cash subsidy.

Principal difficulty that Hungarian film production has to cope with is scarcity of stars of the first magnitude. The same performers appear again and again in almost every feature, and since nearly all of them are also constantly seen on the stage, the public would welcome a change. Star salaries weigh heavily on the production budget. In many cases a single star's salary amounts to eight per cent of the total production costs.

Local film production also has outgrown available studio space. Enlarged premises of Hunnia Company, now including three studios, and of Filmiroda, with one studio, hardly suffice for shooting the 50 Hungarian features planned for the coming year. In addition, German producers have contracted for studio space and laboratory work in Hungary. Germans now propose to produce a number of pictures abroad, where production costs are lower, financing is made favourable by liquidation of frozen assets, labour conditions more propitious than in Germany, and technical personnel more easily available. Six or seven, perhaps more, important German feature pictures are to be shot in Hungary during the coming year.

For the past two and a half years, anti-Jewish legislation has endeavoured to exclude Jews from the motion picture business both at the producing and the distributing end. It was only by means of a recently-issued Government order, however, that Jewish influence has been totally wiped out. Under the present legislation, Jews cannot own or lease theatres, either openly or as disguised partners, nor exercise any influence on distributing companies, nor be producers, directors, production managers or be employed in any leading or responsible capacity whatsoever in motion picture production. These measures have now been carried through almost completely.

Optimistic Over Future

Exhibitors hope they will be permitted to raise admission prices shortly, in accordance with a rise in the general cost of living. They also expect that recently introduced restrictions of the purchase of certain foodstuffs, textiles, shoes, soap, fuel, etc., will leave the public with more money to spend at the box office. Experience shows that in all countries where such necessities are rationed, people are glad to spend their cash on such pleasures as are still available. Picturegoing is in the first place. In Hungary, where there are no blackouts and curfew is late, this should apply to an even greater extent than in countries actually at war.

Whether any further import permits for American pictures will be granted in the future, and whether there will be any practical possibility of importing them, depends, of course, on the development of the political, economical and transport situation. The only restriction placed on imports so far is the recently-declared ban on British pictures, following the breaking-off of diplomatic relations between Great Britain and this country.

Distributors and exhibitors have provided for at least the first half of the coming season's program by holding over 26 American features from the contingent granted for the current year. They have the assurance of the authorities that nothing will impede the presentation of these pictures which have already been passed by the censors. Should further import of American pictures become impossible it will be a blow chiefly to audiences in fifty or sixty de luxe, first-run and second-run theatres in Budapest and a few big cities. The public of neighbourhood and provincial theatres, not understanding English, prefers the Hungarian-speaking local product.

Never has it been more difficult to prognosticate the trend of conditions, but taking all in all, the view taken by the motion picture trade in Hungary is distinctly optimistic, at least as far as the first half of the coming season is concerned.

THE SWEETEST SHOW ON ICE!

NOW on the screen . . . the greatest skating extravaganza ever staged . . . Hollywood stars...International stars of the ice...comedians...music... girls...You'll love its romance... You'll hum its tunes...Let this show entICE you... you'll say "How nICE!"







Ice-Capades

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JERRY COLONNA
DOROTHY LEWIS
BARBARA JO ALLEN (VERA VAGUE)
ALAN MOWBRAY • PHIL SILVERS

featuring THE ICE CAPADES COMPANY *with*
INTERNATIONALLY KNOWN SKATING STARS
including BELITA • LOIS DWORSHAK • MEGAN TAYLOR • VERA HRUBA
JOSEPH SANTLEY—DIRECTOR
SCREEN PLAY BY JACK TOWNLEY, ROBERT HARARI, OLIVE COOPER • ORIGINAL STORY BY ISABEL DAWN AND BOYCE De GAW • ADDITIONAL DIALOGUE BY SHAVELSON AND JOSEFSBERG

★

★ A REPUBLIC PICTURE ★

Selznick's UA Talks Continue

David O. Selznick's entrance into United Artists as a partner-producer, this week was still delayed by continuing conferences between principals and lawyers. Meanwhile, the deal whereby Frank Capra was also to become a UA partner-producer, appears to be cold, the independent picture maker remarking last week in Hollywood that he couldn't "afford to deal forever."

Mr. Capra added he ended his talks with UA because stockholders of that company delayed considering the deal and that he had withdrawn his participation in the Selznick deal, asking the latter not to include him in further talks.

Mr. Capra said he had bought "at considerable expense," three stories which were to be his three first pictures for UA.

"Arsenic and Old Lace" will be Mr. Capra's next picture—for Warners.

N. L. Nathanson, of Canada, was again mentioned along Broadway, this week as considering participating in United Artists.

In Hollywood, Monday, J. J. Milstein, resigned as Eastern representative for Edward Small Productions, and was succeeded by L. Jack Schlaifer, former vice-president in charge of Western sales, for United Artists. Mr. Milstein, in New York, is still Eastern representative for David Loew and Albert Lewin, producers.

Personnel Shifted In Rockefeller Unit

Nelson A. Rockefeller, Coordinator of Inter-American Affairs, announced last Saturday in New York the following staff changes in the Press Section of the Coordinator's Office:

Francis A. Jamieson, formerly with the Associated Press, was named chairman of the Press Section which is concerned with news work in the other American Republics. Mr. Jamieson also will continue in the post of Director of the Division of Information.

Harry W. Frantz, on leave of absence from the United Press, was named director of the Press Section. Mr. Frantz, Washington Foreign editor for the UP, has had 21 years' experience in the foreign news field. For the past 19 years he specialized in coverage, writing and editing news dealing with Latin America.

Duncan Aikman, on leave of absence from the newspaper *PM*, was named special adviser in the Press Section. Mr. Aikman served as South American correspondent for the New York *Post* and *PM*, and is the author of "The All-American Front," one of his most recent books.

Karl Bickel, former president of the United Press, resigned as chairman of the Press Section but will remain as special adviser to the Coordinator. Nelson Poynter, editor and part owner of the St. Petersburg, Florida, *Times*, associated with Mr. Bickel in the Press Section, also resigned. It has been rumored that Mr. Poynter will take over top post in the press section of Col. William Donovan's recently organized military intelligence division in Washington.

Cincinnati Deal Cancelled

Although Howard Hummell, salesman for Midwest Theatre Supply Co., Cincinnati, announced that he had taken over the 1,200-seat Strand, in downtown Cincinnati, now in receivership, for remodeling and reopening, it has subsequently developed that he will not acquire the house.

Postpone Browne-Bioff Trial to September 2nd

The trial of William Bioff and George H. Browne, officials of the International Alliance of Theatrical Stage Employes, has been postponed by Judge Francis G. Caffey of the New York Federal Court until September 2nd. The postponement was necessitated due to the elusiveness of Nick Circella, alias Nick Dean, who is wanted as a government witness.

The two defendants, free on bonds of $50,000 each, face charges of extorting $550,000 from major motion picture companies, many of whose employes are members of the American Federation of Labor affiliate of which Browne is president and Bioff is West Coast representative.

Circella is a resident of Chicago. He is said to have an interest in a night club there and to have been on Browne's payroll between 1935 and last year. Browne, at the annual convention of the union in Louisville, Ky., last year, defended the employment of both Bioff and Circella, although both had police records, on the ground that they were "good union men."

New Jersey Allied Outing Planned

The Allied Theatre Owners of New Jersey on Thursday, August 21st, was to hold its annual outing at the Monmouth Golf and Country Club in Eatontown, N. J. Golf, swimming and other activities were on the program, with a special business meeting scheduled to start at 2 P. M.

MPTO Day Successful

About 150 film men and their friends from New York, Boston and all points of Connecticut joined for the sixth annual golf tournament sponsored in New Haven, Conn., by the Connecticut Motion Picture Theatre Owners on Tuesday, August 19th at the Race Brook Country Club. Over 75 prizes were awarded to golfers and non-golfers, including silver, golf clothing and accessories, leather goods and glassware. A full day of activities closed with a dinner at the clubhouse, entertainment and the award of prizes. Herman M. Levy, executive secretary of the organization, was in charge of the affair, assisted by a committee of exchange and theatre men.

Second Goldwyn Set

Samuel Goldwyn's second production for release through RKO Radio Pictures this season will be "Ball of Fire" starring Gary Cooper and Barbara Stanwyck under the direction of Howard Hawks. Mr. Goldwyn's initial RKO Radio release is Bette Davis in "The Little Foxes," scheduled for September showings.

Republic Serial Booked

Republic's 15-chapter serial, "Jungle Girl," has been booked into the entire Loew's metropolitan circuit in New York City. The serial stars Frances Gifford, the first female "cliff-hanger" lead since the days of Pearl White and Helen Holmes.

Rogers an Independent

Charles R. Rogers, producer who recently severed his contract with Columbia Pictures, went over to the RKO Pathe studio in Culver City last week where he will continue his plans as an independent producer.

Polio Epidemic Hits Pa. Houses

Exhibitors in eastern Pennsylvania are concerned over the spread of an infantile paralysis epidemic. In York, a strict quarantine was ordered last week, barring all persons under 21 from public places and conveyances. The order is effective until September 15th and at the rate in which new cases is rising, authorities say the quarantine will undoubtedly be extended. The quarantine specifically bars persons under 21 from motion picture houses.

Similar restrictions were ordered at the same time in Red Lion, the ban to expire on September 1st, unless extended. And there is a strong likelihood, in view of the number of cases reported, that a quarantine will be ordered this week in Lancaster.

A check by the State department of health showed that cases have been reported in 21 of Pennsylvania's 67 counties, practically all in eastern Pennsylvania.

Dr. J. Moore Campbell, director of the State health conservation bureau, added that the outbreak would probably start to decline late in October and possibly disappear by January.

In Philadelphia, five new cases were reported last week. Last week, York had 50 cases reported and the death toll had reached four.

Abrams Appointed Receiver

Common Pleas Judge Joseph H. Woeste, in Cincinnati, has appointed Harry A. Abrams receiver for the Delta Realty Company, owners of the Strand Theatre Building, which includes the Strand theatre in addition to offices. Dissolution of the company is sought in a suit filed by Leonora Hart, 233 Broadway, New York, owner of 500 shares of common stock of the company, of which she is vice-president and treasurer.

Electric Rates Cut

Cincinnati exhibitors envision sizable savings in their utility bills through a 15 per cent reduction in the city electric light rate, effective as of September 1st, under an ordinance just passed by the city council, which applies to small shopkeepers, educational and charitable institutions, large industrial plants and "business houses." Although not mentioned by name, theatres are presumed to be included in the last mentioned classifications.

Newington Theatre To Open

The 700-seat Newington theatre in Newington, Conn., was opened for business Saturday, August 16th. Operators are Robert Schwartz of Thomaston and William Sirica of Waterbury. Modern Theatre Equipment installed seats, carpets, projection and sound equipment. National Theatre Supply did the wall decoration and hung hand-painted fluorescent murals.

Harman Feature Planned

Hugh Harman has left Metro-Goldwyn-Mayer where he produced cartoon subjects with Rudolph Ising and has formed a new company, Harman Productions, Inc. A feature length cartoon in color is being prepared and Mr. Harman is reported to be negotiating with two companies for distribution.

EXHIBITORS ROLL CALL

U.S.O. THEATRE WEEK

Week Beginning Monday, September 1, 1941

JOSEPH BERNHARD, *Chairman*

CO-CHAIRMEN

Edward L. Kuykendall, Martin G. Smith, Nathan Yamins

Let's Do A Man-Size Job For The Men In Uniform!

FILL IN THE COUPON BELOW AND MAIL IN TODAY TO THE CO-CHAIRMAN FOR YOUR TERRITORY

EXCHANGES	EXHIBITOR CO-CHAIRMAN	COMPANY	DISTRIBUTOR CO-CHAIRMAN	COMPANY
Albany	Moe Silver	W. B.	Max Westebbe	RKO
Atlanta	Wm. K. Jenkins	Par.	R. M. Avey	MGM
Boston	M. J. Mullin	Par.	Tom Donaldson	MGM
Buffalo	Vincent McFaul	Par.	K. G. Robinson	Par.
Charlotte	W. F. Kincey	Par.	J. Brecheen	RKO
Chicago	Jules J. Rubens	Par.	Clyde Eckhardt	Fox
Cincinnati	Ike Libson	RKO	A. S. Moritz	Col.
Cleveland	John Kalafat	I. T. O.	I. J. Schmertz	Fox
Dallas	R. J. O'Donnell	Par.	R. H. Beiersdorf	Fox
Denver	F. R. Ricketson	Fox	Chester J. Bell	Par.
Des Moines	A. H. Blank	Par.	E. J. Tilton	W. B.
Detroit	Earl Hudson	Par.	E. Heiber	U.
Indianapolis	Don Rossiter	A. T. O.	G. R. Frank	U. A.
Kansas City	Elmer Rhoden	Fox	Robert Withers	Rep.
Los Angeles	Charles P. Skouras	Fox	Clayton T. Lynch	MGM
Memphis	Howard Waugh	W. B.	H. I. Mansfield	U.
Milwaukee	Harold Fitzgerald	Fox	O. J. Ruby	Col.
Minneapolis	Fred Strom	Allied	W. H. Workman	MGM
New Haven	I. J. Hoffman	W. B.	L. C. Wechsler	U. A.
New Orleans	M. H. Jacobs	United Theatres	Ernest Landaiche	Fox
New York	W. G. Van Schmus	Radio City Music Hall	Bob Wolfe	RKO
Oklahoma City	Horace Falls	Griffith	J. O. Rohde	W. B.
Omaha	Joseph Kinsky	Par.	A. Mendenhall	Par.
Philadelphia	Sidney E. Samuelson	Allied	Bob Lynch	MGM
Pittsburgh	Harry M. Kalmine	W. B.	Bryant Stoner	MGM
Portland	Albert J. Finke	Fox	R. O. Wilson	U.
St. Louis	Harry Arthur	F. & M.	M. Schweitzer	Par.
Salt Lake City	John Rugar	Intermountain	Wm. F. Gordon	W. B.
San Francisco	Arch M. Bowles	Fox	Jack Tillman	Col.
Seattle	Frank Newman	Fox	F. M. Higgins	U. A.
Washington	J. J. Payette	W. B.	Eddie Fontaine	Par.

MR. JOSEPH BERNHARD, *Chairman*
U. S. O. CAMPAIGN, MOTION PICTURE THEATRES DIVISION
PARAMOUNT BLDG., NEW YORK CITY

I herewith enroll all my theatres for this great cause, during the seven (7) days beginning Monday, September 1st. You can rely upon me to cooperate with you on the following:—

A. I will run the special trailer—to be supplied to me gratis—at all performances during the week of September 1st.

B. I will take collections following each showing of the trailer.

EXHIBITOR .....CITY .....

THEATRE .....STATE .....

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UNITED SERVICE ORGANIZATIONS

THIS SPACE CONTRIBUTED BY MOTION PICTURE HERALD

DISNEY LABOR TROUBLE LEADS TO A SHUTDOWN

Cartoonists' Guild Protests Plan to Reduce Personnel; Actors Approve Modification Plans

On Monday, the Walt Disney Studio in Hollywood closed "for two weeks" because of more labor trouble.

The closing temporarily ended the "active stage" of the dispute between the studio and the Screen Cartoonists Guild, members of which had returned to work several weeks ago after a strike of almost two months.

What the Guild can do now was this week a matter of keen speculation.

What the studio will do was also speculated, inasmuch as Gunther Lessing, its vice-president and general counsel, said the company had lost much revenue from lessened foreign markets, that the production personnel would have to be reduced, and that no new productions would be undertaken without new financing.

Mr. Disney, meanwhile, is in South America, with a special staff, considering the practicability of making short subjects with Latin-American themes and locales.

Reduction Protested

The renewed dispute which closed the Disney studio Monday was over reduction of personnel, which the company declared necessary and asserted the union recognized as necessary; and which the union protested because of the ratio of strikers to non-strikers.

The company, in a statement Friday, August 15th, pointed out that the strike settlement left layoffs of workers to be arbitrated by the United States Conciliation Board; that the employees were chosen for layoffs on bases of seniority and merit; that the union committee refused to approve the list; that the company thereupon requested John R. Steelman, Conciliation Board head, to submit the matter to Federal arbitration.

On Wednesday, August 14th, the union wired Mr. Steelman, complaining against the reduction of Disney workers. Mr. Steelman thereupon asked consent of both the company and the union to an immediate layoff, with the provision the union might object to layoffs, in any individual cases, to James F. Dewey, suggested arbitrator.

In the Steelman proposal, if Mr. Dewey supported the union's objection, a laid-off employee would be reinstated, with full pay from the date of discharge.

The company accepted. The union refused, with the warning "necessary steps will be taken to protect" its interests.

Mr. Lessing asserted, Friday, August 15th: "In view of this situation, we have no other alternative than to close our plant until such time as the Federal Arbitrator passes upon the personnel to be laid off, pursuant to the (strike) award."

The Disney shutdown deprived about 1,000 of work. The personnel reduction would have eliminated 266 employees.

Actors Guild Approves Pact

Ninety-three per cent of the membership of the Screen Actors Guild last week, in Hollywood, ratified the 1941 Modification Agreement, providing increases of pay, mostly to extras, of $300,000 per year. The $8.25 basic daily wage to extras is increased to $10.50. The $5.50 call is virtually eliminated.

Negotiating with producers, without aid from international officers of the International Alliance of Theatrical Stage Employees, the Hollywood Laboratory Technicians Local 683 this week won a new contract, to be signed shortly.

The contract provides a wage boost of approximately 12 per cent, and a work week of from 36 to 40 hours, in various classifications.

The negotiations were notable for absence of an IATSE officer. It is the first time an IATSE union has negotiated an agreement without help from the parent union.

Meanwhile, the business agents of the other nine IATSE Hollywood unions met there Tuesday to discuss pushing negotiations on wage scales and working conditions.

Organize Small Stations

The annual convention of the American Federation of Radio Artists having occurred, and concluded, in Detroit last week, New York observers foresaw this week, a drive to unionize small radio stations, as a concomitant of thorough unionization of radio performers.

It was noted that radio workers in about 40 cities have requested charters, which had not been issued up to now because of the lack of field workers. The union decided, at the convention, to send a field representative shortly to organize the groups asking charters.

Reelected at the convention last week were Lawrence Tibbett, president; Mrs. Emily Holt, national executive secretary. Other officers named were Virginia Payne, first vice-president; William Adams, Jean Hersholt, Ken Carpenter, and Ben Grauer, vice-presidents; Alex McKee, recording secretary; and George Heller, treasurer.

The union will hold its 1942 convention in Hollywood.

The strike of drivers and mechanics of the Exhibitors Service Company, deliverers of film to theatres, was ended by granting of pay increases of five cents per hour, and of a week's vacation with pay, George Callahan, president of the company, disclosed last week at Pittsburgh.

The strike had stopped, for more than a week, deliveries of film to more than 350 theatres.

New Scranton Officers

The projectionists' Local, 329, of Scranton, has elected the following officers: Percy Carr, president; William Wolft, vice-president; Vincent Brozill, secretary; Joseph Namitha, financial secretary; Clayton Leas, treasurer; Sam Kessler, business representative; Chris Armstrong, Glenn Ornstein and Edward Miles, trustees; Angelo Greco, Ralph Longs, William Warner, Vincent Constanzi and Joseph Dubish, executive board members.

SPG Contract Talks

In New York, the Screen Publicists Guild, victor in a National Labor Relations Board election to determine the bargaining agency for advertising and publicity workers in the majors' New York home office, on Thursday was to meet again with representatives of those majors, on a closed shop contract, which is embodying demands long sought by the union, including sharp and automatic pay boosts. On Wednesday, Warner counsel said they would not meet with the union, on an "all-majors'" basis. Guild officials understood Werners desired separate negotiations.

Harry Tozier Retires

Harry H. Tozier, assistant general manager of Canadian Kodak, Co., Ltd., has retired after 41 years with Eastman.

IN NEWSREELS

MOVIETONE NEWS—No. 98, Vol. 23.—Syria peace treaty signed....Churchill inspects tanks....British warship refueled....RAF in Egypt....Wallace heads economic board....Lion is office pet....Thomas E. Dewey reports on USO....Alpine Club studies glaciers for Army....Fashions....Sports.

MOVIETONE NEWS—No. 99, Vol. 23.—Roosevelt meets Churchill....President returns....Brooklyn dock fire....Building fighter planes in England....Women man balloon barrage....Home guard on the alert....Guns blast French coast....Beaverbrook thanks U. S.....Penguins in New York....Sports.

NEWS OF THE DAY—No. 296, Vol. 12.—Vichy bows to Nazi yoke....Churchill inspects tanks....Air defense for Suez....Admiral sees industry stepping up ....USO Drive....Fashions....Sports.

NEWS OF THE DAY—No. 297, Vol. 12.—Roosevelt, Churchill meet....President returns....Brooklyn dock fire....Penguins in New York....Gibraltar observes tradition....Sports.

PARAMOUNT NEWS—No. 101—Draftee blind date ....South American styles....Rush new bridge.... Raid-proof telephone cables....Horse sale in Saratoga....USO Drive....Britain cleans up Near East.

PARAMOUNT NEWS—No. 102—Soap box derby.... President returns....Excursion disaster in New York....Saratoga horse sale....Brooklyn dock fire ....War in Finland....Penguins in New York.

RKO PATHE NEWS—No. 101, Vol. 12.—Syria falls ....USO Drive....Maternal dog ties up defense job ....Phone cable laid....3,700 baptized....Fort Ord blind date....Skating stars in review....Rush bridge work.

RKO PATHE NEWS—No. 102, Vol. 12.—Roosevelt meets Churchill....Brooklyn dock fire....Soap box derby finals....Whirlaway wins Travers Stake....Pittsburgh Pros tune up.

UNIVERSAL NEWSREEL—No. 6, Vol. 14.—Congress extends draft service....Wallace heads economic board....Admiral inspects steel plant....Army bakery ready....USO Drive....British capture Syria ....Has lion for office pet....Baby parade....1941 sweater girl contest....Baby swimmer takes bow.... Lady log rollers.

UNIVERSAL NEWSREEL—No. 7, Vol. 14.—Roosevelt meets Churchill....Beaverbrook praises U. S. aid....Roosevelt returns home....Air fighter tested in England....Brooklyn dock fire....Sports.

Equity Enters Television Tilt

"In any television performance in which an Equity member appears, all members of the company must be members of Equity in good standing. Only the council can give permission to waive this requirement." With this order to members by Actors Equity on the eve of a discussion of television jurisdiction at the American Federation of Radio Artists annual convention in Detroit, the contest for jurisdiction took a new turn.

The convention, which adjourned last week-end, received Equity's television jurisdictional move incredulously and with hostility. Consensus of convention opinion was that the Screen Actors Guild has more favorable opportunity for jurisdiction inasmuch as the latter controls synchronized films, while AFRA's jurisdiction over the non-synchronized field gives it an opening as well. Allen Reed, of New York, was appointed chairman of a special AFRA committee to study the television situation.

Meanwhile, there is no early agreement anticipated between the American Federation of Musicians and television stations unless on a temporary basis. AFM officials are wary of any permanent contract with the television interests until the medium is further developed. The reason is the experience of 15 years ago when the advent of talking pictures is said to have taken the jobs of 15,000 pit musicians. Union leaders are approaching discussions with television operators with one principal idea—that of increasing employment of musicians.

Army Shows First Of Hollywood's Training Films

The press preview of the first of the United States Army's training films made in Hollywood by its Signal Corps and the industry's Research Council of the Academy of Motion Picture Arts and Sciences, was held Thursday evening, in the auditorium of the Archives Building, Washington, under the sponsorship of the Bureau of Public Relations of the War Department.

Invitations sent the press this week by Brigadier General A. D. Surles, of the Bureau, say some parts of the films must be regarded "off the record."

One hundred reels have been made during the past year by the Signal Corps and The Council, with the help of the studios. The films shown were representative. Although many are in use, in army centers, none had been exhibited, up to Thursday's exhibition, for public comment.

Producers Attend

The films were made under the supervision of Major General J. O. Mauborgne, chief Signal Officer; Lieutenant Colonel H. T. Perrin, of the General Staff; and Lieutenant Colonel Richard Schlossberg, head of the Signal Corps photographic division.

Scheduled to be present at the preview, among others, was Darryl F. Zanuck, vice-president in charge of production at Twentieth Century Fox, and head of the film industry's participation in the training film program, as chairman of the Research Council, who was to be called for active duty, by the War Department, for conferences to follow the showing.

He was accompanied to Washington by Major John Aalberg, and Captain Gordon Mitchell, both of the Signal Corps Reserve.

Academy Making Hygiene Film

Under the category of defense films, a film on sex hygiene will be made by the Research Council of the Academy for the U. S. Public Health Service. It is to be shown to defense workers.

"Know for Sure" is the title of the film, to be made at the Twentieth Century-Fox studio, from a script by John Sutherland, with direction by Lewis Milestone.

Three one-reel national defense motion pictures, "Bombers for Victory," "Women in Defense" and "Homes for Defense," are being completed for theatrical release by the Office of Emergency Management, Division of Information. Photography for "Bombers for Victory" has been completed and Carl Sandburg, American poet and Pulitzer prize-winner has written the commentary for this subject.

This film will pictorialize the mission and making of a leading American bomber which is being used by the Army Air Corps. Mr. Sandburg has been consulting with both national defense officials and staff officers of the Army for background material for the narration.

Photography on "Women In Defense" and "Homes for Defense" will be completed within three weeks. Both subjects are being made in answer to increased demands for pictorial material on women's activities and on the progress of defense housing efforts. The film on women's activities will include work of women in the defense industries, activities in voluntary services, Red Cross, and scenes of women scientists.

"Homes for Defense" will indicate the wide frontal attack on the problem of shelter for defense workers and enlisted personnel.

After these films have made their commercial run they will be made available for distribution to 16mm. outlets.

Two films were being scored this week, in New York, by the United States Marine Corps Photographic Section, which is normally based at Quantico, Virginia. The films are: "From Ships of the Air," and "Candidates' Class." The first is about parachuting, in the corps; the latter is about enlistment of young college graduates, by the corps, for studying in preparation for reserve officers' commissions.

The Quantico staff is reported writing scripts on seven trailers, and a new two-reel subject, all for publicity and recruiting.

The first army training film to be made at Fort Monmouth, New Jersey, base of the Signal Corps, by selectees, has been completed. It was made in that area, and is titled, "Point Control of Traffic, and Duties of a Military Policeman."

Shows for Army

"Let's Go, Hollywood," group of studio professionals banded to send troupes to army camps, was reported this week ready to function. Phillip Sudano is manager of production, and other participants are Jack Houston, Jimmie Muellett.

The American Red Cross has bought 35 sound film projection units for 65 theatres in the group's buildings in 63 army centers in the United States, one in Alaska, another in Puerto Rico.

The Radio Corporation of America will supply the equipment.

The theatres will seat 145 to 500. Attendance limited to convalescent soldiers, will be free.

In Hollywood, the plans of Gene Towne, whereby he would produce radio network shows for men in army camps, with talent donated by the studios, are still being discussed, both by studios and radio officials, and by officials of the Government, to whom it was submitted.

362 New Theatre Projects in '41

According to Dodge Reports a total of 362 theatre buildings and major remodeling projects with a permit valuation of $11,162,000 was underway in the 37 states east of the Rocky Mountains in the first six months of 1941.

Although the number of projects reported is less than the first half of 1940, more money is being spent by comparison this year, the service announced.

During the first six months of last year 412 projects of new and remodeled theatres were reported at a cost of $11,071,000. This included 1,364,000 square feet of floor space, as compared with 1,594,000 square feet of floor space involved in the 362 projects up to July 1st, this year.

In June, theatre building projects were authorized for a total expenditure of $1,966,000. In the same month last year the authorized projects were valued at $1,535,000.

In the first six months of 1939, a total of 502 projects, at a cost of $11,638,000 was reported.

Defense industries and selective service contributed a good deal to this year's theatre building and renovating developments according to the report. In addition to a number of theatres going up in towns near Army camps, increased payrolls at plants handling defense work warranted alterations at theatres nearby, it was said.



MAJORS NO LONGER JUST 'ANGELS IN THE WINGS' FOR BROADWAY PLAYS

Film Companies Backing Stage Productions Participate in All Casting, Advertising, Other Plans; 14 Purchased in '40-'41

The lush era when motion picture companies were merely "angels" for Broadway producers is over, according to Sidney Phillips, one of MGM's play scouts, who said: "There is only one way for a film company to book a play and that is to have a definite say in selection of script, casting, booking of theatre and other production plans. The days when a film firm was a 'backstage' investor are over." Mr. Phillips cited Metro's experience as a backer last year of the hit show, "Mr. and Mrs. North," as a distinct departure from the "angel" method which characterized its financing of the Sam Harris-Max Gordon productions of "Jubilee," "Pride and Prejudice," "Ethan Frome," "First Lady" and others.

"Motion picture companies like Metro," he said, "have their own units for buying paper, printing, equipment and therefore can control production waste for which the theatre is notorious. They have their own exploitation and advertising departments which are far superior to those of the average Broadway producer."

"Moreover," Mr. Phillips declared, "there are enough men in motion pictures today, men like John Byram, Bertram Block and Jake Wilk, who know valid theatre qualities and who can contribute a great deal to the production of a play. The average Broadway manager can't begin to compare in knowledge and taste with these men."

Three Companies Spent $1,873,000

Metro, Paramount and Warner Brothers were the three Hollywood film firms which backed major Broadway productions last season and are planning to finance plays for the 1941-42 season. In addition, all three companies spent considerable sums in purchasing screen rights of hit shows of last year, with Warners' leading with $536,000; Paramount, $473,000; Columbia, $324,000; Twentieth Century-Fox, $280,000, and Metro, $260,000. (See listing.)

Mr. Phillips reported that following Metro's backing of "Mr. and Mrs. North" last season, in which MGM plunged $20,000 as the sole backer and for which it paid $30,000 for screen rights, the company will finance production of "The Wookey," by Frederick Hazlett Brennan, for early autumn opening. The play, in its fourth week of rehearsal, is a story of London during the bombing-blitzkreig days, and will be produced by Edgar Selwyn for Metro. Edmund Gwenn, stage and screen actor, will play the lead. Metro guaranteed $30,000 against royalties to the author, probably the first time such a deal has ever been made.

Last year Paramount had a third interest in "Lady in the Dark," which it subsequently purchased for $285,000 for screening. John Byram, Paramount's play scout, reported that the Gertrude Lawrence show is scheduled for a return engagement in September, which probably will be followed by an extensive road tour. Paramount also had a fourth interest in "The Night Before Christmas," which ran for three weeks and was purchased by Warner Brothers for $30,000. Mr. Byram said Paramount had no plans thus far to finance a Broadway production for the 1941-42 season, but if a good script comes along it will definitely be considered for backing.

Warners, however, plan to bring Eddie Cantor back to Broadway in "Banjo Eyes," a musical version of the George Abbott hit, "Three Men on a Horse," which the company purchased and screened a few years ago. This will mark Mr. Cantor's first appearance in a stage play since 1928, when he starred in "Whoopee." Al Lewis will be co-producer with Mr. Cantor for Warners. The play is scheduled for a November opening at Warners' Hollywood Theatre. Last year, the company invested in "My Fair Ladies," which ran for a brief time on Broadway.

RKO hasn't financed a play for "many years," according to Leda Bauer, play scout. "The company would be very glad to back a play if the right script came along," Miss Bauer said, "but our feeling is a little different from that of other companies. We would only finance a play if it fitted the needs of our stars. If we couldn't cast it later for Ginger Rogers, Cary Grant or some other star, we wouldn't back it." RKO hasn't purchased screen rights of a stage play since 1939, when it bought "Too Many Girls" and "Two on An Island."

Columbia and Twentieth Century-Fox have made no announcements of financing plays for the autumn season.

Purchase of screen rights for all plays, except those which do not run on Broadway for three weeks or unproduced scripts, is controlled by the Motion Picture Negotiator, provided in the minimum basic agreement between the Dramatists' Guild and the Theatre Producing Managers. The Negotiator is Sidney R. Fleisher, attorney, who succeeded the late Joseph P. Bickerton, the first arbiter appointed 16 years ago by the Guild and theatrical managers. The Fleisher office reported that more film firms were buying screen rights on a percentage of gross receipts or percentage of profits than ever before, with this tendency to increase the coming season. The reason is that Hollywood companies do not have to pay out a lump sum of considerable amount all at one time, but can stretch payments to the playwright over a long period of time.

An amendment to the 1941 minimum Guild agreement provides that a motion picture company can buy rights in advance of stage production upon backing of a play and paying for screen rights on a sliding scale, depending on the length of the day's run. Thus far, however, the Fleisher office reported that no company has taken advantage of this plan, which is known as the Wharton-Wilk plan, because it is a revision and combination of suggestions submitted to the Guild by Jake Wilk, head of Warners' play department, and John Wharton, Jock Whitney's attorney.

Under the present basic agreement 40 per cent of the proceeds of screen sales goes to the manager. Before 1936, producers were a party in the motion picture contract and had a 50-50 say with the playwright on sale price and release dates. Now, however, the playwright has the sole right to negotiate for motion picture sales through the Fleisher office, which gets bids from the film firms, tries to raise the bids, checks contracts and arranges for term payments.

Playwright Protected

Some contracts for purchase of plays were arranged in the spring, the Negotiator office reported, but have not been signed because of various difficulties which arose relating to sequel rights, release dates, credit clauses, terms of payments and other major contract points. The Guild agreement, moreover, guarantees the playwright radio and telcvision rights which motion picture companies must bid for on separate contract basis. Limited radio rights are provided for in the Guild agreement, however, to enable a motion picture company to advertise the picture; 15 or 20 minute programs are permitted, but a complete radio dramatization is prohibited.

Fourteen plays were purchased during the 1940-41 season, with sums totaling $1,217,000 for screen rights of plays, not including possible royalties which may be earned for film grosses over stipulated figures which were provided in some of the contracts. The Fleisher office said that the best year for film purchases was 1936-37, when 17 plays brought $1,750,000. During 1938-39, $760,000 was paid for 14 plays and in 1937-38 $700,000 was paid for 12 plays.

List of plays sold to motion picture companies follows:

COLUMBIA PICTURES: "My Sister Eileen," $225,000; "Pal Joey," $75,000; "Ladies in Retirement," $20,000; "Every Man for Himself," $4,000.

METRO-GOLDWYN-MAYER: "Panama Hattie," $135,000; "DuBarry Was a Lady," $80,000; "Mr. and Mrs. North," $30,000; "Red, Hot and Blue," $15,000.

PARAMOUNT PICTURES: "Lady in the Dark," $283,000; "Louisiana Purchase," $150,000; "Out of the Frying Pan," $40,000.

REPUBLIC PICTURES: "Yokel Boy," $10,000.

SELZNICK PRODUCTIONS: "Claudia," $137,500.

TWENTIETH CENTURY-FOX: "Tobacco Road," $150,000; "Charley's Aunt," $110,000; "Margin for Error," $20,000.

WARNER BROTHERS: "Arsenic and Old Lace," $175,000; "The Corn Is Green," $135,000; "George Washington Slept Here," $83,000; "Old Acquaintance," $75,000; "Gentle People," $38,000; "The Night Before Christmas," $30,000.

CANADIANS ENDING BORDER BILLING

The two-way advertising for Canadian border theatres, which prevailed for many years, is about out, and will continue so until the current border restrictions have been removed.

For years, exhibitors located on the U. S. and Canada sides of the dividing line had advertised on the other side regularly. Using newspapers, billboards, windows of stores, direct mail, peddled circulars, one-sheet dodgers and mobile stands with and without sound.

The ban on Canadians spending for pleasure in the U. S., coupled with the passport requisite of the U. S., have about wrecked Canadian patronage at U. S. border theatres. On the other hand, with no barrier to U. S. residents crossing the boundary, Canadian border exhibitors, have been continuing to spend on the U. S. side in advertising. A setback to them is the 20 per cent dominion war tax. But half of this is nullified by the ten per cent premium on U. S. currency in Canada, as pegged by the Dominion.

Crescent Defense Opens Case with Tony Sudekum

Defense against the Government's anti-trust suit was started last Monday in Nashville Federal district court by the Crescent Amusement Company and affiliates, with Universal Pictures and United Artists as defendants. Tony Sudekum, Crescent president, took the stand as the first witness. Defense attorneys estimated that all testimoney should be in by next Monday, which would bring conclusion of the trial at an earlier date than was reported last week. Federal Judge Elmer D. Davies may be expected to hand down a decision promptly following completion of the defendants' case.

Mr. Sudekum testified that Crescent built fine theatres in numerous towns in Tennessee, Kentucky and Alabama "to see that the public has conveniences," and he specifically denied Government charges of violations of the Sherman Anti-Trust Act. George H. Armistead, Jr., of the Crescent counsel, questioned the company president, and drew testimony from the witness that he has been operating in the theatre field since 1907, when he invested $700 in a Nashville partnership. Mr. Armistead introduced photographs of Crescent and competing theatres in several towns and Mr. Sudekum testified that single theatre investments in his companies ranged from $35,000 to more than $100,000.

Objection Overruled

Robert L. Wright, special assistant to the Attorney General and head of the motion picture anti-trust division of the Department of Justice, who is the Government's counsel, objected that such testimony had nothing to do with the issues of the case. But Judge Davies commented, "I may decide that it does have nothing to do with the case," and overruled the objection.

On cross-examination, Mr. Sudekum admitted that Crescent had opened "second shows" in converted store buildings in Lebanon and Murfreesboro, Tenn., to cater to the farm trade, and that he was "ashamed" of the rest rooms in that Lebanon theatre.

Prior to calling the first defense witness, Judge Davies denied dismissal motions of all defendants except Columbia Pictures and two Crescent affiliates. Columbia was not represented by counsel when the trial resumed last Monday. Some of the consenting companies, however, had attorneys in court.

In denying Universal's dismissal motion, Judge Davies stated that "the court thinks that contract should be explained," and added that 'up until about 30 minutes ago I was of the opinion that I would grant Universal's motion for dismissal." He refered to the explanation by Universal of its failure to sell a Union City, Tenn., situation in 1939.

Other witnesses called in the first day's defense trial were: R. E. Baulch, Crescent secretary-treasurer; Fritz Thomas, Huntsville, Ala., and L. W. Bevel, Harriman, Tenn., Crescent managers, and Joseph W. Holman, Nashville architect who designed many Crescent theatres. Mr. Holman also is a director and stockholder.

On Tuesday, 15 witnesses testified for Crescent about the quality of its theatres. Nine of them, from Kentucky and Tennessee, said the theatres were "excellent" and regarded as credits to their respective communities.

Among the witnesses were six sound service inspectors from Altec Service Corporation who were also cross examined. They said they had been instructed by their district managers to testify for Crescent.

C. H. Miller with O.E.M.

Charles Herbert Miller, for the past four years assignment and contact man for Pathe News in Washington, D. C., has been appointed assistant to Robert Collyer, head of the Office of Emergency Management Information Division's Newsreel Unit. Mr. Miller's Government job will be much the same as his former work except that he will now be watching defense news for all five newsreel companies.

Foreign Versions of "Vatican"

Spanish, French and Portuguese versions of "The Story of the Vatican" are being made by March of Time for distribution by RKO in Latin America and Europe. The film is the first full-length motion picture ever photographed entirely within the precincts of the Holy City. Monsignor Fulton J. Sheen narrated and Richard de Rochemont produced the American version.

McConville-Carretta Wedding

Joseph E. McConville, foreign representative of Columbia Pictures, was married Thursday, August 14th, to Eleanor Carretta, daughter of Mr. and Mrs. Ralph A. Carretta, at the Church of St. Ursula, Mount Vernon, N. Y. The bridegroom is the son of Joseph A. McConville, foreign manager of Columbia Pictures.

Robert Riskin to England

Robert Riskin, who was in New York last week, is reported to have left for Canada from where he is scheduled to fly to London in an RAF bomber. The purpose of the flight has not been disclosed.

Three at Fort Riley, Another Building

Fort Riley, Kansas has three movie theatres operating, Lt.-Colonel Donald L. Wood advises from that post, in extending the report on Army theatres published August 9th in Motion Picture Herald.

The original report listed one theatre, with 756 seats, but two additional houses have been added and all three are now running continuously, according to Colonel Wood, who is assistant theatre officer at Fort Riley, under Colonel C. J. Wilder, chief theatre and morale officer.

The original house at the post, he advises, has been designated as Theatre No. 1. Theatre No. 2 is located at the Cavalry Replacement Training Center, and No. 3 is at Camp Funston. Each of the new houses seats 1,038. All three are operated from Fort Riley.

Colonel Wood explains further that attendance runs as high as 4,000 each on Saturdays and Sundays. A fourth house is under construction with an indicated capacity of about 700.

Rivoli Opens September 1st

Universal's "Unfinished Business" will open at the Rivoli theatre on Broadway, New York, September 1st instead of August 28th as reported previously. The theatre has been closed all Summer.

"Father" on Tour

The touring company of "Life With Father" has been booked to play at the RKO Temple Theatre, Rochester, October 27th and 28th.



RIVALRY BETWEEN F-P CANADIAN AND ODEON FLARES IN OPEN COURT FIGHT

Writ Filed by Famous Players Circuit to Block Transfer of Hanson Houses to Odeon; Loew Operations Surveyed

The first open hostilities in the newly developed rivalry between the long established Famous Players Canadian Corporation circuit of some 300 houses, now headed by J. J. Fitzgibbons, and N. L. Nathanson's rapidly expanding and comparatively new Odeon circuit, of a reported 100 theatres, occurred Monday in Toronto with filing of a writ of legal action by FPC against O. R. Hanson and the Hanson Theatres Corporation.

The writ was filed because of the reported transfer, by Mr. Hanson, of the Broadway Theatre, Timmins, Ontario, to Odeon or subsidiaries. The title of the property is in dispute between FPC and Hanson.

FPC had recently acquired three neighborhood theatres in Northeastern Ontario. They had hitherto been with Mr. Hanson's Associated Theatres, Ltd. The theatres and their operators are the Oxford, Bert Wainwright; the Granada, John Boyd; the Bayview, Bayview Theatres, Ltd. The Bayview had been operated as a unit of the Hanson Theatres Corporation.

Also named defendants were Empire Universal Films, Ltd., Associated Theatre, Ltd., Broadway Theatres, Ltd.

The suit seeks a declaration that all issued shares of the Broadway are held in trust for FPC, subject to advance payments by the defendants. It also seeks an accounting of payments for the construction and equipment of the theatre, and an order vesting all outstanding shares in FPC.

Odeon, meanwhile, has taken over the Adelphi, Toronto, from Adam Baillie. It has appointed as manager W. A. Sault, formerly a branch manager of Empire-Universal Films, Ltd. Odeon also has acquired the Capitol, Niagara Falls, Ontario, for reopening next Friday under managership of W. C. Tyers, and the Casino, Halifax, Nova Scotia, for reopening next Saturday, under Thomas Courtney.

Eight Toronto theatres recently joined Mr. Hanson's Associated Theatres, Ltd. They are the Fox, Metro, Paradise, Paramount, Bluebell, Kinsgway, Bloordale, and Colony, all of which had been with the Consolidated Theatres' buying, booking pool.

In the race for more theatres Odeon two weeks ago acquired the Alexander, in Rouyn, Northern Quebec; the Alexander, Wallaceburg, Ontario; the Grant, Kings Playhouse, Esquire, Mayfair, Aster, in Toronto.

Loew Canadian Operations Come Under New Scrutiny

by W. M. Gladish

in Toronto

The operation of Loew's Theatres in Eastern Canada has been attracting attention since the announcement that Marcus Loew's Theatres Limited would resume operation of the Uptown.

There are four Loew houses in three cities of Ontario and Quebec; and two of them have been under the operating direction of the head-office of Loew's in New York City, these being Loew's Yonge Street Theatre, Toronto, and Loew's Theatre, London, Ont. These, and the Uptown Theatre, are owned by Canadian companies in which Canadian investors have a large proportion of shares. Loew's Theatre, Montreal, is licensed under the name of Mansfield Theatres Limited and is under lease to Famous Players Canadian Corp.

Operation and bookings of Loew's Theatre, Toronto, and Loew's at London are incorporated in agreements by the respective companies with Loew's in New York City, with film rentals being determined by the home office. Each has a resident manager and both are regularly inspected by the district manager out of the home office. Jules Bernstein has been in charge at Toronto since the theatre was built more than a quarter of a century ago while Fred Jackson has long been the manager at London.

Loew's operated the Uptown, when it opened in 1921. After a short period, however, the Uptown was leased to Vaughan Glaser for dramatic stock and it had this policy until Sept. 1, 1926 when it was taken over by Famous Players, for a screen policy plus atmospheric stage presentations of high order produced by Jack Arthur. The stage shows were maintained until long after the advent of sound.

Details Divulged

Details have now been divulged which indicate that, although the Uptown will be operated by Loew's in conjunction with the local company, Marcus Loew's Theatres Limited, there is a tie-up between Loew interests and N. L. Nathanson who is now responsible for Odeon Theatres of Canada, Empire-Universal-Films Limited, Esquire Films Limited, which specializes in British film, Associates Theatres Limited, Sovereign Film Distributors Limited, Sterling Films Limited and other companies in which he has a silent, yet effective, interest. It has been said in Toronto that the Nathanson organization will book the pictures into the Uptown, commencing Sept. 1 with the British feature, "Come On, George," starring George Formby. At first glance, this may seem strange but the fact remains that the Uptown has become a George Formby house since the outbreak of war two years ago. Formby's name on the canopy means a crowd. Formby at some other theatres, even in Toronto, represents a question mark. The same situation applies in other locations across the Dominion, Formby fans being in profusion in such places as Winnipeg and Vancouver.

There has also been a statement that there will be no change in policy at Loew's in downtown Toronto, either in operating or in program fare. This suggests that MGM and United Artists will continue to have the majority of local first runs there. It does not suggest that N. L. Nathanson is not interested in the Loew house on lower Yonge Street because it is a permanent supposition that he has a heavy financial interest in the Canadian MGM company, Regal Films (1941) Limited, which lost no time after Nathanson's resignation last May to effect a reorganization with Nathanson present which resulted in Paramount stepping out of the Regal picture. The Regal meeting was held quietly on the same day as the postponed annual meeting of Famous Players' Canadian Corp., when N. L. Nathanson told Barney Balaban that he was resigning the presidency, effective June 1 on the termination of Nathanson's contract with FPC. It has also been strongly rumored that Nathanson has effected a financial entry into United Artists of more or less recent date. Therefore, it looks as if the tie-up consists of Nathanson booking programs into Loew's Uptown and having a financial interest, direct and indirect, in the pictures which play Loew's in downtown Toronto, while the Loew organization operates both theatres.

First-run theatres in the ace class appear to be divided in Toronto as follows: The Imperial and Shea's will be part of the Famous Players' chain, with the Tivoli being good for first and second runs, and, on the other hand, Loew's and the Uptown operated by Loew's on business terms with Nathanson. Incidentally, there is an intimation that Shea's will re-open after overhauling under the management of Fred Trebilcock, now retiring at the Uptown, with a trail-blazer in "Citizen Kane," which comes from RKO.

BLACKOUTS PLANNED FOR ONTARIO

According to preliminary announcement by the Air Raid Precautions authorities, blackouts in Ontario will resume in September. The theatre owners, however, are not enthused about the prospects of new test blackouts, because of their experience in the first tests last June when the "outdoor shows" proved disastrous to the box-office in the evening. Attorney-General Gordon Conant says that the rehearsals next month will take in whole sections.

FPC's Tax Survey To Be Shown Authorities

Famous Players Canadian Corp. has decided to show the Dominion Government that the collection of a steep amusement tax on moving picture entertainment is a short-sighted policy. And the big chain will undoubtedly have the exact figures to show the government heads that such is the case because private statistics for more than one-quarter of all the theatres in Canada, having in excess of one-third of the aggregate seating capacity, are to be produced. One thing is already obvious—the theatre business has shrunk by a substantial degree since last May and it was in that month that the new Federal amusement tax of 20 per cent. became effective. Last year was a war year for Canada, wages had not risen to present levels and there was not the employment that is now in evidence, yet the film houses are not doing what they registered during corresponding months of 1940. That, in a few words, is the physical comparison.

A comparison that will undoubtedly hit the government officials in the proper place will be brought out eventually, following a statistical survey by Famous Players and affiliated companies. This is expected to show that the Government is actually losing money by an excessive amusement tax through a big drop in the corporation profits taxation while the theatres themselves have been harmed by the impost on boxoffice receipts. The heavy Federal amusement tax is doing double harm, in fact, and two wrongs never did make a right.

Not only did the Dominion Government impose a 20 per cent. tax on admission grosses but, simultaneously upped the tax on company profits to a total of 40 per cent. of operating excess at the end of a fiscal year. This comes in the form of two taxes, one of 22 per cent. under the Excess Profits Tax Act and the other of 18 per cent. as the corporation income tax.

IN COURTS

Loew's Is Enjoined On Curtain Device

Judge Robert Nevin in the Federal court in New York on Thursday, August 14th, awarded Francis E. Weidhass, inventor of a contour stage curtain, a permanent injunction restraining Loew's, Inc., and Metro-Goldwyn-Mayer Pictures Corp. from infringing his patent, and ordered an accounting of profits.

Mr. Weidhass had brought suit claiming that the defendants had used curtains in Loew's theatres infringing upon his patent device, which could be easily draped so as to simulate various objects.

Judge Nevin in overruling a contention of the defendants that the patent did not represent a new or novel device, pointed out that the curtain is now in use at the Radio City Music Hall.

Mae Murray Wins Point

Attorneys for Mae Murray, former motion picture actress, and Billy Rose, theatrical producer, reached an agreement Friday, August 15th, that advertising indicating that Miss Murray is appearing at Mr. Rose's Diamond Horseshoe in New York, will be discontinued. Miss Murray had filed suit asking $150,000 damages contending the advertising was an invasion of privacy. Mr. Rose maintained that she violated her contract by leaving the show in July.

Approves Reorganization

Judge John H. Druffel of the United States district court in Cincinnati, has entered an order approving reorganization plan for consideration of stockholders under which the city would take over the 3,500-seat Music Hall, debtor in bankruptcy proceedings. The auditorium is used for exhibitions and entertainments of various types, including motion pictures which are shown on occasion.

OBITUARIES

John Marcus Black, Film Exhibitor, Dies

John Marcus Black, motion picture exhibitor in Cherryville, N. C., for the past 22 years, died at the Lincolnton Hospital in that city, Sunday, August 10th of a diabetic condition and heart disease. He was 46 years old.

Mr. Black owned and operated the Carolina and Strand theatres in Cherryville and is claimed to be the originator of admitting ladies free on Monday evenings. He is survived by his wife, two children and four brothers.

Mrs. Elizabeth Lloyd

Mrs. Elizabeth Fraser Lloyd, mother of Harold Lloyd, film comedian and producer, and widely known in civic and cultural circles, died Sunday, August 17th, in Los Angeles. She was 71 years old. Mrs. Lloyd is survived by her two sons, Harold and Gaylord, two sisters, a brother and four grandchildren.

James Craig

James Craig, 54, film salesman for United Artists in St. Louis, and connected with the motion picture industry for many years, died Thursday, August 14th, at the Barnes Hospital in St. Louis from injuries sustained in an automobile accident. He is survived by his wife and son.

Frank Frey

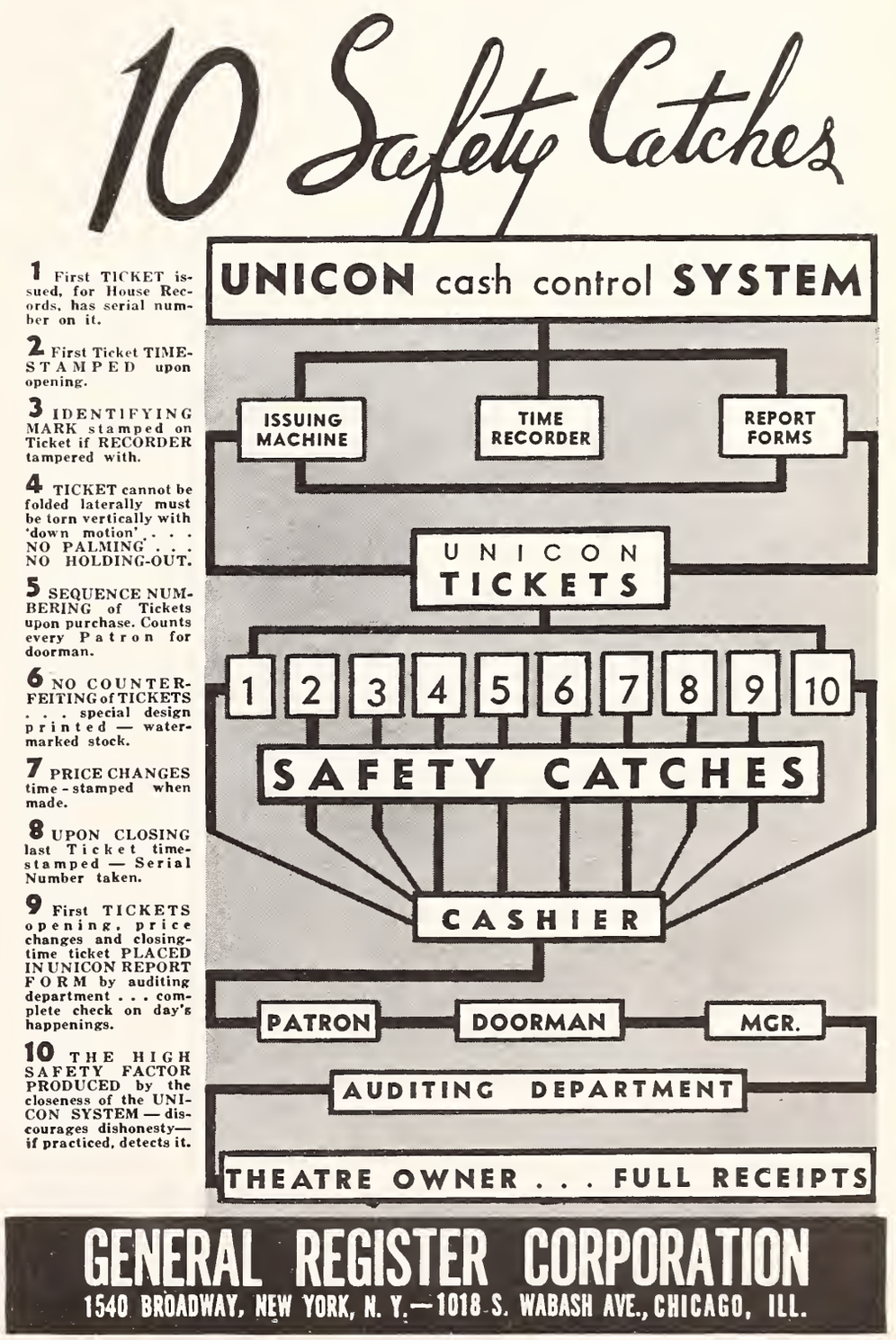
Frank Frey, 27, until last year manager of the Band Box theatre in Philadelphia, died Friday, August 15th, in Germantown Hospital, after being found fatally beaten the night previous under mysterious circumstances. Mr. Frey is survived by his mother and a brother.

Charles Haussman

Charles Haussman, who formerly owned the Hippodrome theatre in Pottsville, Pa., before selling to the Comerford Circuit in 1931, died at his home in that city Monday, August 11th, after a long illness. For the past nine years he was manager of the Schuylkill Fair.

David Light

David Light, publisher of *'This Week in Pittsburgh and Musical Forecast* magazines, died in Pittsburgh's Montefiore Hospital, Monday, August 11th. He was manager of the Amusement Publisher Co., vice-president of the Musicians Club of Pittsburgh, and a director of the Pittsburgh Playhouse and Opera Society.



4 Distributors Meet Again on Product, Policy

Four distributing companies held further meetings this week on new product and new policy. United Artists wound up a "picture selling" conference in New York; MGM held the first of a series of meetings in Chicago with company field exploitation staff; regional sessions were held by Producers Releasing Corporation in Dallas, and Republic Pictures concluded its Eastern and mid-West-Southern regional quarterly sales meetings in New York and Chicago.

United Artists completed its two-day "picture selling" conference in New York which was called by Arthur W. Kelly, vice-president of the company, with Harry L. Gold, vice-president and Eastern general sales manager, and Haskell M. Masters, Western general sales manager, officiating. Purpose of the meeting, which was attended by district managers, was to explore selling conditions for the coming season under the consent decree as it affects sale of films released by UA.

Three Pictures Shown

Three newly completed productions were shown at the meetings: Alexander Korda's "Lydia," starring Merle Oberon; Edward Small's "International Lady," with George Brent, Ilona Massey and Basil Rathbone, and "Tanks a Million," the first of the Hal Roach streamlined features. Special campaigns on each of these three company releases were mapped out by the sales and advertising and publicity departments.

District managers who attended included:

Jack Goldhar from the Detroit territory; Charles Stern from Chicago; Bert Stearn, Cleveland; John J. Dervin, New England; Arthur Silverstone, New York territory; C. E. Peppiatt, Southern territory, and Clarence Eiseman, New York Exchange manager.

MGM Field Staff Meets

The first of a series of meetings with Metro's field exploitation staff was held this week in Chicago with William R. Ferguson, MGM exploitation director in charge. Plans for new season product were discussed and details outlined for a forthcoming national contest. Preparations for a large scale institutional venture also were discussed at the meeting.

Exploitation representatives working under the supervision of J. E. Flynn, district manager, were present, including: W. L. Bishop and Gene Rich, Chicago; Louis Orlove, Milwaukee, and Norman Pyle, Minneapolis.

PRC Meets, Reports

Eight production units are now lined up under Producers Releasing Corporation's banner according to a statement made this week by Arthur Greenblatt, general sales manager, who will preside at the company's next regional sales meeting this Sunday and Monday, August 23-24th, at the President Hotel, Kansas City.

Producers contributing to the 1941-42 PRC program are: John T. Coyle, B. B. Ray, T. H. Richmond, Merrick-Alexander, Dreifuss-Eudemiller, Martin Mooney-William Beaudine, Kozinsky Bros. and Sigmund Neufeld.

Franchise holders and salesmen who will attend the Kansas City meeting are: R. H. Patt, Wm. Lee Norris, John Muchmore, L. O. Ringler and J. Reynolds of Kansas City; Bernie Newman, J. H. Ashby of Denver; Don Tibbs, Salt Lake City; Noah Bloomer, John Walsh and Jack Braft of St. Louis; Meyer Stern, Sam Stern and Joe Foley of Omaha; Charles Weiner of Minneapolis.

Next PRC regional will be held in Los Angeles on August 30-31.

Republic Chicago Meeting

Following the wind-up of Republic Pictures' Eastern regional sales meeting last week at the New York Athletic Club, H. J. Yates and J. R. Grainger flew to Chicago to attend the Mid-West-Southern meeting which was held at the Drake Hotel last Thursday and Friday. Production plans for the company's second quarter were discussed. At the end of the meeting, Mr. Yates and Mr. Grainger returned to New York.

The following branch managers were present at the Chicago regional: William Baker, Chicago; Jack Frackman, Milwaukee; L. W. Marriott, Indianapolis; Gilbert Nathanson, Minneapolis; Nat Steinberg, St. Louis; Lloyd Rust, Dallas; Merritt Davis, Atlanta; Harold Laird, Tampa; J. H. Dillon, Charlotte; L. V. Seicshnaydre, New Orleans; Winfied M. Snelson, Memphis. Also, Sol Davis, Oklahoma City franchise holder, and Arthur Bromberg, Southeastern franchise holder.

LETTERS FROM READERS

NINE HUNDRED YEARS AWAY

To the Editor of the Herald:

In the Motion Picture Herald of August 2, on page 44, I find the following:

"Current copies of each of Quigley Publications' periodicals were sealed in a time-capsule buried for 1,000 years at Cucamonga, California, Tuesday night.

"Should the person who unearths the treasure on July 28th, 2041 . . . etc.

"His reactions to these findings will be reported in the August 2nd, 2041, edition . . . etc."

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2941

Or isn't it?

Very truly yours,
Angela M. Romay,
West Somerville, Mass.

Mrs. Romay's arithmetic is apparently correct, as verified by our comptometer. This also for the attention of sundry copy-readers and proofreaders. A pox upon them.—T. R.

Welles' New Air Series

Orson Welles, who has just announced a program of three Mercury Productions for RKO, launches a new series of variety-drama programs over the Columbia Broadcasting System on Monday, September 15th. They will emanate from Hollywood, the first one starting just as Mr. Welles begins production on Booth Tarkington's "The Magnificent Ambersons."

Autry Signs with Rodeo

Gene Autry, Republic's singing cowboy star, has been signed by Col. John Reed Kilpatrick, president of Madison Square Garden Corp., to appear again with the "World's Championship Rodeo," to be held in the Garden in New York, October 8-26.

Raines to Produce

Halsey Raines, publicity writer at MGM's New York home office, will shortly produce a stage comedy-drama, "Cap and Gown," in association with Harry Blaney and Robert Marko.

Minister Sees New Film Cycle

A new cycle in motion pictures, using the lives of great men in church history for film themes, was forecast by Rev. Dr. Daniel A. Poling, pastor of Baptist Temple, Philadelphia, upon his return August 18th from Hollywood. There, with representatives of five other Protestant churches, he was in an advisory capacity at the Warner studios during the final screening of "One Foot in Heaven."

The film, to be released November 1, was based on last Winter's best-selling biography of the same name, the life-story of Rev. William Spence, Methodist minister from the Middle West. The book was written by the clergyman's son, Hartzell Spence.

Soon after publication of the book, Dr. Poling had suggested in a review in the *"Christian Herald,"* which he edits, that the book should be made into a movie. Dr. Poling said that if "One Foot in Heaven" was a box-office success, other studios might be expected to look to church history for film themes. Several studios, he said, already had somewhat similar themes in mind.

"This picture has been handled reverently, but with humor as well as dignity," said Dr. Poling. "The screen is about to give its public a Protestant clergyman character worthy of the name."

Rt. Rev. James Freeman, Bishop of the Washington, D. C. Episcopal Diocese, headed the committee of six which helped keep the depiction of the minister's career authentic and natural in the film. In addition to Dr. Poling, the other members of the commitee included Methodist Bishop Charles Wesley Flint, of Syracuse, N. Y.; Dr. Edgar DeWitt Jones, of Detroit, Church of Christ; Dr. Charles E. Kerr, Tulsa, Okla., former Presbyterian moderator; and Dr. Norman Vincent Peale, Marble Collegiate Dutch Reformed Church, New York. Dr. Peale was a technical advisor from the start of the screening, having spent eight weeks in Hollywood, and, according to Dr. Poling, "has done a magnificent job." The other members of the committee spent 10 days in Hollywood.

Will Appeal on Nazi Film License Decision

Richard R. Rollins, head of the investigation department of the Non-Sectarian Anti-Nazi League, announced that he would file an appeal from the decision of Supreme Court Justice Bergen in New York which held that the German film, "Victory in the West," did not require a license before exhibition. Mr. Rollins brought suit after the motion picture division of the New York State Department of Education ruled that no license was required.

Cinema Lodge Banquet Set

The Second Annual Banquet of the Cinema Lodge of B'nai B'rith, will be held on Saturday, October 18th at the Hotel Astor in New York, Arthur Israel, Jr., president of the lodge, announced following an executive meeting. Various committees are now being appointed and stars of stage, screen and radio are being enlisted.

WHAT THE PICTURE DID FOR ME

Columbia

ADVENTURE IN WASHINGTON: Herbert Marshall, Virginia Bruce—Another picture I should not have played. Lost money on this three day run. Town full of people this Saturday, but could not get them in. I am glad they didn't come in. No wonder people sit in their cars and poke fun at the bum pictures.—Sam Brooks, Liberty Theatre, Hailey, Idaho. General patronage.

MILITARY ACADEMY: Tommy Kelly, Bobby Jordan, David Holt—Good little picture that held its own on cash nite. Average business. Running time, 65 minutes. Played August 1-2.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

First National

HIGH SIERRA: Humphrey Bogart, Ida Lupino—Raoul Walsh, that good doctor for the tired-sick box-office, has done it again. Not quite as big as "Dark Command" (Rep.) but did almost equal business. Everyone pleased. Played May 15-16.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

MILLION DOLLAR BABY: Jeffrey Lynn, Priscilla Lane, Ronald Reagan—We had an all out campaign at the Center, Chatham, with most gratifying results. A real good; picture.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

SEA WOLF: Edward G. Robinson, John Garfield, Ida Lupino—Very poor Jack London story. Ran this picture three days and was lucky to break even. We have had a lot of bum pictures from most all companies of late but this is about the worst one we have played considering the price we paid for this.—Sam Brooks, Liberty Theatre, Hailey, Idaho. General patronage.

SINGAPORE WOMAN: Brenda Marshall, David Bruce—Well received, with "Wide Open Town" (Par.). —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STRANGE ALIBI: Arthur Kennedy, Joan Perry—Here is a grand little program picture that should do an average business. If your customers crave action. Biz for me excellent on "Bargain Day." Played May 19.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Metro-Goldwyn-Mayer

BIG STORE, THE: Groucho Marx, Chico Marx, Harpo Marx—These boys drew about as well for me as any of Metro's big stars and the last two pictures have clicked. The two musical numbers, on the piano and harp, are worth the admission price then the slapstick chase that puts the finish on any good comedy is plenty good and you will enjoy hearing your patrons laugh. Book it, you can't go far wrong. It's okay.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy, Mary Howard—This pictre has some of the best outdoor technicolor photography that we have seen and the picture has plenty of action. We didn't do the business we expected after quite a little buildup but that's no fault of the picture. We might have done better with a week end date, but are not sorry we played it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Monogram

PRIDE OF THE BOWERY: Leo Gorcey, Bobby Jordan—Where East Side Kids are a favorite, this should do a fair biz. It brings out the 3 C's Camp. Fair picture that did average Wednesday business with "Arizona Gang Busters", (P.R.C.). Played May 14.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Paramount

ARISE, MY LOVE: Claudette Colbert, Ray Milland, Walter Abel—We were late in setting this feature, but went back to pick it up for our bargain night and it proved a business getter. It was the best mid-week we had for quite some time. The picture might not be a top allocation, but is worth running, even at this late date.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CHRISTMAS IN JULY: Dick Powell, Ellen Drew, Raymond Walburn—If the Preston Sturges hits pay dirt for you, this one surely will. A great little comedy-drama that failed to draw for me. Dick Powell all washed up for me. Played May 13.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston, Preston Foster—A very good picture and that snake scene steals it. Will make the patrons sit out on the edge of their seats. A very good cast and the action is fast, making the picture move right along. Worth a date on midweek or week end. Too old for Sunday, now.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard, Charles Butterworth—A good musical and this Astaire boy can still step but that stuff seems to be all out now. A few years ago every kid was trying to learn to tap, but now the trend seems to run to comedy. Worth a date on bargain night or as second feature, if you can buy it right.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard—Business poor, picture poor. Nothing to it. Have enjoyed Paramount's "Headliners" more so than "Second Chorus." Played May 22-23.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SHEPHERD OF THE HILLS: John Wayne, Betty Field, Harry Carey—What a flop after the first night. I never heard a good word for this picture. It will draw the first night but will be a big disappointment to people who have read the book. Played July 27-29.—Sam Brooks, Liberty Theatre, Hailey, Idaho. General patronage. .

THREE MEN FROM TEXAS: William Boyd, Russell Hayden, Andy Clyde—This is the best "Cassidy" western we have played this year. Did above average William Boyd business. Played May 17.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

THREE MEN FROM TEXAS: William Boyd, Russell Hayden, Andy Clyde—We have been late in running these this year but age don't hurt a western because the costumes are always the same and the action is usually plenty fast. We ran this with "A Night at Earl Carroll's" (Par.) and the combination pleased our chewers and spitters who frequent the place on Friday and Saturday.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WIDE OPEN TOWN: William Boyd, Russell Hayden—Hopalong Cassidy helps on a dual-bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Republic

BACK IN THE SADDLE: Gene Autry, Smiley Burnette, Mary Lee—A very good western with music. Gene was never a big bet here but we do average or better with most of his pictures. With the regular cast they draw okay but our worst flop was when they left Smiley out and put in Jimmy Durante. If you haven't played it, get a date. I know the patrons will like the picture.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

(*Continued on following page*)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York



(Reports continued from preceding page)

CAROLINA MOON: Gene Autry, Smiley Burnette, June Storey—Not one of Autry's best by any means but they turned out for it anyway. Running time, 62 minutes. Played July 30.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

SINGING HILLS, THE: Gene Autry, Mary Lee, Smiley Burnette—Hot as it was, Autry brings them in. Don't need air-conditioning for Autry.—Harland Rankin, Palza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

CONVOY: Clive Brook, John Clements, Edward Chapman—Played on bargain night to satisfactory B. O., but an exhibitor is a sap to play these British pictures unless he knows definitely they won't come back at him for free-show distribution. "The Lady Vanishes," 20th-Fox (GB) is one, which recently cut into our receipts—shown free in a government labor camp. Played July 30.—Lawrence E. Spraker, Star Theatre, Stayton, Ore. Small town and rural patronage.

TOO MANY GIRLS: Desi Arnaz, Lucille Ball, Richard Carlson—This was a good enough show but too much of the Conga; all dance sequences were about the same. Desi Arnaz did a good job, as well as rest of cast. Why don't they take Hal LeRoy in more pictures, and Ann Miller, too—I think they are tops in taps and could be built up like others were. Did poor business on this one. Running time, 85 minutes. Played July 23.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

Twentieth Century-Fox

BLOOD AND SAND: Tyrone Power, Linda Darnell, Rita Hayworth—First I want to say that this is a good picture but lacks that necessary something to draw the paying customers up to the box-office. The color is beautiful, the action moves right along, and the bullfight is realistic enough; that part they will let you see. It may not be a big profitable engagement but is worth your best time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

United Artists

GREAT DICTATOR, THE: Charles Chaplin, Jack Oakie, Paulette Goddard—Played two weeks with good business. This was enjoyed by most patrons and received laughs all the way through. Jack Oakie does a swell job as Napaloni. Charlie Chaplin shows in this that he is a great producer, director, writer and actor. Running time, 125 minutes. Played July 24-Aug. 6.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

THIEF OF BAGDAD, THE: Sabu, Conrad Veidt, June Duprez—Thought I would pull 'em in on this one, but no. Did do just about average business but show was O.K. for those who can make believe it all happened. Running time, 104 minutes. Played July 25-26.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

Warner Brothers

HONEYMOON FOR THREE: George Brent, Ann Sheridan, Jane Wyman—Nice little comedy, that didn't do what I expected, but seemed to please those who came. A little disappointing. Played May 20.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck, Edward Arnold—Good entertainment, but barely made guarantee. However, Capra seemingly is developing a penchant for cracking unwisely at Government processes and representatives. Played July 20-22.—Lawrence E. Spraker, Star Theatre, Stayton, Ore. Small town rural patronage.

Miscellaneous

KEEP YOUR SEATS, PLEASE: George Formby—They really bought them out for this one. Only trouble we didn't have enough seats.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

A ★★★★ SPECIAL

For releases, equipment and supplies. RAILWAY EXPRESS service means quick, sure deliveries at low cost.

—And—

For *super-speed* use AIR EXPRESS 3 miles a minute

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

Short Features

Columbia

LITTLE THEATRE, THE: Phantasies—A one-man show of running a theatre. Good. Running time, six minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

MR. ELEPHANT GOES TO TOWN: Color Rhapsodies—Fair cartoon, too silly. Running time, one reel. Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

RING AND THE BELLE: Andy Clyde—Average Andy Clyde slapstick; very good. Running time, two reels.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SO YOU THINK YOU KNOW MUSIC: Quiz—Poor. Running time, one reel.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SO YOU WON'T SQUAWK: Buster Keaton—Good slapstick comedy. Excellent for Saturday date. Running time, two reels.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

YUMPIN' YIMINY: El Brendel—Real funny slapstick. Running time, two reels. Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Paramount

ACROBATIC ACES: Grantland Rice Sportlight—Good single that fits in most any program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BREEZY LITTLE BEARS: Paragraphics—Cute, funny. Will stand on your best playdate. Running time, eight minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

CRIME CONTROL: Benchley Comedies—Poor. Running time, one reel.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

JOHNNY MESSNER AND ORCHESTRA: Headliners—Not a bad band act.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MOTORCYCLE STUNTING: Sportlights—Good reel with plenty of action.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RKO Radio

DONALD'S NEPHEWS: Walt Disney Cartoon—Running time, nine minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

HURDLE HOPPERS: Sportscope—U. S. Cavalry troop in Kansas going through their paces, to jump hurdles and obstacles. Running time, nine minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

INFORMATION PLEASE, NO. 12: Boris Karloff—Boris Karloff again, and they would like them here even if they made a bad one, which this definitely is not. Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MICKEY'S TRAILER: Walt Disney Cartoon—Good cartoon and funny. Goofy steals the show. Running time, nine minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

TRUANT OFFICER DONALD: Walt Disney Cartoons—This dandy Donald Duck cartoon is somewhat reminiscent of the "Three Little Pigs" and was thoroughly enjoyed. Here's hoping some more Disneys will be coming along now that the strike is settled. I am all caught up on them. Running time, 8 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

EMPIRE IN EXILE: The World Today—An anemically tinted scenic showing how the Dutch Empire is holding together without aid from Holland. It is interesting. Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

HORSE FLY OPERA: Terrytoons—Another cartoon, no better or worse than plenty more just like it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SYMPHONY IN SNOW: Sports Review—Here's that same old bunch of boys and girls sliding down that same old mountain. Wish they'd get to the bottom.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Universal

GOING PLACES: Series—These are always entertaining. Running time, nine minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

MOUSE TRAPPERS: Color Cartoon—Just fair, average Andy Panda cartoon. Too silly. Running time, one reel.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Vitaphone

CLIFF EDWARDS AND HIS BUCKAROOS: Melody Masters—I have seen better musical acts and you can get along without this one.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GOOFY GROCERIES: Merrie Melodies—Excellent. Running time, one reel.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

HIAWATHA'S RABBIT HUNT: Merrie Melodies—"Excellent." When they come better, Warners will make them.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

MEET THE FLEET: Technicolor Special—Excellent Navy drama. Why not give us more good slapstick two-reelers, Warner—Well. Running time, two reels.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

PORKY'S ANT: Looney Tunes—Usual Porky Cartoon; will please in general. Running time, one reel.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

PORKY'S PRIZE PONY: Looney Tunes—Excellent; very funny. Running time, one reel. Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

TORTOISE BEATS THE HARE, THE: Merrie Melodies—A pretty good cartoon, in color, worth a date on any program. Has a few laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TOY TROUBLES: Merrie Melodies—Excellent. Running time, one reel.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Miscellaneous

PERUVIAN GOLD: This is an advertising film (treatment for seed potatoes). Subject interesting, but audience tired. Ordered with understanding that it was one-reel, as company's (Bayer-Semessan) prospectives stated. Check on this before ordering. Running time, 20 minutes. Played bargain night.—Lawrence E. Spraker, Star Theatre, Stayton, Ore. Small town rural patronage.

Paramount Short Subject Featured in 'Click'

George Pal's Puppetoon series of short subject "Hoola Boola," distributed by Paramount, has been selected for the first award of *Click Magazine* in its newly inaugurated department "Movie Short of the Month," appearing in the September issue.

The department appears as a double spread in color, accompanied by pictures and a feature story. In selecting "Hoola Boola" the publication presented an illuminated scroll to Oscar A. Morgan, general sales manager of Paramount short subjects. The award was made by Fred Arkus, New York editor of *Click*.

Judges Announced for Contest

As a feature of its Pageant Week celebrations, September 1st to 7th, Atlantic City will crown a new Miss America, Vincent Trotta, Paramount art director, Vyvyan Donner, Twentieth Century-Fox fashion editor, and I. I. Altman, talent director for MGM, will be on the judging committee to select the winner. On the board of directors for the event are: Earl W. Sweigert, Jack Beresin and James P. Clark, all of the Philadelphia Variety Club.

"Dive Bomber" for 1940-41

Warner Brothers' "Dive Bomber," reviewed last week on page 35, is included in the company's product for 1940-41. The review listed it under 1941-42 product.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

A MATTER OF CONTROL

The taking-on by the manager of extra-curricular activities outside the theatre has long been endorsed here as a decided means of increasing theatre stature in the community. It is apparent that the theatreman who takes a proper part in lunch and civic club projects is also in a better position to expand his usefulness on behalf of his own operation.

It is a knowledge already shared by Round Tablers, as noted in the frequent notices to this department from members whose services are highly prized by local organizations. Late reports tell us, for instance, that Harold C. Lee has been re-elected to the presidency of the Bath (New York) Chamber of Commerce; that W. Clyde Smith is serving effectively as publicity committee chairman of the Hot Springs DeSoto quarto-centennial celebration. It seems that these cooperations are not confined to theatremen. Warner publicists in the field are spreading their endeavors to include industry public relations work. And M-G-M exploiteers are advised to align themselves more closely with community-conscious organizations.

With such important cooperations as guidance, it is evident that more managers hitherto apart from these extra-curricular duties are being encouraged by their bosses to join up and take a-hold. That would be smart procedure—but smart only to the point where the theatreman's enthusiasm for service does not interfere with the conduct of his job. The promotionally-trained, quick-thinking showman obviously is recognized as an invaluable asset in the furtherance of community progress. Unless controlled, that asset can be dissipated to the disadvantage of the box office.

▽ ▽ ▽

"MOUNTAIN TO MOLEHILL"

On the treatment of outside contacts profitable to the theatre, one may advisedly deliberate upon the thought emphasized by "Skip" Weshner before the recent Schine convention in Gloversville. The United Artists exploitation director pointed out the dangers of weakening valuable contacts through what he termed "nickel-and-dime" ideas.

For the most part, the functioning theatreman is to be credited with savvy sufficient to couple the Big Idea with the Big Tiein. The lad too eager to show his stuff, too quick to use his feet rather than his head, too often reduces his "promotional-mountain" to an "exploitation-molehill".

It's been a good summer, and what all of us here mean by a "good summer" is counted in the increasing number of Round Tablers who pleasingly punctuate their vacations with visits to these headquarters. Old friendships are thus renewed and strengthened are contacts stemming from Club correspondence.

Thrice-welcome are the folks from the field. Nothing makes for a more enjoyable interruption in putting out the weekly pages. Come one, come all, sez we. Let us serve your needs. Ye latchstring is always out.

THE FINISH TO A START

When a campaign on any of their pictures is set down in these pages, Paramount producers, Bill Pine and Bill Thomas, make it a point to drop a personal note to the Round Tabler, thanking him for his cooperation. "In the first place, we sincerely appreciate these endeavors; secondly, we feel it is good business—time and effort well spent," they explain.

If that fabulously wide gap between Hollywood and exhibition is narrowing, the momentum of it is somewhat to be credited to theatre-experienced producers aware of the strength of such bridges between studio and the firing line. Pine and Thomas have served long enough in the field to realize how important the manager becomes in finishing his part of the job they start in production.

▽ ▽ ▽

Fat with showmanship-meat is this observer's opinion of Columbia's "Here Comes Mr. Jordan". Viewed at the Music Hall, the well-told and unusual story was greeted with applause—a bit of a tip-off for theatremen set to play the date.

A-Mike Vogel

Round Table In Pictures



(Above) In celebration of the 35th Anniversary of Interstate Theatres, Louie Charninsky at the circuit's Capitol, in Dallas, Tex., erected a special art front for the month which stressed the anniversary slogan, "Go to a Movie. It's Showtime".



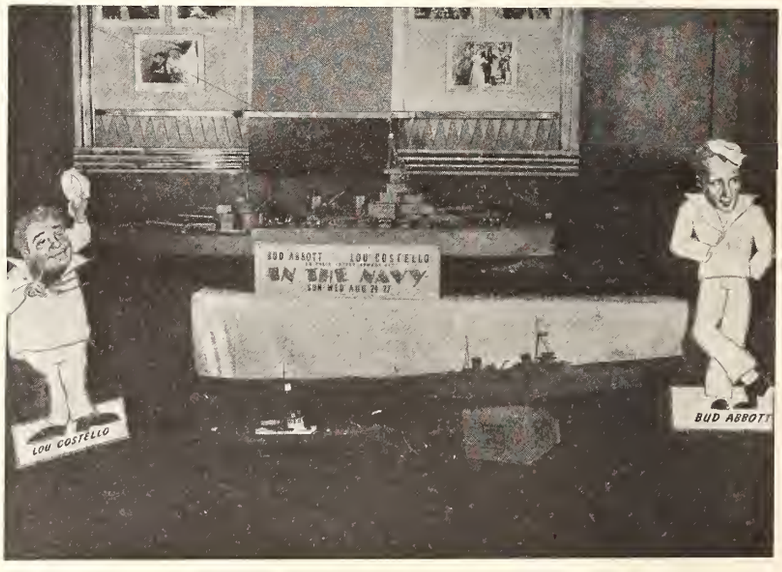
(Left) "Stop" lobby created by Charlie Pincus for date on "Kiss the Boys Good-bye" at the Utah Theatre, in Salt Lake City, featured 9-foot red neon title and cast letters on flasher. Boards on either side highlighted scene stills, with copy.



Even the lowly coal chute was utilized by Pat Notaro at Warners' Columbia, in Sharon, Pa., to exploit "Underground". Folks on peering into chute were greeted with six-sheet display of underground radio station.



USO Auxiliary headquarters with attractive girls in attendance were set up in the lobby of Schine's Paramount, in Syracuse, by Dick Feldman for "Caught in the Draft". Request for books and magazines brought great response which rated front page breaks in local dailies.



Eye-arresting lobby display was arranged for "In the Navy" at Warners' Frolic, Chicago, by Manager Ben Cohn in promoting a 6-foot model battleship with all the necessary equipment, accompanied by two smaller cruiser models. Cutouts of Lou Costello and Bud Abbott in naval uniforms were planted alongside with cast names.

Theatremen Stress "Victory" Symbol

Much continues to be made of the "V, for Victory" symbol-and-slogan by Round Tablers exploitation-wise to its possibilities. In Canada, Jack Nelson tying this startling promotion to merchants for co-op page on "Woman's Face" at the Capitol, in North Bay. Topped by a banner head of the symbol-and-slogan plus picture copy, the rest of the page carried individual merchants' ads throughout which were liberally sprinkled the letter "V" in various type faces and sizes. Contest slant attached by Nelson was an offer of cash and guest tickets for those turning in the exact number. In addition, the layouts incorporated the picture title in the ad copy.

Campaigns tying the symbol-and-slogan to dates on "Underground" are also represented, among those reported being Burgess Waltmon's drive for the date at the Princess, in Columbus, Miss. Waltmon started by planting a number of teaser one-column "V's" on different pages of his newspaper and followed this by promoting an editorial on the significance of the letter, the plug included generous theatre credits. As a follow-up Burgess stencilled the three dots and dash on pavements, sides of buildings and other spots throughout the city. The telegraphic signal was also used over the radio following spot announcements which read: "See the terrific V Campaign now operating against Hitler in Warners' latest hit," etc.

Shaffer Cracks Newspapers

For his engagement at the Warner Dixie, in Staunton, Va., Frank Shaffer was able to plant in his evening paper the pressbook feature article entitled "Underground—Europe's secret battleground." The editor considered the feature timely enough to be utilized in the news columns and, since the plant ran nearly a full page, contributed much to the success of the engagement. The "V" campaign was also used by Frank to supplement his other endeavors, the effect being heightened by the national publicity given the slogan currently with the Staunton date.

In Chathan, Ontario, Harland Rankin is utilizing the symbol and slogan in various ways, most prominently with a giant "V for Victory" marquee cutout placed on a base carrying three dots and dash. In addition, the house staff is wearing small "V" cutouts on uniform coats.

"LET'S HEAR FROM YOU"

Rosenthal Ties Novel To "Stars Look Down"

Book readers were especially aimed at by Morris Rosenthal in his campaign on "Stars Look Down" at Loew's Majestic, in Bridgeport, the theatreman hooking the date to local popularity of the "Book of the Month Club." Rosey planted stories in the dailies to the effect that club members who brought with them a copy of the A. J. Cronin book would be his guests at the theatre. The slant was further sold by personal letters from the Loew man to the club members, and the membership of local literary societies. Feature story and photo on the author was also planted and street exploitation included giant walking book in the downtown area.

M-G-M "Hyde-Detector" Tests Emotion Reaction to "Jeykll"

Blondes are more submissive to male aggressiveness than brunettes; redheads show greater counterattack or fear-resisting qualities; married women have less resistance to the male with "Hyde-ish" tendencies than single girls. Every man is a potential "Hyde", the average being 34 per cent, based on a lowest estimate of 15 per cent and a high of 95 per cent.

The authorities for these "scientific" findings are "Professors" Art Schmidt and Ray Bell of Howard Dietz's M-G-M publicity forces, the results coming about through a series of emotional studies conducted via the Marston "lie-detector" apparatus at the New York Astor theatre, where over 100 women were tested while viewing "Dr. Jekyll and Mr. Hyde", in advance of the picture's opening. The tests, under the supervision of Dr. Marston, sought to prove how women reacted to love scenes on the screen, to prove whether every man was a potential Hyde.

Volunteers were had through ads in the personal columns of various New York papers which stated that scenes from the picture would be used in the course of the emotional searches. Drama page stories helped to build interest. Each of the women was given a questionnaire which asked whether she reacted most to the normal love scenes between Spencer Tracy and Lana Turner or to the more rugged love scenes between Tracy and Ingrid Bergman. The blanks also asked the participants to set down what percentage of Hyde they felt was contained in every man. Attached to the testees, the detector machine recorded on separate graphs the emotions aroused by the various scenes from the picture, the graphs indicating what scenes most affected the various types of women tested.

M-G-M has incorporated the details in the "Jekyll and Hyde" press book.

Top newspaper contest was built around face photos of nine of the characters in the picture, over each cut a space was provided in which readers were invited to write one-word descriptions of the dramatic expressions shown in the face cuts.

"LET'S HEAR FROM YOU"

Brightest Youngster Search Held by Meyer on "Dragon"

Vic Meyer of the Orpheum, in New Orleans, centered his campaign on "The Reluctant Dragon" around Baby Weems, with the highlight a Weems contest in which a search was made for the brightest local youngster. A baby defense bond was awarded to winner, who was host to some 500 orphans at a matinee party.

Also arranged by Meyer was a coloring contest with passes going to the kids who did the best coloring of a daffy dragon. Copies of a Baby Weems puzzle were distributed and a milk and ice cream tieup netted throwaways with copy featuring sayings by Baby Weems. Another phase of the campaign was a hookup with five and dime, whereby music wrappers with copy playing up the hit tunes were distributed.

"LET'S HEAR FROM YOU"

Laby's "Kid" Contest

Teaser newspaper contest planted by George Laby at the Victory, in Holyoke, Mass., ahead of "Billy the Kid" consisted of outline of head and chest of Robert Taylor as he appears in the picture. Guest tickets were offered to the first 10 people correctly guessing number of times the word "wanted" was written on the face.

French & Morton Unlimber Big Guns

With the seasonal reopening of the RKO Albee, in Providence, the George French-Bill Morton combine seized upon the inaugural date on "Hold That Ghost" for an "all-out" campaign to sell the theatre after the Summer losing.

Finding that Lou Costello's mother-in-law lived only a short distance from the theatre, the theatremen tied up Station WPRO for a lobby interview with the ladies on the home life of the star, during which the picture was frequently mentioned. Another radio star aid was had in the dramatization of the picture put on by Abbott & Costello a week previous on the Louella Parsons CBS Show, the Round Tablers tying in on this coast-to-coast broadcast at the finish for a picture plug. For added excitement purposes, a lobby record ballyhoo was utilized, the record giving off screams, howls and loud laughter tying in with announcements of the date.

"Sportscope" Booked

Added publicity was had with the booking of the RKO-Pathe "Craig Wood" Sportscope, in which the champ is accompanied around the course by Jean Bauer, state woman golf champ and a local girl. Miss Bauer was obtained for a lobby broadcast on the picture which brought crowds to the theatre. Sports editors in the local and suburban papers used story material and scene shots on the short, which added to the campaign on the feature brought in a gratifying gross for the opening week.

INTERSTATE THEATREMEN CELEBRATE HOBLITZELLE ANNIVERSARY MONTH

Thirty-fifth Year of Operation by Circuit Heads Is Marked by August Campaigns; Managers Devise Strong Exploitations

IN keeping with the importance of the thirty-fifth anniversary of Karl Hoblitzelle as head of Interstate Theatres, the month of August, set aside to celebrate the occasion, was marked by a series of continued endeavors by the circuit managers, stimulated by the assistance of Frank Starz, circuit ad head and his forces. Numerous advertising, publicity and exploitation aids for the purpose were made available to the managers and from among the various manuals sent over the circuit and utilized by the men, campaign highlights used and in work are here detailed.

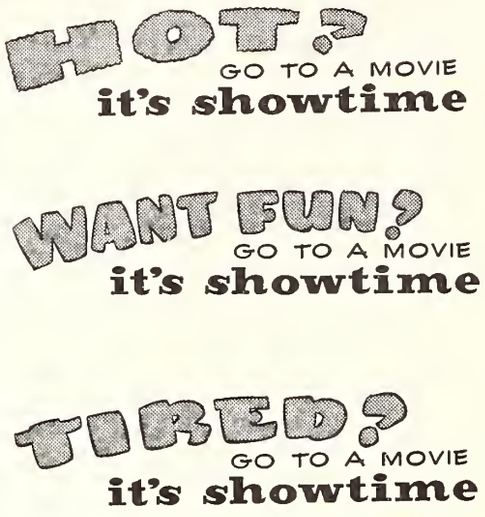
Institutional emphasis was laid upon the Anniversary Month through special posters and ads, all stressing the slogan "It's Show Time." These are represented by the ad clubs reproduced on this page, which copy was also incorporated in the posters. Three color herald emphasizing the "Show Time" theme and counter-herald standee for distribution in the various cities were also available.

In addition to the publicity stories from Starz's department, local angles were stressed in Dallas, Fort Worth, San Antonio and Houston, where the circuit has been operating as Interstate from the beginning. Many leads were found on which to hang good newspaper copy of unusual interest. Among these were comments from patrons who were weekly attendants at Interstate houses during the early days. Others were called upon to recall outstanding news events in which the theatres were concerned. Displays included valuable old Interstate program collections and photographs of the first Interstate theatres.

Co-op Pages Highly Regarded

Sports page editors also cooperated and especially on the anniversary programs including sports shorts. Women's pages were utilized for style and fashion comment and art. In some situations current fashions and those in vogue 35 years ago were planted for layouts. Other publicity stunts found worthy had to do with localized stories on theatre personnel, photos of the present staff together with shots of other personnel which had served the theatres in the earlier days. On this angle, it was suggested that former theatre employees now holding down important positions in other lines of endeavor be interviewed on how their theatre training fitted them for their current jobs.

Anniversary advertising that proved effective stressed co-op pages, wherein merchants and other businessmen who had been in business for 35 years participated, their copy including congratulatory comments on the circuit anniversary. For this purpose, Starz made up small slugs "Go to a movie today." "Congratulations to Interstate Theatres." "Relax in a movie," which managers were successful in having merchants insert in their advertising during the month. Institutional advertising along the lines of the recent nationally circulated "Movie Vacation" copy was also made up and planted, an example of which is reproduced on a following ad layout page.



Interstate Anniversary "Showtime" Slugs

Transportation Companies Aid

Street car companies were called upon for cooperation, in Dallas, for instance, three-color cards and posters being planted in cars and busses, copy reading: "Have You Seen a Movie Lately? Ride street cars and coaches to your favorite theatre." In Fort Worth, Charlie Carden promoted the transportation company for display advertising. In Houston, taxi cabs carried anniversary bumper strips. Lobby and front displays were colorful in all situations and in Dallas at the Capitol, Louie Charninsky brought the anniversary to the attention of his public with a comprehensive front as reproduced in the picture section of this issue.

Kiddie Shows Are Featured

The kiddie show, highly regarded as a box-office stimulator by the Interstaters, was also made much of and the following are reported as representative of how the theatremen went about it. In Houston, Weldon Parsons arranged with a dry-cleaning company to accept old coat-hangers as admissions fee, the laundry paying the theatre a nickel for every 10 hangers. Twenty hangers were required for one admission and thousands were reported to have been turned in.

In Tyler, A. D. Deason dug up old rubber for local tire dealers by renting the theatre for a Saturday morning kid show to the tiremen, an old tire being the price of admission. Leading potato chip company in Dallas was tied in to Charlie Meeker's Melba Theatre-WRR Kiddie Club by offering weekly prizes for contestants in the stage events and other gifts as attendance prizes. Company advertised the hookup extensively in the newspapers, over radio and with delivery truck banners.

In keeping with Mr. Hoblitzelle's interest in the promotion of defense stamps, the Houston men have tied in with the Pepsi-cola Company, with the sponsor donating hundreds of dollars in stamps and baby bonds to be distributed at the kid club showings during August. At the first Saturday show, children were given defense stamp booklets in which were scattered 10-cent defense stamps, also given away in the following Saturday sessions during the month. On the last Saturday in August, each of the 11 participating Interstate theatres will award a 25-dollar baby bond to the boy or girl who has saved the most Pepsicola bottle tops during the month. All costs are undertaken by the drink company.

"Jamboree" Heads Midnight Shows

The Interstaters are also going to town with a "Back to School Jamboree" found highly effective in the past and set for many situations currently. Last year, the "Jamboree" in Houston was presented in a midnight Saturday show before the opening of school on Monday. Local talent that was either professional or could be presented as such was rounded up, great care being given to the selection of each act so as not to confuse the entertainment with the usual dancing school type of amateur show. School authorities were contacted for girl drill squads to march down the aisles in the grand finale for localized touch and to afford the students an opportunity to cheer their own school squads. Music was furnished by local orchestra popular among the students.

Daily publicity was planted ahead, the weekend ads elaborated to bring attention to the "Jamboree." Spot announcements in Friday and Saturday news broadcasts were also secured. Collegiate type heralds were distributed at nearby college campus during registration, places in cars in downtown parking lots, etc. Bulletins were planted in high schools, fraternity and sorority houses of the college buildings.

"Upside-Down" Auction Pulls

Makeup of the stage show featured popular master of ceremonies on one of the radio stations, orchestra and glee club opening the program with the selection "School Days." After a number of other musical and dancing acts, an "upside-down auction" was presented, the master of ceremonies offering to buy objects of clothing from the audience, all purchases to be removed on the stage. Community singing was next and then followed by a swing session by the orchestra. For the finale a medley of the Southwestern Conference school songs was played, ending with local college anthem, the glee club singing as the girl squads marched down the aisles to the stage.

Some Interstate Circuit "Institutionals"



Come As You Are!

Bring the Entire Family!

You don't have to "dress up" and "put on airs" in order to go to the movies, especially during these torrid summer nights when it's too hot to stay at home.

The same suggestion applies to the children in their sun suits and shorts. Bring 'em as they are! It's so hot and too much trouble to do otherwise.

The modern movie theatre is a Cool, Convenient Oasis where you can find happy Relief. You go there to Relax, forget the heat and be Entertained in Comfort—and not to be on "dress parade."

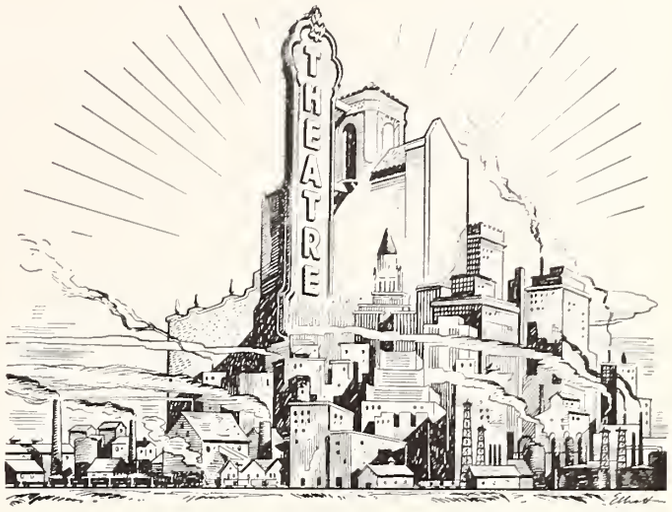
Therefore, don't erase the Delightful and Refreshing experience you'll have in the Cool interior of your favorite Theatre by wearing hot, sticky clothes en route to and from it.

Tonight after you've had dinner, help the missus stack the dishes—round up the kids and give yourselves a hot weather treat by seeing a good Movie in an Air Conditioned Theatre.

Try it at least once a week and see how much better it makes the entire family feel. You'll be surprised to find out how quickly it makes the summer pass by. Incidentally, never before have there been so many Motion Pictures which are Entertaining, Instructive and Timely.

Interstate Theatres are Healthfully Air-Conditioned and they do not have any "high falutin'" rules about what a patron should wear. So, when you Go to the Movies, join the parade of Happy, Cool and Comfortable People in slacks, shorts or "what have you!"

INTERSTATE THEATRES it's showtime



Serving the Community

In 1906 the Interstate Theatres were founded.

It was a creed that every Interstate Theatre should be a Safe, Clean, Attractive and Healthful Place of Amusement in which to present the best Entertainment available. In addition, it was insisted that it provide a proper and wholesome environment for Children.

And equally important, it was demanded that all Employees be Good Citizens, sharing in the Civic and Moral responsibilities of the Community. These motives were essential to the design for happiness for both the Community and Interstate personnel.

For 35 years this has been the policy which has guided Interstate Theatres—truly the Amusement Pioneers of the Southwest—in the successful operation of wholesome places of amusement.

So diligently have they lived and practiced these ideals that the citizens of Texas and New Mexico have naturally come to have a feeling of Respect, Warmth and Friendship for these fine theatres.

Interstate Employees, numbering more than 2,000, are proud of their organization and the role they are playing in making you Happy and of being a part of the Communities in which they live.

INTERSTATE THEATRES it's showtime

Above are reproduced two of a series of eight newspaper institutional displays now running in every daily on the circuit as part of the Interstate Hoblitzelle 35th Anniversary, currently celebrated, and reported by Frank Starz, ad head. Each of the ads occupies about 125 lines on three columns.

"Serving the Community" was the only ad that pointed directly to the Anniversary, the other seven carrying different appeals to stimulate theatregoing in general. Advertising continuity was had, with the identifying Interstate insignia at the bottom of each display and the accompanying "It's Showtime" slug.

"Flying Cadet Week" Arranged By Kaufman

Arranged by Les Kaufman, Fanchon and Marco ad head, was a "Flying Cadet Week" with Mayor William Dee Becker co-operating on the picture's opening at the Fox Theatre. Also tied in on the week were a total of 33 cities and towns in Greater St Louis. Highlight was "air raids" with some 40 planes engaged in manoeuvers, held at noon and over downtown districts and at night at Scott Field.

Mobile recruiting unit was stationed in parkway opposite theatre and special recruiting book in lobby week ahead. "Keep 'em Flying" windshield stickers were used profusely, numerous merchant windows were secured and postoffice trucks and stations cooperated through use of one sheets with appropriate credits.

Hamilton Promotes Coca-Cola Color Show

Through deal effected with the local Coco-Cola people, John Hamilton at the Brandon, in Brandon, Vt., ran their 20-minute technicolor short called "Refreshment Through the Years," in place of his regular shorts. Cola company gave out tickets to their customers which were honored at the boxoffice, Hamilton later collecting for these admissions. In addition, during the run a cola machine was set up in lobby.

For "I Wanted Wings," John secured cooperation of the local Recruiting Service for Flying Cadets who provided the theatreman with a number of colorful one-sheets and banners for lobby display. Also set up in lobby was booth to recruit cadets and captain sent out letters to men urging that they see the film.

Hannah Ties Local Boy To "I Wanted Wings"

Contacting local boy home on furlough, who had worked with the Army Public Relations branch in photographing activities at Kelly Field during filming of "I Wanted Wings," Carroll Hannah at the Indiana, in Bedford, Ind., secured candid shots taken on the scene during shooting of the picture and planted them in papers. In addition, interviews were arranged with the local daily editors, which brought front page breaks. Photos were displayed in theatre lobby ahead and during run with copy stressing the "local boy" angle.

In addition, recruiting unit from Indianapolis was on duty in lobby and mobile unit was parked in front of theatre. Contacting Mayor brought proclamation on Cadets Day with attendant newspaper stories and art.

EXPLOITATION BRIEFS FROM A-FIELD

For opening of "The Ziegfeld Girl" at the Stanley, in Chester, Pa., Joe Bergin secured cooperation of Mayor Peoples, who personally welcomed the visiting "Ziegfeld" girls, this good for stories and art in papers. One of the girls spoke at the local Lions Club luncheon, also good for breaks. Leading department store held a fashion show with two of the "Z" girls serving as models and showing dresses used in the picture. Store came through with large ad in papers.

▽

Arranged by James Pisapia at the Hobart, in Woodside, L. I., was a five-week kiddie show with cooperating merchants coming through with gifts for kids. For lobby, Jim featured large closet in which all promoted gifts were displayed with appropriate tiein copy.

▽

An old jalopy appropriately bannered was used for street bally by Vern Hudson for his date on "The Great Dictator" at the Royal Theatre in Guelph, Ontario. Circularizing his mailing list, the Round Tabler sent out government postcards carrying cut of Chaplin in his dual roles, together with picture copy and playdates.

▽

To usher in his "Riders of Death Valley" at the LeClair, in Moline, Ill., Francis Gillon distributed cardboard guns, to playgrounds, etc., 100 of which carried free invitations to attend the opening chapter. In addition, Francis promoted ice cream merchant for printing and distribution of heralds plugging the show.

▽

Lucky number admission tickets on "Dr. Kildare" were distributed by Jim McDonough at the Grand, in Galt, Ontario. Copy across top read: "Admission ticket to the Supreme Court of Entertainment in the case of The People vs. Dr. Kildare." Bring this ticket to the lobby of this theatre; if the number hereon corresponds to one posted there you will be admitted free."

▽

Old western relic lobby was arranged by Richard Barry for his date on "Santa Fe Trail" at the Capitol, in Chicago, paraphernalia having been loaned to the theatreman as a result of ad planted in local paper. Such items as old ox yoke, spinning wheel, guns, petrified wood, etc., were promoted, each of which was appropriately labeled.

▽

Bowl filled with new pennies was placed in window of local bank as part of S. Fitzgerald's "Penny Serenade" engagement at the Stratford Theatre, in Chicago. Card alongside offered guest tickets to those correctly guessing number of coins in bowl. Government postcards were mailed with copy: "I am a penny postcard and I've come a long way to tell you about," etc.

▽

Promoting four model planes from local merchant, Don Doberer at the Granada, in Dunnville, Ontario, for "Flight Command" distributed lucky number cards with each child admission, with drawings for the planes held on stage. Numerous window displays were promoted and large cutout plane was hung in lobby with title on wings and fuselage.

TIES MOVIE VACATION TO MAILING PIECE

Four-page cardboard mailing piece folder gotten out by Bolivar Hyde to plug summer dates at the Florida, in St. Petersburg, tied into the movie vacation idea with a front cover illustrated with sketches and headed "In August, Vacation with the Stars." Following was theatre copy and face cuts of leading stars.

Inside spread was given over to a listing of the August attractions headed "Florida Theatre Cool Palace of Enchantment! Presents your August Movie Vacations." Each of the pictures was boxed and labeled "Vacation A," "Vacation B," etc. Back cover provided space for names and addresses of mailing list with further star cuts and was pointed up with the line "Let's Make it a Movie Vacation—More Fun for Less Money."

Large lobby display made entirely of units from the "Pot 'o Gold" 24-sheet was used ahead of that date by Roy Hill at the Fox Electric, in Springfield, Mo. A 30-minute transcription of the entire "Pot 'o Gold" program was used as background and atmosphere for the setpiece. Lucky wheel was also featured with chips furnished to patrons, if wheel stopped on lucky numbers, guest tickets were awarded.

▽

Bert Ruder at Schine's State, in Fostoria, Ohio, sold a swell co-op newspaper ad to a coal dealer on "Caught in the Draft." Same idea was used for a co-op herald, with copy reading: "Don't be Caught in the Draft this fall. Order your coal supply now."

W. B. "YORK" PRESSBOOK GIVES FULL COVERAGE

Highlighted by detailed exploitation accounts of the picture's opening campaigns in New York, Washington and Atlantic City, the 38-page pressbook issued by Warner Bros. on "Sargeant York" is featured by 24 pages of tested exploitation suggestions for duplication or adaptation in other situations. The special advertising section includes selected ads from the New York world premiere campaign and the publicity is built around a series of full-page feature stories, photo layouts, fashion art and beauty mats.

The entire campaign coverage is well aimed to back up engagements in situations of all sizes.

Paul Harvey, manager of Warners' Strand, York, Pa., flooded the city with penny postcards signed "P. P." to plug "Penny Serenade." For "The Great Lie," he made a tie-up with a department store. Persons weighing themselves on a penny machine received pictures of movie stars from the machine, and if Bette Davis turned up, they were given a free pass to the theatre. A sound-truck parked in front of a park housing a rodeo to ballyhoo "Billy the Kid."

▽

What he chose to call a "fisherman's rule" was distributed by Bob Berezin of the Elgin Theatre, in Ottawa, Canada, ahead of "She Knew All the Answers." Made of cardboard, the rule which actually was but 12 inches, was divided into smaller than true inches so that it was marked to measure 24. Tiein copy on rule read: "Here is the answer to your fishing stories and your answer for good entertainment is to see." etc. This followed by gag copy such as "This ruler makes fish stories come true, makes bigger fish, increases the catch."

▽

To attract his kid patronage, Monty Salmon of the Beacon Theatre, New York City, staged a special kid matinee comprised of well-rounded shorts. In addition to a Gang Comedy, a Pop Eye and several Disneys, Salmon distributed promoted ice cream to all with additional promoted prizes given in connection with a lucky number gag.

▽

Ahead of "Ziegfeld Girl" at the Malco Ritz, in Russellville, Ark., Hiram Meeks dressed his entire staff with gold cardboard hats and plumes, picture title imprinted thereon. In addition, usher with sandwich sign carrying scene stills covered main thoroughfares heralding the picture's opening.

▽

Planting contest in local neighborhood weekly newspaper, Jack Cotter at the Colonial Theatre, In Erie, Pa., scatters names and addresses of five telephone subscribers taken at random from city directory and offers guest tickets to those properly identifying themselves at the boxoffice. Front page space is given to the contest with entire back page devoted to current theatre attraction.

▽

Lobby display for "Marx Bros. Go West," arranged by E. R. Erickson at the Rhodes, in Chicago consisted of scene still of the madcaps with animation supplied by cage with dice swinging back and forth in front of display. Copy overall read: "A winner every time," etc. On "Philadelphia Story" the theatreman arranged signs in his lobby with copy as: "Wanna hear a funny story?" "Wanna see a peach of a picture?" etc., etc., last sign reading: "Well, if Burma Shave can do it, so can we."

▽

"Apple Blossom" perfume was used in the fan intakes of the Loew's, Norfolk, cooling plants for the first two days of the "Blossoms in the Dust" engagement there as a feature of the campaign for the film put over by Joe Margolis.

REPRESENTATIVE NEWSPAPER ADS



(Above) In the face of a miss-out of ad mats on "Shepherd of the Hills" for the date at the New Lamax, Wilmington, Ohio, Manager C. A. Skelly, to beat the deadline, laid out this 135 lines on 3 col. in "about two minutes," he reports.

(Below) One of the Warner series in New York to expedite the "Sergeant York" move-over from the two-a-day Astor to the regular run at the Hollywood. Size: 75 lines on 2 col.



(Right) The only extra advertising for "Mr. Jordan" at the New York Music Hall, this unusual 180 lines on 3 col., endorsement in the New York dailies, was observed by one-third the city's population, according to figures submitted by Dave Lipton, Columbia advertising manager. This came about through a Ross-Federal cross-section survey indicating that over one million newspaper-buyers had read all of the ad, with almost that many more reading some part of it.



She made Texans cheer when she proved: "There are no illegitimate babies, only illegitimate parents!"

The ANNIVERSARY of a *Memorable Event*

A year ago, we presented a picture which received instantaneous and unanimous acclaim from critics and public alike. It was "Pride and Prejudice". Its leading player was lovely Greer Garson. It was produced by Metro-Goldwyn-Mayer.

On Wednesday we will celebrate the anniversary of "Pride and Prejudice" by a most unusual event, the Hollywood Premiere Performance at Regular Prices of an equally outstanding motion picture.

Fittingly the film chosen to signalize this occasion is M-G-M's magnificent Technicolor production "BLOSSOMS IN THE DUST" Miss Garson again heads a cast of distinguished players, which also includes Walter Pidgeon and such favorites as Felix Bressart, remembered for his part in "Ninotchka", Marsha Hunt, Fay Holden and others of equally high caliber.

But beyond the excellence of its cast, BLOSSOMS IN THE DUST rises to rare heights of screen entertainment by virtue of its deeply moving and inspiring story that has in it the simple, human truthfulness of which great drama is made.

We are indeed happy that we have been able to prevail upon Metro-Goldwyn-Mayer to permit us to play BLOSSOMS IN THE DUST at this time, many weeks before its general release date.

★ ★ ★ ★

A MERVYN LeROY Production
Original Story by Ralph Wheelwright
Screen Play by Anita Loos
Produced by Irving Asher
Directed by Mervyn LeRoy
A Metro-Goldwyn-Mayer Picture

★ ★ STARTS TODAY 4 STAR ★ ★
WILSHIRE near La BREA TELEPHONE YOrk 8229
Cont. from 2 P. M. 40c to 6 P.M. • 50c Nights • All plus tax

(Right) Two examples of what he terms "space stealing" in the Boston dailies by George Kraska for recent attractions at the Fine Arts, ads running about 30 lines on 2 col., and drawn by the staff artist, Edward Cincott.

I HEARD IT FROM MAX CORKLE

It was a fascinating story, so fascinating when it was told to me that I doubted my own ears - the story about this fellow named JOE and MR. JORDAN and MESSENGER 7D 2 and two blondes . . . one good . . one bad, to say nothing of MAX CORKLE himself.

We finally put it all together and there it was, a complete story, a story off the beaten track, a story that had never been told before. True it presented a great problem in casting. We were eager for performances which would present the most natural flow imaginable of the actors' individual talents, and now that it is all over and HERE COMES MR. JORDAN has been produced, we feel that we have succeeded.

Just a few years ago I was asked by my associates to endorse a great motion picture produced by our Studio. I refused because of a self-imposed rule I had observed in twenty-five years of motion picture production, during which time I had never openly communicated with the public regarding the merits of our own pictures.

Because of the extraordinary impression made upon me by HERE COMES MR. JORDAN, I am breaking my rule and giving public expression to my belief that we have made an impressive motion picture . . a gay, funny, happy picture . . a comedy which you will love.

I hope the public will forgive this venture into print; it may never happen again.

Harry Cohn

Columbia Pictures Corporation

P. S. The name of the picture I was asked to recommend several years ago was MR. DEEDS GOES TO TOWN

P. P. S. HERE COMES MR. JORDAN opens at Radio City Music Hall on Thursday.

(Left) Decision to spotlight Greer Garson, first, in the campaign for the pre-release of "Blossoms" at the Four-Star, Hollywood, Cal., led to this 145 lines on 2 col. by Thornton Sargeant's Fox West Coast ad forces. Anniversary copy was pitched to the star's previous role in "Pride" as reason for the event.





• personalities

HENRY PLUDE
succeeds RAY WERNIMONT, resigned, as manager of the Tri-States State, in Cedar Rapids, Ia.

▽

LESTER BURK
formerly of Pittsburgh is managing the Blackstone, in Detroit.

▽

MARTY SCHWARTZ
has resigned as manager of the United Artists, in Long Beach, Cal.

▽

BARNEY COHEN
former manager of the Lansdowne is now at Stanley-Warner's Cross Keys, Philadelphia. TINY GOLDSMITH has been shifted from the Cross Keys to the Drexel Hill.

▽

SIDNEY PINK
former Fox West Coast booker is operating the Century and Princess, in Los Angeles.

▽

▽

JAMES CARIA
has taken over operation of the Lyric Theatre, Throop, Pa.

▽

GEORGE BALKIN
returns as manager of the Warner's newly reopened Aldine, in Philadelphia. ANDY SCHECTMAN, assistant manager of the circuits Stanley, fills Balkin's vacancy as manager of the Vernon.

▽

HUGH O'CAMP
is now managing the RKO Jefferson Theatre in New York City.

▽

E. E. BAIR
manager of the Valentine and Strand, in Defiance, Ohio, has resigned to become manager of the new Colony Theatre there.

▽

TED JASTEROFF
succeeds ARTHUR TRAYLOR, resigned, as manager of the Majestic, Sturgis, S. D., with MELVIN J. OLSEN, succeeding Jasteroff at the Rex, Rapid City.

▽

J. B. McMAHON
has sold the Mission, Hatch, N. M., to MRS. S. E. ALLEN.

▽

BOB MONTGOMERY
formerly with the Disney organization, has joined the staff of the Oriental Theatre, Chicago, as director of advertising and publicity.

▽

BUD BENSON
has sold the Empire Theatre, at Anacortes, Wash., to JOHN DANZ.

▽

FRED WHITE
is now managing the Folly, in Oklahoma City, Okla.

▽

BILL ERICKSON
former assistant at the Fox Granada, Inglewood, Cal., has been promoted to a similar post at the circuit's new Fox Academy.

▽

CARROLL HANNAH
has succeeded MARSHALL KAMBS, resigned as manager of the Lido Theatre, Michigan City, Ind.

Showmen's Calendar

OCTOBER

1st	Missouri Day
	Yom Kippur (Jewish Holy Day)
6th	Carole Lombard's Birthday
8th	Chicago's Great Fire—1871
10th	U. S. Naval Academy at Annapolis Opened—1845
	Helen Hayes' Birthday
12th	Columbus Day
14th	William Penn (Founder of Pennsylvania) Born—1644
	Irene Dunne's Birthday
16th	Linda Darnell's Birthday
17th	Jean Arthur's Birthday
	Rita Hayworth's Birthday
	Spring Byington's Birthday
18th	Thomas Edison's Death—1931
20th	Anna Neagle's Birthday
21st	Groucho Marx's Birthday
26th–Nov. 1	Girl Scout Week
27th	Navy Day
	Theodore Roosevelt (26th President) Born—1858
	John Boles' Birthday
29th	Fanny Brice's Birthday
31st	Hallowe'en

GEORGE HODGE
manager of the Gothic, Denver, has joined the army and A. G. EDWARDS succeeds him.

▽

JOHN ROSE
has taken over the Strand, in Bethlehem, Pa.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

WILLIAM BERNS
of Warner's publicity and advertising staff has been promoted to assist Mrs. Isabel Turner in the radio department. MORTON BRILL has been promoted to Lee Blumberg's theatre exploitation department.

▽

JOHN KEOUGH
is building a new house in El Cajob, Cal.

▽

LOU CLARK
has been shifted from city managership of the Fox West Coast theatres in Ocean Park and Santa Monica to Westwood. GEORGE LUNDBERG, formerly at Westwood succeeds Clark. L. R. WHITTAMORE, manager of the Fifth Avenue, Inglewood, has switched posts with VIC ADAMS, manager of the Inglewood.

▽

VAUGHAN O'NEILL
has been switched from Loew's, in Providence to assistant to Marty Burnett at Loew's Penn, Pittsburgh, replacing WALTER KESSLER promoted to Loew's Stanton, Ohio manager.

▽

CHARLES BARNES
has resigned as assistant manager of the Palomar Theatre, in Seattle, and will enter the engineering branch of the U. S. Army.

▽

JOE DI PESA
director of publicity for the Loew Theatres, in Boston, has been promoted to assistant to Charles Kurtzman, division manager. JOE LONGO succeeds DiPesa.

▽

GENE CURTIS
former manager of Schine's Paramount, in Syracuse, has resigned to become manager of Sally Rand.

▽

DAVE SEGALL
acquired the Bandbox Theatre, in Middleburg, Pa.

▽

SAM KOMM
has taken over the White Way, in St. Louis, Mo.

▽

JOHN LATIMER
has been named manager of Warner Lansdowne Theatre, in Philadelphia, succeeding BARNEY COHEN, who goes to the circuit's Cross Keys Theatre.

▽

JOHN McLEOD
manager of the Ritz, McGehee, Ark., has been transferred to Pine Bluff to manage the Strand. RALPH LEHMAN, formerly of the Rialto, North Little Rock, and recently of the Strand, Pine Bluff, succeeds McLeod.

▽

ADOLFO CARUSO
for several years manager of Skouras theatres on Long Island, passed away in San Antonio after a lengthy illness.

▽

C. W. SHATTUCK
has resigned as manager of the Gentry, at Checotah, Okla.

▽

NORMAN WHEATON
has been appointed assistant to CHARLES BURRIS, manager of the Telenews Theatre, in Cleveland.

AVERAGE U. S. FAMILY SPENDS HALF OF AMUSEMENT BUDGET ON FILMS

New Government Statistics on Spending in 32 Cities Show Increase in All Income Brackets Since 1936 Survey

Statistical evidence of the motion picture's number one position in the amusement budget of Mr. Average American and his family is contained in a study of family expenditures in 32 selected cities by the Bureau of Labor Statistics of the U. S. Department of Labor. It indicates that in typical cities, ranging from the metropoli of New York and Chicago, through large, and middle-sized cities to towns of between 10,000 and 20,000 population the average wage earner spends better than half his recreation budget at the motion picture boxoffice.

The study was compiled with the cooperation of the Works Progress Administration from questionnaires obtained from about 625,000 sample families, white and negro, in 32 representative urban centers. It covers 16 income brackets ranging from $250 a year to $10,000 or more a year. The study is considered to be one of the most complete analyses of American spending habits ever attempted.

"Necessities" and "Luxuries"

The introduction of the report notes that previous distinctions between expenses, dividing all outlays into "necessities" and "luxuries," have become vague, and in some instances meaningless.

"To many American families a radio set, the current movie, a package of cigarettes, some play equipment, and the daily newspaper seem as much a family need as food to eat, clothing to wear, or rooms to live in," according to the Bureau of Labor Statistics. "Improvement in the techniques of production and reduction of the working day and working week have multiplied the chances for leisure-time consumption."

Expenditures for admissions, almost exclusively to motion pictures, take the largest single segment of a recreation budget that covers outlay for radios, reading, sports, club dues, musical instruments and miscellaneous means and equipment for leisure time diversion. The proportion of admissions decreases from a high of almost 90 per cent in the lowest income classes to less than half in groups above $7,500 a year. The latter it is noted, are able to engage in extensive club life, sports and similar activities while spending actually as much or more for admissions as do lower-income groups.

Motion pictures take the lion's share of admissions money in almost every income class up to $5,000 and in some cities above that figure. However, the report observes, expenditure for film entertainment in proportion to income shows a curved rather than straight line. A saturation point appears in the levelling off of expenditures in income groups above $3,000 a year. Roughly this limit to movie-buying appears to fall between an average expenditure of $35 to $45 a year. This would seem to place average movie-buying at approximately one show a week for the family.

New York City according to the report is the best motion picture market in the country. Both in the total dollar volume of boxoffice income, and the proportion of motion picture admissions to the recreation budget it is far ahead of all other cities. At the $1,250 to $1,499 income bracket, for example, New Yorkers spent 64 per cent of their recreation budget on admissions, or $21.30. For Chicago, Atlanta, Providence and Portland, Ore., the ratio was 50, 44, 44, and 36 per cent of the totals.

While the lines of increase in expenditures for movies, games, sports and other recreation items follow parallel curves in all other cities of the country they show a sharp divergence in income brackets above $3,000 in New York. While film admissions drop, other admissions, sports, etc., increase sharply. This may be attributed to the metropolis' unique position in offering so many divergent opportunities for recreation. For the average city the motion picture theatre remains the center of amusement at all income brackets.

Portland, Ore., Lowest

Lowest proportionate expenditure for motion pictures was reported from Portland, Ore. The report attributed the average of 36 per cent of the total there to exceptionally widespread memberships in clubs and organizations and to prevalence of outdoor sports activity. At the $1,500 to $2,000 level Portland families spent 27 per cent of their recreation budget for movies against 54 per cent for New York.

Among the middle-sized cities there is slight divergence between the expenditure lines for motion picture admissions, indicating a similar pattern of expense for motion pictures, relative to income class. The small cities, east and west, are relatively alike in respect to motion picture expenses. Both run definitely high when compared with the middle-sized cities.

"A plausible explanation of the relatively high movie expense in small towns is that movies are the sole type of low-price admissions readily accessible and open daily," the report observes.

The percentage of recreation expense paid to competitive theatre amusements, circuses, concerts and lectures increases as income increases, while the percentage paid for pictures decreases. The total film expenditure remains highest at all times, however, with the exception of New York city where it is exceeded above $7,500.

"While the curves for movies behave like a 'necessity' item, such as food, those for plays, concerts and lectures behave like a 'luxury' item. The former appears to be a poor man's recreation, the latter a diversion of the well-to-do" the report observes.

The decrease in percentages for motion pictures as income increases is evident among all cities but most strikingly in New York. There families with incomes between $500 and $750 a year spent $16 for recreation, 78 per cent of which went to motion pictures. Those with incomes between $1,500 and $2,000 spent about $44 on recreation with more than half (54 per cent) going to movies. Those with incomes between $4,000 and $5,000 spent $180 on recreation, 23 per cent of which went to movies. The comparative Portland figures were: $500-750 class, $22 for recreation, 23 per cent to movies; $1,500-2,000 class, $50 for recreation, 27 per cent for movies; $4,000-5,000 class, $173 to recreation, only 12 per cent to movies.

Negro Expenditures Less

Negro expenditures for motion pictures, in a special analysis in New York, Columbus, O., Atlanta, Columbia, S. C., and Mobile are reported to be less than for white families in all except four of 44 income brackets. In terms of percentages of income the white families are also higher. However, the report notes, that while in the four cities white families spend more per family than do Negro families at comparable income classes, the proportion of all recreation expense going to movies is similar in the two groups.

While not classed in the same recreational division as motion pictures, sports, and other admission-charging amusements, expenditures for tobacco and newspapers are listed by the report as a major outlet for American recreational money. In 83 per cent of the income groups in 16 typical cities tobacco expenditures exceeded motion pictures and newspapers combined. In all income levels above $1,250 the motion picture outlay topped family purchases of newspapers and other reading matter. Below that level the two- or three-cent paper, on a yearly average, attracted slightly more of the recreation dollar than did the box-office. In Chicago, Omaha and the Small New England cities movies did not exceed newspapers until income reached $1,750 a year.

With exception of the two metropolises, New York and Chicago the report also notes that contributions to churches exceed motion picture expenditures in almost all income brackets except the lowest two or three (that is up to $1,250 per year).

Specific items of expenditures, on a national average, and giving a general idea of their relative importance in the family budget is noted by the report as follows: 1) tobacco, 2) church, 3) motion pictures, 4) newspapers, 5) games and sports, 6) community chest and welfare contributions, 7) magazines, 8) club dues, 9) books. Expenditure items in a "necessity" class are not included.

AMUSEMENT BUDGETS SHOW INCREASE

Recreation expenditures of the average American wage earner's family have increased steadily since 1934-36 when the Bureau of Labor Statistics in cooperation with the Works Progress Administration surveyed urban family expenses as part of a study of consumer purchases. According to the July issue of the Bureau's monthly Labor Review recreation outlays during 1940 for a typical group of wage earners were approximately 23.1 per cent above the 1934-36 figures.

The Review estimates that five and a half million city families representing the typical American class of urban wage earners and clerical workers sampled in the 1935 cross-section spent $557,100,000 for entertainment during 1940 compared with $452,500,000 reported in 1935. The money was spent for films, reading matter, tobacco, sports, games equipment and hobbies. Total expenditures for the group rose to approximately $9,735,900,000 in 1940 from $8,339,400,000 in 1934-36. Figures for the group of wage earners and clerical workers are estimated as representing approximately one seventh of the national total.

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PRODUCT DIGEST

Advance information for buyers and bookers on both 1940-41, and new season product.

Synopsis.

Cast.

Background facts and special data of exploitation value.

(Release dates are subject to change.)

ALOMA OF THE SOUTH SEAS
(Paramount)

Drama (Technicolor)
Produced by B. G. DeSylva. Directed by Alfred Santell. From the play by LeRoy Clemens and John B. Hymer.

SYNOPSIS

On a Tahitian-type island in the South Seas a group of ten-year-old native girls are dancing for the chief and high priest. From the group he will select a girl who will be betrothed to his ten-year-old son. At the moment the son, Tanoa (Scotty Beckett) and his cousin, Revo (Billy Boy) are on a ledge, above the village, watching the ceremony. The chief picks Aloma (Norma Jean Nelson). At the ceremony she administers a beating to Tanoa. Then Corky (Lynne Overman), the white man on the island, takes Tanoa to the United States to be educated.

Fifteen years later, Tanoa (now played by Jon Hall) and Corky return. Aloma (Dorothy Lamour) isn't happy about it because she thinks she's in love with Revo (Philip Reed). Revo, although in love with Aloma, is secretly seeing a Eurasian girl named Kari (Katherine DeMille). Aloma and Tanoa meet by accident and recognize each other only after an argument. The old chief dies and Tanoa becomes head of the tribe.

Kari discovers Tanoa and Aloma together at the Sacred Pool, which is forbidden as they are not married. Kari accordingly sees a chance to get Revo to give up Aloma. When Revo hears Kari's story, he dashes to the Sacred Pool and tells Alona that he's still in love with her. Aloma tells Revo that she is in love with Tanoa. When Revo threatens revenge, Aloma tries to get Tanoa to return to the States.

Revo and Tanoa fight, and then Revo and his henchmen and Kari leave the island. Suddenly, Kari finds that, in the night, Revo has turned around. They're going back. When she protests, Revo tosses her to the sharks and death.

Back at the island, all is in readiness for the wedding of Aloma and Tanoa. A native dashes up to tell the high priest that Revo is back and that he is carrying a sub-machine gun belonging to Corky. Corky goes after Revo, but Revo, on a hill, shoots at Tanoa. Tanoa and Aloma, however, are kneeling and the bullet hits the high priest.

The Sacred Mountain promptly becomes volcanic in retribution. The great explosion of Krakatoa takes place, with earthquakes, rumblings and fire. Revo dies in a stream of lava. Aloma and Tanoa are left to complete their wedding and rule the island.

CAST

Aloma	Dorothy Lamour
Tanoa	Jon Hall
Revo	Philip Reed
Corky	Lynne Overman
Kari	Katherine DeMille
High Priest	Fritz Lieber
Aunt Tarusa	Esther Dale
Nea	Rita Shaw
Raaiti	Pedro de Cordoba
Moukali	Noble Johnson
Kelali	Francis MacDonald
Aloma (as child)	Norma Jean Nelson
Tanoa (as child)	Scotty Beckett
Revo (as child)	Billy Boy

Release date, August 29, 1941

Complete Master Index to 1940-41 Feature Product on pages 230, 231 and 232.

Final listing of All 1940-41 Feature Product, in Sequence of Release, pages 222 and 223.

Short Subject Release Chart and Synopsis Index, pages 227, 228 and 229.

New Season Feature Product Synopses Published To Date in Product Digest Section indexed on page 229.

Preserve All Issues of the Product Digest Section for Future Use.

The first issue of the new Product Digest Section covering the 1941-42 season product will appear in MOTION PICTURE HERALD, issue of August 30, 1941.

THE LITTLE FOXES
(RKO Radio)

Drama

A Samuel Goldwyn Production. Directed by William Wyler. From the stage play by Lillian Hellman.

SYNOPSIS

In a small southern town in the early 1900's, Regina Giddens (Bette Davis), a beautiful but avaricious woman, dreams of becoming rich and moving to Chicago with her daughter, Alexandra (Teresa Wright). When Regina hears from her ruthless brothers, Ben (Charles Dingle) and Oscar Hubbard (Carl Benton Reid), of a scheme by which she can make a fortune by investing $75,000 in a new cotton-mill, she sends Alexandra to Baltimore for Horace (Herbert Marshall), her invalid husband.

Horace arrives and Regina tries to persuade him to let her have the necessary capital, but he, realizing that to do so would but indulge his wife's insane ambition, refuses.

The Hubbard brothers become impatient at the delay. Oscar's son, Leo (Dan Duryea), steals $75,000 in bonds that Horace keeps in his safety deposit box in the bank. When he discovers the theft, Horace tells Regina that he is not going to expose her brothers, as she urges him to do, but as a punishment for her greed is going to pretend that he lent them the bonds, to be repaid to Regina, without interest, after his death.

Thwarted even in her revenge, Regina savagely denounces her husband and torments him until he has a heart attack that brings about his death. She is now able to blackmail her brothers into giving her an even larger share of the new property than Horace's money would buy.

But her victory is also a defeat. Alexandra, beginning to understand her mother's selfishness and wickedness, leaves her alone in the empty house and goes off to find happiness with David Hewitt (Richard Carlson), the man she loves.

CAST

Regina Giddens	Bette Davis
Horace Giddens	Herbert Marshall
Alexandra Giddens	Teresa Wright
David Hewitt	Richard Carlson
Birdie Hubbard	Patricia Collinge
Leo Hubbard	Dan Duryea
Ben Hubbard	Charles Dingle
Oscar Hubbard	Carl Benton Reid
Addie	Jessie Grayson
Cal	John Marriott
William Marshall	Russell Hicks
Manders	Lucien Littlefield
Mrs. Hewitt	Virginia Brissac
Julia	Terry Nibert
Hotel Manager	Alan Bridge
Simon	Charles R. Moore

Release date, August 29, 1941

THE GAY FALCON (RKO Radio)

Melodrama, Romance

Produced by Howard Benedict. Directed by Irving Reis.

SYNOPSIS

Gay Laurence (George Sanders), widely known as the Falcon because of his exploits in crime detection, lolls indolently in what he calls his brokerage office together with his stooge associate, Goldie Locke (Allen Jenkins). This office has been established because Gay's fiancee, Elinor Benford (Anne Hunter), has insisted he give up detective work.

The calm is broken by the entrance of Helen Reed (Wendy Barrie), who is secretary to Maxine Wood (Gladys Cooper), famous New York party-giver. Miss Wood is anxious to have Gay at her party in honor of Mrs. Gardiner (Lucille Gleason), wealthy society woman. At the last few parties Miss Wood has given there has been a jewel robbery.

Gay escorts Elinor. While he is dancing with Helen, Mrs. Gardiner surreptitiously slips her famous diamond into Gay's pocket. A few minutes later Mrs. Gardiner is found dead with no one but Goldie near her. Michael Waldeck (Arthur Shields), the detective chief, accompanied by two of his men, Bates and Grimes (Edward S. Brophy and Eddie Dunn), strongly suspect Goldie and Gay are mixed up in the murder.

Weber (Damian O'Flynn), one of the male guests at the party, kidnaps Goldie. Weber is shot and again Goldie is found by Waldeck with a body. In the meantime, Gay begins to suspect Manuel Retana (Turhan Bey), a smooth foreigner. When Retana is also found dead, Gay proves that Miss Wood is the murderer and also the "brains" of an outfit that gave parties for impecunious society people who permitted their jewels to be stolen so they could collect the insurance.

CAST

Gay Laurence.....George Sanders
Helen Reed.....Wendy Barrie
Goldie Locke.....Allen Jenkins
Elinor Benford.....Anne Hunter
Maxine Wood.....Gladys Cooper
Waldeck ..... Arthur Shields
Bates ..... Edward S. Brophy
Retana ..... Turhan Bey
Mrs. Gardiner.....Lucille Gleason
Weber ..... Damian O'Flynn
Grimes ..... Eddie Dunn
Jerry ..... Willie Fung

SCATTERGOOD MEETS BROADWAY (RKO Radio)

Comedy-Drama

Produced by Jerrold T. Brandt. Directed by Christy Cabanne. From the stories by Clarence Budington Kelland.

SYNOPSIS

Scattergood Baines (Guy Kibbee), storekeeper, sage and Good Samaritan of Coldriver, follows Dave Drew (William Henry) to New York to keep an eye on him. Dave plans to sell a play he has written. In New York, Dave meets Peggy (Mildred Coles), a frustrated actress doing secretarial work. She promises to help him sell his play by submitting it to her employers, J. J. Bent and H. C. Bard, B&B Theatrical Enterprises.

Bent and Bard (Frank Jenks and Bradley Page) are a couple of shoestring producers. They leap at the opportunity to produce Dave's play, since it offers Diana (Joyce Compton) a chance for a good part, and because there is a prospect of an "angel" to back it. Dave inadvertently lets the information drop that Scattergood is a very wealthy man. Diana tries to compromise Scattergood when her pleadings fail but Scattergood brings forth his wife, Mirandy (Emma Dunn) from his bedroom. Diana faints.

Bent and Bard with Diana, abscond with $15,000 obtained from Peggy's sweetheart, Quentin Van Deusen (Chester Clute). When Quentin holds Dave responsible, Scattergood puts up the money for the play and assigns Peggy the leading role. The play is a success and Bent, Bard and Diana return for their cut. Scattergood cleverly arranges for their arrest.

CAST

Scattergood Baines.....Guy Kibbee
Mirandy .....Emma Dunn
Diana .....Joyce Compton
Bard .....Bradley Page
Bent .....Frank Jenks
Davy .....William Henry
Peggy .....Mildred Coles
Quentin .....Chester Clute

Release date, August 22, 1941

SIX-GUN GOLD (RKO Radio)

Western

Produced by Bert Gilroy. Directed by David Howard.

SYNOPSIS

Don Cardigan (Tim Holt), on his way to visit his brother Brad (Lane Chandler), U. S. Marshal at Placer City, and two pals, Smokey (Ray Whitley) and Whopper (Lee "Lasses" White) stage a race with a drunken stage driver to rescue Jenny Blanchard (Fern Emmett), a fussy spinster. She invites them to visit her and her brother, Ben (Eddie Waller), and his daughter, Penny (Jan Clayton).

In Placer City, Don is stunned to find a stranger (Leroy Mason) posing as his brother. When Don, without revealing his identity, makes some pointed inquiries, the pseudo marshal and his cronies run Don and his friends out of town on a trumped-up horse-stealing charge. They head for Blanchards.

From Blanchard, Don learns that the fake marshal is not giving sufficient protection to various gold shipments. Don then reveals his identity and tells Blanchard that the marshal is a phoney. They decide to reroute a large gold shipment as the first order of business. A spy for the bogus marshal learns of the change of plans and tips off the marshal. The spy, Vander (Harry Harvey), meanwhile fills the bags with sand and attempts to double-cross the gang and make off with the gold. Don and his men overtake Vander and recover the gold. They also force him to reveal where Brad, the real marshal, is hidden.

In a gun fight at the hideout cabin, the miners, led by Don, rescue Brad and wipe out the fake marshal and his gang.

CAST

Don Cardigan.....Tim Holt
Smokey ..... Ray Whitley
Whopper .....Lee "Lasses" White
Penny Blanchard.....Jan Clayton
Jenny Blanchard.....Fern Emmett
Ben Blanchard.....Eddie Waller
Marshal .....Leroy Mason
Vander ..... Harry Harvey
Brad Cardigan.....Lane Chandler

Release date, August 8, 1941

UNEXPECTED UNCLE (RKO Radio)

Comedy, Romance

Produced by Tay Garnett. Directed by Peter Godfrey.

SYNOPSIS

Kathleen Brown (Anne Shirley) loses her job in a swanky Palm Beach shop as a result of the unwanted attentions of wealthy young Johnny Kerrigan (James Craig). Thanks to the kindly interest of passerby Seton Mansley (Charles Coburn), Kathleen gets her job back. Soon Johnny returns to make a handsome apology. Kathleen takes the advice of Seton, and accompanies Johnny to lunch.

Johnny, assuming Seton is Kathleen's uncle, also asks him to lunch and takes the pair of them to the exclusive Colony Club, where they meet a trio of socialites, Carol West (Renee Haal), Sara Cochran (Astrid Allwyn) and polo-player Tommy Turner (Russell Gleason). Later, Johnny invites Kathleen to his apartment for supper, but she refuses. Resentfully, Johnny wrecks his car and Kathleen takes him to her room near by to bandage his wrist. The landlady indignantly orders Kathleen to leave.

Kathleen goes to the trailer camp, where "Uncle" Seton lives. Johnny straightens things out with Kathleen. He has to fly back to Kerrigan City where he owns a manufacturing company. Seton takes her to the airport and the plane takes off with them aboard. Johnny invites her and Seton to stay with him as house guests. Later, Kathleen quarrels with Johnny and runs off to Palm Beach.

To Johnny, Seton confesses he is really the noted millionaire Alfred Mowbray, who walked out of a big business enterprise to enjoy life. Johnny thinks it's a swell idea. So when Kathleen seeks her "Uncle" at the trailer camp, she finds a shiny new trailer with Johnny waiting for her.

CAST

Kathleen Brown.....Anne Shirley
Seton Mansley.....Charles Coburn
Johnny Kerrigan.....James Craig
Wilkins ..... Ernest Truex
Carol West.....Renee Haal
Tommy Turner.....Russell Gleason
Sara Cochran.....Astrid Allwyn

UNDER FIESTA STARS (Republic)

Western with Music

Associate producer, Harry Grey, Directed by Frank McDonald.

SYNOPSIS

When Pop Erwin is fatally injured in a mine accident, he leaves his mine, ranch and the residue of his estate to Gene (Gene Autry) and niece Barbara (Carol Hughes). It is his wish that Gene and Barbara continue to operate it, but Barbara, on arrival from the east, wants to sell and is provoked at Gene's refusal.

She and her girl friend, Kitty Callahan (Pauline Drake), try to win Gene and his pal, Frog Millhouse (Smiley Burnette), over to their side, by wheedling. Although Frog succumbs to Kitty's charms—much to the disgust of his young brother, Tadpole (Joseph Strauch, Jr.)—Gene pays no attention to Barbara. Enraged, Barbara goes to two lawyers, Arnold (Ivan Miller) and Fry (Sam Flint), in an attempt to break the will.

Arnold and Fry have been trying to gain control of the mine for years. They stir up trouble which results in the miners leading a campaign against Gene. Barbara, realizing she is in love with Gene, reverses herself again. Gene and Frog are ambushed. However, little Tadpole manages to get help. Gene risks his life to capture Arnold and Fry, and is successful.

CAST

Gene .....Gene Autry
Frog Millhouse.....Smiley Burnette
Barbara Erwin.....Carol Hughes
Peabody .....Frank Darien
Tadpole .....Joseph Strauch, Jr.
Kitty .....Pauline Drake
Arnold .....Ivan Miller
Fry .....Sam Flint

SPECIAL REMARKS

The musical score consists of "Keep It in the Family," "Purple Sage in the Twilight," "When You're Smiling," "I've Got No Use for Women," "The Man on the Flying Trapeze" and "Under Fiesta Stars."

Release date, August 25, 1941

WHEN LADIES MEET
(Metro-Goldwyn-Mayer)

Drama

Produced by Robert Z. Leonard and Orville O. Dull. Directed by Mr. Leonard. Based on the play by Rachel Crothers.

SYNOPSIS

Jimmy Lee (Robert Taylor) is in love with Mary Howard (Joan Crawford), who writes popular books about romance. Jimmy finds that Mary is beginning to believe what she writes, and is falling for her suave publisher, Rogers Woodruff (Herbert Marshall). Mary's new book deals with the delicate subject of a girl who loves a married man. Mary can't decide on a last chapter, but has almost come to the conclusion that her heroine would bravely go ahead and have the affair with the married man. Rogers encourages her in this.

About this time, Jimmy meets Clare Woodruff (Greer Garson), Rogers' wife. Then he learns that Mary and Rogers have planned a week-end rendezvous at the country home of Bridget Drake (Spring Byington), Mary's dizzy friend. By a ruse, Jimmy gets Rogers away from the house. The next step in Jimmy's plan is to drop in on Mary with Clare, introducing her as a "cousin." Mary and Clare become friends.

When Rogers returns there is a showdown. Mary feels sorry for Clare and waits for Rogers to take her in his arms. Instead, Rogers stuns Mary by telling her that he loves Clare and always has. His other affairs haven't meant a thing. But this time, Clare is through. She tells Rogers off, and leaves.

Rogers is broken by the realization that Clare means it. Jimmy tells him not to be a fool, to go after Clare, and if he can prove himself a devoted husband, maybe she will take him back. Mary is bitter. She decides that her parting with Jimmy must be final. But, Jimmy sees it differently and convinces Mary to see it his way.

CAST

Mary Howard.....Joan Crawford
Jimmy Lee.....Robert Taylor
Clare Woodruff.....Greer Garson
Rogers Woodruff.....Herbert Marshall
Bridget Drake.....Spring Byington
Walter Del Canto.....Rafael Storm
Mabel Guiness.....Mona Barrie

SPECIAL REMARKS

The play was produced by John Golden and was presented at the Royale Theatre, New York, from October 6, 1932, to March 1, 1933. The cast included Frieda Inescort, Walter Abel, Spring Byington and Herbert Rawlinson.

Release date, August 29, 1941

THE PRIME MINISTER
(Warner Brothers)

Historical Drama

Produced at Teddington Studios, England. Directed by Thorold Dickinson.

SYNOPSIS

In 1837, a young dandified fashionable writer, Benjamin Disraeli (John Gielgud) has an accident when his velocipede crashes into one of Mrs. Wyndham Lewis (Diana Wynyard). She is reading one of his novels and suggests that he enter politics. At a garden party, Lord Melbourne (Frederick Leister), Liberal party leader, makes the same suggestion to Disraeli.

Mrs. Lewis, who controls a borough, goes to the Conservative party leaders and offers them a seat if they nominate Disraeli. They accede to her demands. Disraeli's maiden speech in the House of Commons is a fiasco. His foppish dress and ornate words afford the members great amusement. He is kept from resigning by Melbourne's encouragement and advice. Later, he disagrees with Melbourne on politics. All over England, there are Chartist riots. The Liberals, led by Melbourne and Gladstone (Stephen Murray), want to abolish income taxes. Disraeli does not.

Disraeli marries Mrs. Lewis. At the next session of Commons, Disraeli breaks Melbourne, his personal friend but political enemy, but is not given a position on the new cabinet because he is considered "unsound." Encouraged by his wife, he forms his own group and becomes prime minister. Although Disraeli has trouble forming a cabinet he receives the support of Queen Victoria. He purchases the Suez Canal and the island of Cyprus as a naval base.

Mrs. Disraeli dies and only the wishes of Victoria keeps him in politics. Bismarck, the German Chancellor, and others begin to act against Turkey and the Balkans. Disraeli secretly mobilizes the Indian Army. When Bismarck is certain that England means to go to war if the status quo is not maintained, he gives in. Honors are heaped on Disraeli.

CAST

Disraeli .....John Gielgud
Mary Anne Lewis.....Diana Wynyard
The Agitator.....Will Fyffe
Lord Derby.....Owen Nares
Queen Victoria.....Fay Compton
Princess Victoria.....Pamela Standish
Mr. Gladstone.....Stephen Murray
Lord Melbourne.....Frederick Leister
Sir Robert Peel.....Nicholas Hannen
Count D'Orsay.....Anthony Ireland
Lady Londonerry.....Irene Browne

ICE-CAPADES
(Republic)

Comedy and Ice Skating

Associate producer, Robert North. Directed by Joseph Santley.

SYNOPSIS

Newsreel cameraman Bob Clemens (James Ellison), who is allergic to women, is assigned to cover the Lake Placid exhibition of Karen Vadja (Renie Riano), the Swiss ice queen. He misses the plane to Placid and after a consultation with his pal, Colonna (Jerry Colonna), he decides that he must make some showing for his boss, Robert Ellis (Alan Mowbray).

He goes to Central Park to photograph shots of a skater picked at random, to submit as those of the Swiss skater. The girl he selects is Marie Bergen (Dorothy Lewis), who is wanted by the immigration authorities for having overstayed her passport. Impresario Larry Herman (Phil Silvers), seeing the newsreel and realizing the skater is not only talented but pretty, decides to star her in an ice spectacle to be called "Ice-Capades."

He sends for Karen Vadja's agent, draws up the contracts, and invites the press to meet his "discovery." Then he meets Karen, who is a good skater but far from pretty. Herman calls off the show, and instigates suit against the newsreel company for the costly hoax. Ellis blames Bob and Colonna. They propose that they find the girl who posed for the pictures.

Since Marie has a deportation threat hanging over her, she and Bob get married. Marie becomes the star of the ice show, which features the "Ice-Capades" company, including the following stars of the ice: Belita, Lois Dworshak, Megan Taylor, Vera Hruba, Red McCarthy, Phil Taylor, Jackson and Lynam, the Benoits and Dench and Stewart.

CAST

Bob Clemens.....James Ellison
Colonna .....Jerry Colonna
Marie .....Dorothy Lewis
Vera Vague.....Barbara Jo Allen
Robert Ellis.....Alan Mowbray
Larry Herman.....Phil Silvers
Dave .....Gus Schilling
Jackson .....Tim Ryan
Reed .....Harry Clark
Karen Vadja.....Renie Riano
Helen .....Carol Adams

Release date, August 20, 1941

FLYING BLIND
(Paramount)

Action Drama

Produced by William H. Pine and William C. Thomas. Directed by Frank McDonald.

SYNOPSIS

Jim Clark (Richard Arlen) resigns his job with a commercial airline after being double-crossed by Nick Drake (Roger Pryor), a fellow pilot. Because she loves Clark, stewardess Shirley Brooks (Jean Parker) also leaves the company. Clark obtains backing and sets up a "Honeymoon Air Service," specializing in flying elopers to Las Vegas and back to Los Angeles. Aiding him are Shirley and Riley (Eddie Quillan), a mechanic.

Clark becomes so immersed in his business endeavors that he seldom finds time to spend any romantic moments with Shirley. She decides to marry Bob Fuller (Dick Purcell), a newspaper man, but Clark ships Fuller off on a phony publicity job.

Passage on one of the trips is booked by a man named Karolek (Nils Asther), a foreign agent who is interested in obtaining a new airplane transformer. Drake is in cahoots with Karolek. On the "Honeymoon" flight beside Karolek are Miss Danila (Kay Sutton), his accomplice, and a nit-wit couple, Scoutmaster Gimble (Grady Sutton) and his fiance, Veronica (Marie Wilson). Riley is another passenger.

While the marriage is taking place in Las Vegas, Drake removes the transformer from a big bomber. Drake kills a workman. Drake persuades Clark to allow him passage on the trip back to Los Angeles. There is a fight on the trip back and Clark is forced to land on a bushy plateau. Drake is killed just before the plane takes off by a shot from the injured Riley. Karolek is outsmarted and Clark brings the plane back to Las Vegas safely. Clark is a hero in Shirley's eyes.

CAST

Jim Clark.....Richard Arlen
Shirley Brooks.....Jean Parker
Eric Karolek.....Nils Asther
Veronica ..... Marie Wilson
Rocky Drake.....Roger Pryor
Riley ..... Eddie Quillan
Bob Fuller.....Dick Purcell
Chester Gimbel.....Grady Sutton
Miss Danila.....Kay Sutton
Secretary ..... Charlotte Henry
Nunnally ..... Joe Crehan
Lew West.....William Hall
Leo Qualen.....Dwight Frye
Dispatcher ..... James Seay

Release date, August 29, 1941

DANGEROUS LADY
(Producers Rel. Corp.)

Melodrama

Directed by B. B. Ray.

SYNOPSIS

Leila Bostwick, falsely accused murderess, escapes from prison. Smokey Joe Link, a cheap crook, learns that the girl is innocent, and upon his release from prison, makes his way to Duke Martindel, a private detective, and tells his story before he dies from a wound acquired on his way there. Duke and his attorney-wife, Phyllis, are held for questioning.

Upon his release, Duke spots Leila and trails her in a stolen taxi. He is arrested for grand theft and Phyllis is forced to get him out. The trail leads to two men connected with the trial of Leila. Duke and Phyllis confront the two men with their evidence but they are more than a match for Duke in a free-for-all until the police arrive. Leila is acquitted.

The cast includes Neil Hamilton, June Storey, Evelyn Brent, Douglas Fowley and Bud McTaggart.

Release date, September 12, 1941

FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews

King of Dodge City (Col.)
Release Date August 14, 1941
1941-42 Production
Running Time 63 Minutes
Reviewed August 9, 1941, Page 41
Audience Classification—General

Mystery Ship (Col.)
Release Date September 4, 1941
1941-42 Production
Running Time 65 Minutes
Reviewed August 2, 1941, Page 41
Audience Classification—General

Tillie, the Toiler (Col.)
Release Date August 7, 1941
Production No. 2017
Running Time 65 Minutes
Reviewed August 9, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1

Barnacle Bill (MGM)
Release Date July 4, 1941
Production No. 141
Running Time 90 Minutes
Reviewed July 5, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 19, '41, Page 98; Aug. 2, '41, Page 55

Big Store, The (MGM)
Release Date June 20, 1941
Production No. 139
Running Time 82 Minutes
Reviewed June 21, 1941, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 5, '41, Page 66; July 19, '41, Pages 97, 98; July 26, '41, Pages 78, 82; Aug. 2, '41, Page 60; Aug. 9, '41, Page 68; Aug. 16, '41, Page 63

Blossoms in the Dust (MGM)
(Technicolor)
Release Date July 25, 1941
Production No. 144
Running Time 99 Minutes
Reviewed June 28, 1941, Page 40
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug 9, '41, Page 64

Life Begins for Andy Hardy (MGM)
Release Date August 15, 1941
Production No. 146
Running Time 100 Minutes
Reviewed August 16, 1941, Page 35
Audience Classification—Adult
Legion of Decency Rating—Class A-2

They Met in Bombay (MGM)
Release Date June 27, 1941
Production No. 140
Running Time 90 Minutes
Reviewed June 28, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 5, '41 Page 66; July 26, '41, Page 78; Aug. 2, '41, Pages 54, 55, 60; Aug. 9, '41, Page 68

Feature Service Data is completely indexed in the cumulative index starting on page 232

The Deadly Game (Mono.)
Release Date August 8, 1941
Running Time 63 Minutes
Reviewed August 8, 1941, Page 44
Audience Classification—General

Caught in the Draft (Par.)
Release Date July 4, 1941
Production No. 4032
Running Time 80 Minutes
Reviewed May 31, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 5, '41, Page 66; July 19, '41, Page 96; July 26, '41, Page 79; Aug. 9, '41, Pages 64, 67

One Night in Lisbon (Par.)
Release Date June 13, 1941
Production No. 4029
Running Time 97 Minutes
Reviewed May 17, 1941, Page 34
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—July 5, '41, Pages 66, 68; Aug. 16, '41, Page 58

Ruggles of Red Gap (Par.)
[Reissue]
Release Date July 18, 1941
Running Time 90 Minutes
Reviewed February 16, 1935, Page 47
Audience Classification—General
Legion of Decency Rating—Class A-1

The Little Foxes (RKO)
Release Date August 29, 1941
Production No. 175
Running Time 115 Minutes
Reviewed August 16, 1941, Page 34
Audience Classification—General

The Story of the Vatican (RKO)
Release Date July 18, 1941
March of Time Production
Production No. 172
Running Time 54 Minutes
Reviewed August 16, 1941, Page 35
Audience Classification—General

Tom, Dick and Harry (RKO)
Release Date July 4, 1941
Production No. 126
Running Time 86 Minutes
Reviewed July 19, 1941, Page 74
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 9, '41, Page 60

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Citadel of Crime (Rep.)
Release Date July 24, 1941
Production No. 024
Running Time 58 Minutes
Reviewed August 8, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-2

Poison Pen (Rep.)
Release Date June 30, 1941
Production No. 023 (English Made)
Running Time 66 Minutes
Reviewed July 15, 1939, Page 54
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Rags to Riches (Rep.)
Release Date July 31, 1941
Production No. 025
Running Time 57 Minutes
Reviewed August 16, 1941, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-1

Dance Hall (20th-Fox)
Release Date July 18, 1941
Production No. 149
Running Time 68 Minutes
Reviewed July 5, 1941, Page 43
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 2, '41, Page 58

Moon Over Miami (20th-Fox) (Technicolor)
Release Date July 4, 1941
Production No. 147
Running Time 91 Minutes
Reviewed June 21, 1941, Page 35
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 28, '41, Page 76; July 19, '41, Page 96; Aug. 2, '41, Page 58; Aug. 16, '41, Page 63

Tanks a Million (UA)
Release Date Not Set
Hal Roach Production
Running Time 50 Minutes
Reviewed August 9, 1941, Page 41
Audience Classification—General

Hold That Ghost (Univ.)
Release Date August 8, 1941
Running Time 86 Minutes
Reviewed August 2, 1941, Page 34
Audience Classification—General
Legion of Decency Rating—Class A-1

Bullets for O'Hara (WB)
Release Date July 19, 1941
Production No. 518
Running Time 50 Minutes
Reviewed August 9, 1941, Page 44
Audience Classification—General.
Legion of Decency Rating—Class B

Dive Bomber (WB-FN)
Release Date August 30, 1941
Production No. 553
Running Time 133 Minutes
Reviewed August 16, 1941, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-1

THE AMERICANOS (Universal)

Former Title—Sumatra
Melodrama
Associate producer, Ben Pivar. Directed by William Nigh.

SYNOPSIS

Lee Walker (James Seay), manager of the Rio de Oro Division of the Great Northern Fruit Company, offers a ridiculously low price for the planter's fruit. So, Pancho (Leo Carrillo), a planter, negotiates with another company. That night, while guarding the first load of fruit to be sent to the new company, Pancho's foreman, Andy (Andy Devine) and Andy's new-found friend, Kansas (Dick Foran), are attacked by natives, who have ruined a banana shipment with kerosene, but Kansas repels the attackers.

Following a riot of workers led by Cesar (Francis McDonald) at Pancho's plantation and quelled by Andy and Kansas, Pancho calls on Russell (Wade Boteler), the local banker, for a loan to pay the men. Russell refuses. Pancho is agreeably surprised when a girl chemist, Smitty (Ann Doran), arrives to make an analysis of the soil for Great Northern. Kansas is accused of the murder of a planter, but escapes the police. Linda (Marcia Ralston), Walker's wife, visits Pancho's place and makes a play for Kansas. He incurs her wrath when he pays little attention to her.

Linda tips off Walker as to the whereabouts of Kansas. Walker arrives with the police chief. Kansas insists that Walker accompany him, Pancho and Andy on the boat trip down the river. Walker, who has arranged a murder trap, tries to escape from the boat. This is a tip-off to Kansas, who it turns out is an investigator for Great Northern. They force Walker to confess and the crooked manager implicates Russell in the plot to swindle the honest fruit planters.

CAST

Kansas ..... Dick Foran
Pancho ..... Leo Carrillo
Andy ..... Andy Devine
Linda ..... Marcia Ralston
Smitty ..... Ann Doran
Police Chief.....Antonio Moreno
Cesar ..... Francis McDonald
Lee Walker.....James Seay
Jamaica .....Nestor Paiva
York ..... Leyland Hodgson
Rosita ..... Carmela Cansino
Russell ..... Wade Boteler

Release date, September 19, 1941.

Highway West (WB-FN)

Release Date August 23, 1941
Production No. 565
Running Time 63 Minutes
Reviewed August 8, 1941, Page 44
Audience Classification—General

International Squadron (WB)

Release Date Not Set
1941-42 Production
Running Time 83 Minutes
Reviewed August 16, 1941, Page 34
Audience Classification—General

Navy Blues (WB)

Release Date September 13, 1941
1941-42 Production
Running Time 110 Minutes
Reviewed August 16, 1941, Page 34
Audience Classification—General

The Smiling Ghost (WB)

Release Date September 6, 1941
1941-42 Production
Running Time 70 Minutes
Reviewed August 16, 1941, Page 38
Audience Classification—General

LOOK WHO'S LAUGHING (RKO Radio)

Comedy
Produced and directed by Allan Dwan.

SYNOPSIS

Their last broadcast of the season completed, Edgar Bergen and Charlie McCarthy give a party at which Bergen announces the engagement of his faithful secretary, Julie (Lucille Ball), to his business manager, Jerry Norton (Lee Bonnell). Bergen wonders why he is gloomy, not realizing that he is really in love with Julie himself. Meanwhile, Julie trains Marge (Dorothy Lovett) to take her place with Bergen.

Bergen and Charlie start off on a vacation in Bergen's plane. They run out of gas and land at the flying field at Wistful Vista. Jim Jordan (Fibber McGee) and his wife, Marion (Molly), are struggling to have the community retain the Wistful Vista flying field, for Fibber, president of the Chamber of Commerce, hopes to induce the Horton Airplane Company to build its new factory there. Gildersleeve (Harold Peary) is trying to sell the Horton company another site.

Learning of Fibber's troubles, Bergen assures him he'll fix everything up; he's a personal friend of Hilary Horton (Neil Hamilton). But the wily Gildersleeve learns that Charlie dislikes Wistful Vista and wants to go south where the pretty girls are. So he persuades Charlie to fake a telegram from Julie to Bergen, in order to get Bergen out of the way. Bergen flies north, learns he has been fooled and returns to Wistful Vista with Julie. Jerry and Marge follow by car.

Bergen, Julie and the McGees evolve a scheme to double-cross Gildersleeve. Marge and Jerry arrive, announcing that they discovered they love each other, so they stopped and got married en route. Then Jerry reminds the forgetful Bergen that he is the chief stockholder in the Horton Company, which just about fixes everything up.

CAST

Edgar Bergen.....Himself
Charlie McCarthy ..... Himself
Jim Jordan.....Fibber McGee
Marian Jordan.....Molly
Julie ..... Lucille Ball
Jerry ..... Lee Bonnell
Marge ..... Dorothy Lovett
Gildersleeve ..... Harold Peary
Horton ..... Neil Hamilton

REG'LAR FELLERS (Producers Rel. Corp.)

Juvenile Drama
Produced and directed by Arthur Dreifuss. From the cartoon strip, "Reg'lar Fellers", by Gene Byrnes.

SYNOPSIS

"Reg'lar Fellers" visit Hetty Carter (Sarah Padden), wealthy eccentric, in an effort to secure the use of her barn as a "labbertory." Hetty is the mother-in-law of Caroline Carter (Maren Mayo), whose baby, Ruthie, is the club mascot. Hetty, an introvert since her missing son, Larry, married Caroline against her wishes, refuses the youngsters the use of the barn. They decide to do Hetty a favor by locating her son.

Pinhead (Billy Lee), one of the "Reg'lar Fellers," obtains Larry's last address from Emory (Roscoe Ates), proprietor of the town hardware store. They write to Larry in New York, but the letter gets into the hands of Ferrell (Don Stowell) and Lubec (Lew Launa), two crooks who have framed Larry into prison.

Ferrell and Lubec arrive in Middleville and convince Hetty they are old friends of her son. They are invited to stay at Hetty's house. Meanwhile, Police Captain Dan Flynn (Jack Smith), upon receipt of a letter from the New York police, questions Jimmy Dugan (Buddy Boles), moving spirit of "Reg'lar Fellers." Flynn tells Jimmy that Larry is in prison. "Reg'lar Fellers" make plans to watch the two strangers.

The youngsters make a secret hideout of Hetty's barn. Bumps (Alfalfa Switzer) rigs up several weird "enemy catchers." When finally Ferrell and Lubec loot Hetty's house and try to make their escape they are caught in Bumps' "traps." The police take charge of Ferrell and Lubec and Hetty rigs up the barn as a permanent "labbertory" for "Reg'lar Fellers."

CAST

Pinhead.....Billy Lee
Bump Hudson.....Carl "Alfalfa" Switzer
Jimmie Dugan.....Buddy Boles
Aggie Reilly.....Janey Dempsey
Skeeter ..... Jerry Wilson
Pudd'nhead .....Malcolm Hutton
Jane Watson.....Danna Callahan
And Billy Lee's Band with the Meglin Glee Club
Hetty Carter.....Sarah Padden
Emory McQuade.....Roscoe Ates
Caroline Carter.....Maren Mayo
Martha ..... Netta Packer
Officer Flynn.....Jack C. Smith
Mrs. Dugan.....Marguerite De La Motte
Mr. Dugan, Sr.....Pat O'Malley
Molly Dugan.....Anna Ruth Hughes
Ferrel..... Don Stowell
Lubec ..... Lew Launa
Mrs. Duffy ..... Daisy Ford

Release date, August 15, 1941

DOCTORS DON'T TELL (Republic)

Drama
Associate producer, Albert J. Cohen. Directed by Jacques Tourneur. Title from the Liberty Magazine serial.

SYNOPSIS

The day before Interne Ralph Sawyer (John Beal) is to receive his medical degree, Diana Wayne (Florence Rice), a night-club singer, is brought to the hospital after being injured in an automobile accident. None of the staff surgeons are available, so Ralph performs the necessary operation. His irate superiors suspend him, but finally allow him to graduate when Diana recovers.

Ralph opens an office with two of his classmates, Frank Blake (Edward Norris) and Hubert Piper (Grady Sutton). They have few patients. Ralph and Frank spend most of their time trying to win Diana's affections. Ralph is deeply disappointed when Diana decides in favor of Frank. The desire to earn more money to marry Diana causes Frank to accept a large medical fee from Joe Grant (Douglas Fowley), gangster, who forces Frank to continue as his physician under threat of exposure.

Ralph, meanwhile, severs his partnership with Frank and becomes a medical examiner in the District Attorney's office. Diana learns of Frank's associations with the gangster and returns his ring. Frank gives up his practice and hides himself in a remote section of the city. He is very bitter towards Ralph, believing his former partner has been responsible for Diana's learning the truth.

When he discovers Ralph is not responsible for breaking up his engagement, he sends Ralph X-Ray photographs of Grant's operation, and testifies at the trial. As Frank is leaving court, he is killed by one of Grant's thugs.

CAST

Dr. Ralph Sawyer.....John Beal
Diana Wayne.....Florence Rice
Dr. Frank Blake.....Edward Norris
Barney Millen.....Ward Bond
Joe Grant.....Douglas Fowley
Dr. Piper.....Grady Sutton
Tom Wayne.....Bill Shirley
Judge ..... Joseph Crehan
Montes ..... Paul Porcasi
Supt. Duff.....Russell Hicks

Release date, August 27, 1941

1940-41 FEATURES

In Sequence Of Release

COLUMBIA

Prod. No.	Title	Release Date
2201	Ourango Kid	Aug. 15,'40
2032	Fugitive from a Prison Camp	Sep. 5,'40
2209	Prairie Schooners	Sep. 30,'40
2018	So You Won't Talk	Oct. 3,'40
2030	Nobody's Children	Oct. 17,'40
2202	West of Abilene	Oct. 21,'40
2038	Girls Under 21	Oct. 24,'40
2016	Blondie Plays Cupid	Oct. 31,'40
2210	Beyond the Sacramento	Nov. 14,'40
2021	The Lone Wolf Keeps a Date	Nov. 23,'40
2012	Escape to Glory	Nov. 28,'40
2024	Ellery Queen	Nov. 30,'40
2203	The Thundering Frontier	Dec. 5,'40
2031	The Great Plane Robbery	Dec. 9,'40
2033	Phantom Submarine	Dec. 20,'40
2101	Arizona	Dec. 25,'40
2211	Wildcat of Tuscon	Dec. 31,'40
2005	This Thing Called Love	Jan. 2,'41
2204	The Pinto Kid	Jan. 9,'41
2029	Face Behind the Mask	Jan. 16,'41
2028	The Devil Commands	Feb. 3,'41
2212	Across the Sierras	Feb. 13,'41
2006	Adam Had Four Sons	Feb. 18,'41
2027	Meet Boston Blackie	Feb. 20,'41
2205	Outlaws of the Panhandle	Feb. 27,'41
2015	Blondie Goes Latin	Feb. 27,'41
2044	Missing Ten Days	Feb. 28,'41
2021	Lone Wolf Takes a Chance	Mar. 6,'41
2025	Ellery Queen's Penthouse Mystery	Mar. 24,'41
2213	North from the Lone Star	Mar. 31,'41
2034	The Great Swindle	Apr. 10,'41
2002	Penny Serenade	Apr. 24,'41
2036	Under Age	Apr. 24,'41
2037	The Big Boss	Apr. 28,'41
2011	They Dare Not Love	Apr. 30,'41
2214	Return of Daniel Boone	May 7,'41
2013	Her First Beau	May 8,'41
2040	Voice in the Night	May 10,'41
2008	She Knew All the Answers	May 15,'41
2020	Naval Academy	May 22,'41
2010	Adventure in Washington	May 30,'41
2026	The Richest Man in Town	June 12,'41
2215	Hands Across the Rockies	June 19,'41
2009	Time Out for Rhythm	June 20,'41
2206	Medico of Painted Springs	June 26,'41
2019	Sweetheart of the Campus	June 26,'41
2008	I Was a Prisoner on Devil's Island	June 30,'41
2042	Two in a Taxi	July 10,'41
2216	The Son of Davy Crockett	July 15,'41
2014	Blondie in Society	July 17,'41
2039	Officer and the Lady	July 24,'41
2207	Thunder Over the Prairies	July 30,'41
2017	Tillie the Toiler	Aug. 7,'41
2025	Ellery Queen and the Perfect Crime	Aug. 14,'41
2007	Here Comes Mr. Jordan	Aug. 21,'41
....	Our Wife	Aug. 28,'41
2208	Prairie Stranger	Sep. 18,'41
....	You'll Never Get Rich	Sep. 25,'41

M-G-M

Prod. No.	Title	Release Date
101	Dr. Kildare Goes Home	Sep. 6,'40
102	Wyoming	Sep. 13,'40
104	Haunted Honeymoon	Sep. 20,'40
103	Strike Up the Band	Sep. 27,'40
105	Sky Murder	Sep. 27,'40
106	Dulcy	Oct. 4,'40
107	Third Finger, Left Hand	Oct. 11,'40
109	Hullabaloo	Oct. 25,'40
108	Escape	Nov. 1,'40
110	Bitter Sweet	Nov. 8,'40
111	Gallant Sons	Nov. 15,'40
112	Little Nellie Kelly	Nov. 22,'40
115	Dr. Kildare's Crisis	Nov. 29,'40
114	Go West	Dec. 6,'40
113	Comrade X	Dec. 13,'40
116	Keeping Company	Dec. 27,'40
117	Flight Command	Jan. 3,'41
118	Maisie Was a Lady	Jan. 10,'41
...	Gone With the Wind	Jan. 17,'41
119	Philadelphia Story	Jan. 17,'41
121	Wild Man of Borneo	Jan. 24,'41
120	Land of Liberty	Jan. 24,'41
122	Come Live With Me	Jan. 31,'41
123	Blonde Inspiration	Feb. 7,'41
125	Trial of Mary Dugan	Feb. 14,'41
126	Andy Hardy's Private Secretary	Feb. 21,'41
127	Free and Easy	Feb. 28,'41
128	Rage in Heaven	Mar. 7,'41
129	The Penalty	Mar. 14,'41
124	The Bad Man	Mar. 28,'41
131	Washington Melodrama	Apr. 4,'41
132	Men of Boys Town	Apr. 11,'41
130	Ziegfeld Girl	Apr. 25,'41
133	People vs. Dr. Kildare	May 2,'41
136	A Woman's Face	May 9,'41
135	I'll Wait for You	May 16,'41
134	Love Crazy	May 23,'41
137	Billy the Kid	May 30,'41
...	Mata Hari (Reissue)	June 6,'41
138	The Get-Away	June 13,'41
139	The Big Store	June 20,'41
140	They Met In Bombay	June 27,'41
141	Barnacle Bill	July 4,'41
...	Navy Blue and Gold (Reissue)	July 11,'41
142	The Stars Look Down	July 18,'41
144	Blossoms In the Dust	July 25,'41
143	Ringside Maisie	Aug. 1,'41
147	Whistling in the Dark	Aug. 8,'41
146	Life Begins for Andy Hardy	Aug. 15,'41
145	Dr. Kildare's Wedding Day	Aug. 22,'41
148	When Ladies Meet	Aug. 29,'41

MONOGRAM

Prod. No.	Title	Release Date
....	Orphans of the North	July 29,'40
...	Range Busters	Aug. 22,'40
....	Outsider, The	Sep. 15,'40
....	That Gang of Mine	Sep. 23,'40
....	Ape, The	Sep. 30,'40
....	Trailing Double Trouble	Oct. 1,'40
....	Drums of the Desert	Oct. 7,'40
....	Ole Swimmin' Hole	Oct. 21,'40
....	Take Me Back to Oklahoma	Nov. 11,'40
....	Phantom of Chinatown	Nov. 18,'40
....	West of Pinto Basin	Nov. 25,'40
....	Pride of the Bowery	Dec. 15,'40
....	Chamber of Horrors	Dec. 17,'40
....	Her First Romance	Dec. 22,'40
....	Rolling Home to Texas	Dec. 30,'40
....	Trail of the Silver Spurs	Jan. 4,'41
....	You're Out of Luck	Jan. 20,'41
....	Dead Man's Shoes	Feb. 5,'41
....	The Kid's Last Ride	Feb. 10,'41
....	Riding the Cherokee Trail	Feb. 25,'41
....	Flying Wild	Mar. 10,'41
....	Sign of the Wolf	Mar. 25,'41
....	Break the News	Apr. 10,'41
....	King of the Zombies	Apr. 14,'41
....	Hoosier Schoolboy (Reissue)	Apr. 17,'41
....	Tumbledown Ranch in Arizona	Apr. 20,'41
....	Invisible Ghost	Apr. 25,'41
....	Roar of the Press	May 7,'41
....	House of Mystery	May 7,'41
....	The Pioneers	May 10,'41
....	Redhead	May 21,'41
....	Silver Stallion	May 28,'41
....	Wrangler's Roost	June 4,'41
....	The Gang's All Here	June 11,'41
....	Murder by Invitation	June 30,'41
....	Wanderers of the West	June 30,'41
....	Father Steps Out	July 19,'41
....	Fugitive Valley	July 30,'41
....	Dynamite Canyon	Aug. 8,'41
....	The Deadly Game	Aug. 8,'41
....	Bowery Blitzkrieg	Aug. 8,'41
....	Wild Horse Valley	Sep. 26,'41
....	Riding the Sunset Trail	Oct. 17,'41

PARAMOUNT

Prod. No.	Title	Release Date
4001	Rhythm on the River	Sep. 6,'40
4002	I Want a Divorce	Sep. 20,'40
4003	Rangers of Fortune	Sep. 27,'40
4004	The Quarterback	Oct. 4,'40
4005	Cherokee Strip	Oct. 11,'40
4006	Moon Over Burma	Oct. 18,'40
4007	Christmas in July	Oct. 25,'40
4008	Dancing on a Dime	Nov. 1,'40
4009	Arise My Love	Nov. 8,'40
4010	World in Flames	Nov. 15,'40
4050	Three Men from Texas	Nov. 15,'40
4011	A Night at Earl Carroll's	Dec. 6,'40
4012	Texas Rangers Ride Again	Dec. 13,'40
4013	Love Thy Neighbor	Dec. 27,'40
4014	Second Chorus	Jan. 3,'41
4051	Doomed Caravan	Jan. 10,'41
4015	Victory	Jan. 17,'41
4016	Life With Henry	Jan. 24,'41
4017	You're the One	Feb. 7,'41
4018	The Mad Doctor	Feb. 14,'41
4019	Virginia	Feb. 21,'41
4020	The Monster and the Girl	Feb. 28,'41
4052	In Old Colorado	Mar. 14,'41
4022	Lady Eve	Mar. 21,'41
4023	Las Vegas Night	Mar. 28,'41
4024	The Round-Up	Apr. 4,'41
4025	Road to Zanzibar	Apr. 11,'41
4053	Border Vigilantes	Apr. 18,'41
4026	Power Dive	Apr. 25,'41
4027	Reaching for the Sun	May 2,'41
4021	There's Magic in Music	May 16,'41
4054	Pirates on Horseback	May 23,'41
4028	I Wanted Wings	May 30,'41
4029	One Night in Lisbon	June 13,'41
4030	West Point Widow	June 20,'41
4032	Caught in the Draft	July 4,'41
4033	Forced Landing	July 11,'41
....	Ruggles of Red Gap (Reissue)	July 18,'41
4034	Shepherd of the Hills	July 18,'41
4035	Kiss the Boys Goodbye	Aug. 1,'41
4055	Wide Open Town	Aug. 8,'41
4036	World Premiere	Aug. 15,'41
4031	The Parson of Panamint	Aug. 22,'41
4037	Flying Blind	Aug. 29,'41
4038	Aloma of the South Seas	Aug. 29,'41

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
101	I Take This Oath	May 29,'40
151	Frontier Crusader	June 1,'40
102	Hold That Woman	June 28,'40
157	Billy the Kid Outlawed	July 20,'40
152	Gun Code	Aug. 3,'40
103	Marked Men	Aug. 28,'40
153	Arizona Gang Busters	Sep. 16,'40
158	Billy the Kid in Texas	Sep. 30,'40
154	Riders of Black Mountain	Nov. 11,'40
105	Devil Bat	Dec. 13,'40
104	Misbehaving Husbands	Dec. 20,'40
159	Billy the Kid's Gun Justice	Dec. 27,'40
163	Lone Rider Rides On	Jan. 10,'41
160	Billy the Kid's Range War	Jan. 24,'41
106	Secret Evidence	Jan. 31,'41
107	Caught in the Act	Feb. 7,'41
164	Lone Rider Crosses the Rio	Feb. 28,'41
155	Outlaws of the Rio Grande	Mar. 7,'41
108	Federal Fugitives	Mar. 28,'41
161	Billy the Kid's Fighting Pals	Apr. 18,'41
110	South of Panama	May 2,'41
165	Lone Rider in Ghost Town	May 16,'41
109	Emergency Landing	May 23,'41
123	Paper Bullets	June 13,'41
156	The Texas Marshal	June 13,'41
111	Criminals Within	June 27,'41
112	Double Cross	June 27,'41
113	Desperate Cargo	July 4,'41
162	Billy the Kid in Santa Fe	July 11,'41
124	Gambling Daughters	Aug. 1,'41
166	Lone Rider in Frontier Fury	Aug. 8,'41
125	Reg'lar Fellers	Aug. 15,'41
167	Lone Rider Ambushed	Aug. 29,'41
115	Dangerous Lady	Sep. 12,'41
126	Jungle Man	Sep. 19,'41
114	Mr. Celebrity	Sep. 26,'41
168	Lone Rider No. 6	Oct. 3,'41
116	Money Talks	Oct. 10,'41

RKO-RADIO

Prod. No.	Title	Release Date
171	Ramparts We Watch	Aug. 16,'40
101	Men Against the Sky	Sep. 6,'40
102	Dreaming Out Loud	Sep. 13,'40
103	I'm Still Alive	Sep. 27,'40
181	Wagon Train	Oct. 4,'40
105	The Villian Still Pursued Her	Oct. 11,'40
107	Laddie	Oct. 18,'40
104	They Knew What They Wanted	Oct. 25,'40
109	Lil' Abner	Nov. 1,'40
106	Too Many Girls	Nov. 8,'40
111	Mexican Spitfire Out West	Nov. 15,'40
108	You'll Find Out	Nov. 22,'40
113	Remedy for Riches	Nov. 29,'40
182	The Fargo Kid	Dec. 6,'40
114	No, No, Nanette	Dec. 20,'40
112	Kitty Foyle	Dec. 27,'40
161	Convoy	Jan. 3,'41
110	Little Men	Jan. 10,'41
115	Let's Make Music	Jan. 17,'41
116	The Saint in Palm Springs	Jan. 24,'41
117	Mr. and Mrs. Smith	Jan. 31,'41
183	Along the Rio Grande	Feb. 7,'41
121	Play Girl	Feb. 14,'41
123	Scattergood Baines	Feb. 21,'41
120	A Girl, a Guy and a Gob	Mar. 14,'41
119	Footlight Fever	Mar. 21,'41
124	Melody for Three	Mar. 28,'41
162	Vivacious Lady (Reissue)	Mar. 28,'41
125	Repent at Leisure	Apr. 4,'41
122	The Devil and Miss Jones	Apr. 11,'41
184	Robbers of the Range	Apr. 18,'41
128	They Met in Argentina	Apr. 25,'41
163	Bringing Up Baby (Reissue)	May 2,'41
132	Scattergood Pulls the Strings	May 23,'41

1940-41 FEATURES

In Sequence Of Release

RKO-RADIO (cont.)

Prod. No.	Title	Release Date
133	Sunny	May 30,'41
131	The Saint's Vacation	June 6,'41
185	Cyclone on Horseback	June 13,'41
191	The Reluctant Dragon	June 20,'41
166	Frank Buck's Jungle Cavalcade	June 27,'41
126	Tom, Dick and Harry	July 4,'41
134	They Meet Again	July 11,'41
172	The Story of the Vatican	July 18,'41
129	Hurry, Charlie, Hurry	July 25,'41
135	My Life with Caroline	Aug. 1,'41
186	Six-Gun Gold	Aug. 8,'41
136	Scattergood Meets Broadway	Aug. 22,'41
175	The Little Foxes	Aug. 29,'41

REPUBLIC

071	The Tulsa Kid	Aug. 16,'40
061	Oklahoma Renegades	Aug. 29,'40
043	Ride, Tenderfoot, Ride	Sep. 6,'40
017	Girl from Havana	Sep. 11,'40
051	Colorado	Sep. 15,'40
062	Under Texas Skies	Sep. 30,'40
072	Frontier Vengeance	Oct. 10,'40
005	Melody and Moonlight	Oct. 11,'40
001	The Hit Parade of 1941	Oct. 15,'40
052	Young Bill Hickok	Oct. 21,'40
006	Who Killed Aunt Maggie	Nov. 1,'40
007	Friendly Neighbors	Nov. 7,'40
063	Trail Blazers	Nov. 11,'40
041	Melody Ranch	Nov. 15,'40
073	Texas Terrors	Nov. 22,'40
018	Meet the Missus	Nov. 29,'40
053	The Border Legion	Dec. 5,'40
008	Barnyard Follies	Dec. 6,'40
009	Behind the News	Dec. 20,'40
064	Lone Star Raiders	Dec. 23,'40
019	Bowery Boy	Dec. 27,'40
074	Wyoming Wildcat	Jan. 6,'41
054	Robin Hood of the Pecos	Jan. 14,'41
044	Ridin' on the Rainbow	Jan. 24,'41
010	Arkansas Judge	Jan. 28,'41
020	Petticoat Politics	Jan. 31,'41
075	The Phantom Cowboy	Feb. 14,'41
065	Prairie Pioneers	Feb. 16,'41
011	A Man Betrayed	Feb. 27,'41
021	Great Train Robbery	Feb. 28,'41
045	Back in the Saddle	Mar. 14,'41
012	Mr. District Attorney	Mar. 26,'41
053	In Old Cheyenne	Mar. 28,'41
066	Pals of the Pecos	Apr. 8,'41
076	Two-Gun Sheriff	Apr. 10,'41
002	Sis Hopkins	Apr. 12,'41
013	Rookies on Parade	Apr. 17,'41
014	Lady from Louisiana	Apr. 22,'41
046	Singing Hill	Apr. 26,'41
015	Country Fair	May 5,'41
056	Sheriff of Tombstone	May 7,'41
022	Gay Vagabond	May 12,'41
077	Desert Bandit	May 24,'41
067	Saddlemates	May 26,'41
016	Angels with Broken Wings	May 27,'41
057	Nevada City	June 20,'41
078	Kansas Cyclone	June 24,'41
003	Puddin' Head	June 25,'41
023	Poison Pen	June 30,'41
068	Gangs of Sonora	July 10,'41
047	Sunset in Wyoming	July 15,'41
024	Citadel of Crime	July 24,'41
025	Rags to Riches	July 31,'41
004	Ice Capades	Aug. 20,'41
048	Under Fiesta Stars	Aug. 25,'41
026	Doctors Don't Tell	Aug. 27,'41
058	Bad Man of Deadwood	Aug. 27,'41
042	Down Mexico Way	Sep. 18,'41

20TH CENTURY-FOX

101	The Man I Married	Aug. 2,'40
104	Girl from Avenue A	Aug. 9,'40
103	Return of Frank James	Aug. 16,'40
106	Pier 13	Aug. 23,'40
109	Young People	Aug. 30,'40
110	Charlie Chan at the Wax Museum	Sep. 6,'40
105	Elsa Maxwell's Public Deb No 1	Sep. 13,'40
116	Yesterday's Heroes	Sep. 20,'40
107	Brigham Young—Frontiersman	Sep. 27,'40
108	The Gay Caballero	Oct. 4,'40
113	Down Argentine Way	Oct. 11,'40
114	Night Train	Oct. 18,'40
111	The Great Profile	Oct. 25,'40
117	The Mark of Zorro	Nov. 8,'40
102	Street of Memories	Nov. 15,'40
119	Youth Will Be Served	Nov. 22,'40
120	Tin Pan Alley	Nov. 29,'40
118	Charter Pilot	Dec. 6,'40
121	Murder Over New York	Dec. 13,'40
122	Jennie	Dec. 20,'40
123	Chad Hanna	Dec. 27,'40
115	Hudson's Bay	Jan. 3,'41
124	Michael Shayne, Private Detective	Jan. 10,'41
125	Romance of the Rio Grande	Jan. 17,'41
128	Tall, Dark and Handsome	Jan. 24,'41
127	Girl in the News	Jan. 31,'41
129	Ride, Kelly, Ride	Feb. 7,'41
130	Golden Hoofs	Feb. 14,'41
126	Western Union	Feb. 21,'41
132	Murder Among Friends	Feb. 28,'41
133	Tobacco Road	Mar. 7,'41
134	Sleepers West	Mar. 14,'41
136	Dead Men Tell	Mar. 28,'41
131	Scotland Yard	Apr. 4,'41
137	That Night in Rio	Apr. 11,'41
138	Ride On Vaquero	Apr. 18,'41
139	Mail Train	Apr. 25,'41
140	Great American Broadcast	May 9,'41
141	Cowboy and the Blonde	May 16,'41
142	The Great Commmandment	May 23,'41
143	Blood and Sand	May 30,'41
144	For Beauty's Sake	June 6,'41
112	Bride Wore Crutches	June 13,'41
146	Man Hunt	June 20,'41
145	A Very Young Lady	June 27,'41
147	Moon Over Miami	July 4,'41
148	Accent on Love	July 11,'41
149	Dance Hall	July 18,'41

UNITED ARTISTS

....	South of Pago Pago	July 19,'40
....	Captain Caution	Aug. 9,'40
....	Foreign Correspondent	Aug. 16,'40
....	Kit Carson	Aug. 30,'40
....	Pastor Hall	Sep. 13,'40
....	The Westerner	Sep. 20,'40
....	Long Voyage Home	Nov. 22,'40
....	Blackout	Nov. 29,'40
....	Thief of Bagdad	Dec. 25,'40
....	Son of Monte Cristo	Jan. 10,'41
....	Road Show	Jan. 24,'41
....	So Ends Our Night	Feb. 14,'41
....	Cheers for Miss Bishop	Feb. 21,'41
....	The Great Dictator	Mar. 7,'41
....	Topper Returns	Mar. 21,'41
....	Pot O' Gold	Apr. 11,'41
....	That Hamilton Woman	Apr. 18,'41
....	That Uncertain Feeling	Apr. 25,'41
....	Adventures of Tom Sawyer (Reissue)	May 16,'41
....	Prisoner of Zenda (Reissue)	May 16,'41
....	Broadway Limited	June 13,'41

UNIVERSAL

5013	Argentine Nights	Sep. 6,'40
5006	Hired Wife	Sep. 13,'40
5051	Leather Pushers	Sep. 13,'40
5020	The Mummy's Hand	Sep. 20,'40
5046	The Fugitive	Sep. 20,'40
5061	Ragtime Cowboy Joe	Sep. 20,'40
5001	Spring Parade	Sep. 27,'40
5019	Diamond Frontier	Oct. 4,'40
5017	A Little Bit of Heaven	Oct. 11,'40
5062	Law and Order	Oct. 18,'40
5024	Slightly Tempted	Oct. 18,'40
5007	Seven Sinners	Oct. 25,'40
5052	Devils Pipeline	Nov. 1,'40
5036	I'm Nobody's Sweetheart Now	Nov. 1,'40
5063	Pony Post	Nov. 8,'40
5021	Sandy Gets Her Man	Nov. 8,'40
5015	One Night in the Tropics	Nov. 15,'40
5023	Meet the Wildcat	Nov. 22,'40
5048	Next Time We Love (Reissue)	Nov. 22,'40
5010	The Bank Dick	Nov. 29,'40
5026	Margie	Dec. 6,'40
5008	Trail of the Vigilantes	Dec. 13,'40
5025	Give Us Wings	Dec. 20,'40
5018	The Invisible Woman	Dec. 27,'40
5053	Lucky Devils	Jan. 3,'41
5030	Where Did You Get That Girl?	Jan. 3,'41
5064	Boss of Bullion City	Jan. 10,'41
5027	San Francisco Docks	Jan. 10,'41
5022	Six Lessons from Madame Lazonga	Jan. 17,'41
5011	Buck Privates	Jan. 31,'41
5002	Back Street	Feb. 7,'41
5032	Meet the Chump	Feb. 14,'41
5003	Nice Girl?	Feb. 21,'41
5040	Dark Streets of Cairo	Feb. 28,'41
5041	Mr. Dynamite	Mar. 7,'41
5037	Double Date	Mar. 14,'41
5065	Bury Me Not on the Lone Prairie	Mar. 21,'41
5016	Man Who Lost Himself	Mar. 21,'41
5033	Horror Island	Mar. 28,'41
5012	Man Made Monster	Mar. 28,'41
5043	Lady from Cheyenne	Apr. 11,'41
5054	Mutiny in the Arctic	Apr. 18,'41
5014	Model Wife	Apr. 18,'41
5005	Flame of New Orleans	Apr. 25,'41
5028	Black Cat	May 2,'41
5034	Too Many Blondes	May 23,'41
5000	In the Navy	May 30,'41
5055	Men of the Timberland	June 6,'41
5012-A	Tight Shoes	June 13,'41
5066	Law of the Range	June 20,'41
5031	San Antonio Rose	June 20,'41
5029	Hit the Road	June 27,'41
5035	Bachelor Daddy	July 4,'41
5038	Helln, Sucker	July 11,'41
5056	Raiders of the Desert	July 18,'41
5067	Rawhide Rangers	July 18,'41
5039	Cracked Nuts	Aug. 1,'41
....	Hold That Ghost	Aug. 8,'41
5044	This Woman Is Mine	Aug. 22,'41
5057	A Dangerous Game	Aug. 22,'41

WARNER BROS.

Under 550 WB—Over 550 FN

519	Calling All Husbands	Sep. 7,'40
554	No Time for Comedy	Sep. 21,'40
508	City for Conquest	Sep. 21,'40
502	KnuteRockne—All American	Oct. 5,'40
569	Father Is a Prince	Oct. 12,'40
511	Dispatch from Reuter's	Oct. 19,'40
561	Tugboat Annie Sails Again	Oct. 26,'40
570	Always a Bride	Nov. 2,'40
562	East of the River	Nov. 9,'40
513	South of Suez	Nov. 16,'40
552	The Letter	Nov. 23,'40
512	Lady With the Red Hair	Nov. 30,'40
571	She Couldn't Say No	Dec. 7,'40
525	Here Comes the Navy	Dec. 21,'40
551	Santa Fe Trail	Dec. 28,'40
503	Four Mothers	Jan. 4,'41
572	Case of the Black Parrot	Jan. 11,'41
510	Honeymoon for Three	Jan. 18,'41
556	High Sierra	Jan. 25,'41
520	Father's Son	Feb. 1,'41
514	Flight from Destiny	Feb. 8,'41
515	The Great Mr. Nobody	Feb. 15,'41
559	Strawberry Blonde	Feb. 22,'41
573	Shadows on the Stairs	Mar. 1,'41
509	Footsteps in the Dark	Mar. 8,'41
521	Here Comes Happiness	Mar. 15,'41
501	The Sea Wolf	Mar. 22,'41
568	Knockout	Mar. 29,'41
522	A Shot in the Dark	Apr. 5,'41
504	The Great Lie	Apr. 12,'41
567	Strange Alibi	Apr. 19,'41
560	The Wagons Roll at Night	Apr. 26,'41
516	Thieves Fall Out	May 3,'41
500	Meet John Doe	May 4,'41
566	Affectionately Yours	May 10,'41
563	Singapore Woman	May 17,'41
523	The Nurse's Secret	May 24,'41
508	Million Dollar Baby	May 31,'41
550	Devil Dogs of the Air (Reissue)	June 7,'41
564	Shining Victory	June 7,'41
555	Out of the Fog	June 14,'41
524	Passage from Hongkong	June 21,'41
558	Underground	June 28,'41
517	Kisses for Breakfast	July 5,'41
507	Bride Came C.O.D.	July 12,'41
518	Bullets for O'Hara	July 19,'41
557	Bad Men of Missouri	July 26,'41
574	Three Sons O' Guns	Aug. 2,'41
505	Manpower	Aug. 9,'41
565	Highway West	Aug. 23,'41
553	Dive Bomber	Aug. 30,'41

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

SUCKER LIST (MGM)

Crime Does Not Pay (P-206)

This subject delves into a field well-known as a sucker's game and brings to light the operations of crooked racing touts. It opens on a middle-aged man named Gus who is carefully studying the finish of the third race through a pair of powerful binoculars. By means of a compact short-wave broadcasting set Gus transmits the results of the race to a truck parked several miles away. Inside the truck, Slick jots down the winners and hands them to another man who stencils and mimeographs them on a tipsheet called "Best Selections." The tipsheets are rushed to the track and carefully placed about the grounds. In this manner the "sucker bait" is set. Other methods are also employed to increase the sucker list. When the customers protest they are set upon by the gang.

Release date, July 26, 1941 21 *Minutes*

RHYTHM REVEL (Univ.)

Musical (5232)

Will Osborne and his orchestra are featured in this two-reel musical. The orchestra opens with "Rhumboogie," which is followed by the dancing of the Aida Broadbent Dancers. The Brian Sisters sing "Boogie Woogie Boogie Man," with special background and lighting effects. Matt and Joyce Duffin do their doll dance, Martha Tilton sings "Dancin' on Air," Robert Parrish sings a patriotic number especially written for the subject, and the orchestra winds up the subject with "Fantasia."

Release date, July 30, 1941 16 *Minutes*

TROUBLE IN STORE (WB)

Hollywood Novelty (6306)

Arthur Bryan in this one tells the story of the time he experienced a bit of difficulty in a department store. He tried to exchange a pair of stockings for his wife, and before he was finished, he was arrested for shoplifting, molesting a woman shopper and being a general nuisance around the store. Bryan says it was none of his doing. It all resulted from his getting caught in a mob scene around a bargain counter. When the women shoppers got through with him, he wasn't fit for any argument.

Release date, August 2, 1941 10 *Minutes*

IT'S A HAP-HAP-HAPPY DAY (Par.)

Gabby Color Cartoon (GO-8)

Gabby, the bossy little Town Crier of Lilliput, horns in on the Mayor's camping trip and proceeds to take charge. Gabby tries to set up the tent but becomes entangled in the ropes. Then a collapsible cot gets the better of him. After felling a tree the wrong way, Gabby strings a hammock on an angry moose's antlers. As the moose takes Gabby for a ride, the Mayor is left to sleep in peace.

Release date, August 15, 1941 7 *Minutes*

BOOGIE WOOGIE BOY OF CO. B (Univ.)

Color Cartoon (5253)

This Walter Lantz color cartoon features the boogie-woogie song, popularized by the Andrews Sisters in the feature "Buck Privates." It is jive music in cartoon style.

Release date, August 11, 1941 7 *Minutes*

Synopses Indexed

Page numbers to synopses of short subjects published in all the issues of Product Digest Section to date are listed in the 1940-41 Shorts Release Chart, starting on page 227.

HOW GOES CHILE? (RKO)

Special (14,503)

In this third and last of the special series on South America, the commentator, Julien Bryan, points out that protracted modern warfare cannot be waged without nitrates. From Chile comes ninety percent of the world's supply. Mr. Bryan further points out that Chile's army was trained for over twenty years by German officers. In southern Chile the rich landowner, the merchants and leaders in every field are German—the Swastika, according to Mr. Bryan, being more prominently displayed in Chile than anywhere else outside of Nazi-controlled countries.

Release date, April 18, 1941 11 *Minutes*

WINTER IN ESKIMO LAND (20th-Fox)

Father Hubbard (1110)

Winter comes to Eskimo land with the suddenness of a Summer shower, the only difference being that it comes to stay for long, dark months. A typical Eskimo house, not an igloo, is shown, with the natives therein playing cards with a deck left by some whalers of another day. "Big Ed" Levin, one of Father Hubbard's associates, introduces Eskimo youngsters to physical training featuring boxing matches and football. The break-up of Winter comes and the Eskimos go on a walrus hunt.

Release date, July 4, 1941 9 *Minutes*

INFORMATION PLEASE, No. 13 (RKO)

(14,213)

Anna Neagle makes a return appearance as the guest expert in this latest of the series. The questions involve fictional drinks, which they lost because John Kieran couldn't recall Penrod's famous "licorice water," objects suggesting book titles, identification of famous "bulls," a cat question, which Miss Neagle answers without support from her colleagues, fictional geography, nursery rhymes pantomime, identification of famous wives of kings and identification of some old men.

Release date, August 8, 1941 9 *Minutes*

STRANGER THAN FICTION, 95 (Univ.)

(5385)

Subjects and personalities covered in this issue of the series are Matthew Murphy, who paints the Navy posters; J. A. Eads, who lives in a house made of old street cars; Mrs. Julius Foster, who knits covers for christening bottles; Hugo Deitenbech, who has built a miniature fleet of ships; Mrs. Vera Gustine, who makes men's hats, and Mrs. Nancy Williams, 87, who rides a horse wherever she goes.

Release date, August 25, 1941 8 2/3 *Minutes*

DUMB LIKE A FOX (Col.)

Fable Cartoon (2757)

Papa Hound tells his little puppy hound he is too young to go fox hunting. Disappointed, the little fellow decides to go out on his own and very shortly meets a sly fox. Never having seen a fox, he innocently asks where he can find one. The cunning fox leads the pup to a beaver busily engaged in building a home. The little pup interferes with the beaver's work, ruining the house while the fox, in the background, enjoys the proceedings. The pup then urges the fox to lead him further, and this time Mr. Fox guides him to a cave. The little hound starts pulling an unwilling victim behind him—a skunk! Worried Papa Hound welcomes his prodigal pup home, but seeing the captured skunk administers paternal justice.

Release date, July 18, 1941 7 *Minutes*

LOVE AT FIRST FRIGHT (Col.)

El Brendel (2437)

Uncle Tadpole, who owned the biggest still in the hills, has "kicked the bucket." At the reading of the will, it is revealed that the still goes to Zeb Hatrack, a favorite nephew who had disappeared when he was three years old. The still goes to the McCunes if Zeb cannot be found. Old Man Hatrack hears a man using the name of Zeb (El Brendel) giving a lecture on the radio. He "captures" Zeb and brings him home. Zeb walks right into the feuding hillbillies armed with bombs. When last seen, Zeb is being pursued by the Devil.

Release date, July 25, 1941 17 *Minutes*

ORPHANS' BENEFIT (RKO)

Disney Color Cartoon (14,109)

A theatre full of orphans is on hand to watch Mickey Mouse and his performers. Donald Duck recites "Mary Had a Little Lamb" and attempts "Little Boy Blue" before he gets the hook. Horace Horsecollar, Clarbella Cow and Goof perform an adagio dance. Then Donald tries to recite again and again gets the hook. After Clara Cluck sings a song, Donald comes on once again—this time carrying a brick. Donald is buried under an avalanche of eggs.

Release date, August 22, 1941 9 *Minutes*

THE WALLFLOWER (Col.)

Phantasy Cartoon (2706)

A little chick is perturbed at the lack of attention bestowed upon her at a barn dance. To attract attention, she flirts with a goose who entices her to enter an egg laying contest. He tries to fix the contest by feeding her bubble gum. His scheme fails and in anger the goose feeds the chick an ice cream cone topped with red pepper. She seeks water back of the kissing booth and while there an old rooster steals a kiss and she becomes the belle of the ball.

Release date, July 3, 1941 6 *Minutes*

THE JUNGLE (Par.)

Fascinating Journey (MO-6)

The highlight of this subject filmed in the jungle by Count and Countess Von Keller is a fight to the death between a cobra and a mongoose. The cobra is deadly but the mongoose is faster. As the fight develops, monkeys high above in the trees watch the struggle. The cobra dead, the camera moves to follow a herd of elephants on the way to their evening bath.

Release date, July 25, 1941 11 *Minutes*

HAITI, LAND OF DARK MAJESTY (MGM)

FitzPatrick Traveltalk (T-222)

Filmed in color, this depicts the Caribbean island known as Haiti. Seen are the ruins of palaces, fortresses and other landmarks erected by the greatest of the Haitian revolutionist, His Black Majesty, King Henry Christophe. Haiti's modern army now consists of two hundred officers and three thousand men. Many of the soldiers are descendants of the men of Christophe's army. The royal chapel is still intact today and nearby, like a medieval fortress upon a mountain peak, stands the ruins of the great Citadel of Christophe.

Release date, July 5, 1941 9 *Minutes*

THE ALLEY CAT (MGM)

Technicolor Cartoon (W-249)

Tom, the alley cat, is trying to impress a female feline when Rover, rushes out of the house to break up the serenade. Tom has some fun at Rover's expense and forces the dog to retreat to the dog house. Tom and his lady friend enter the master's house followed shortly after by Rover. Rover chases Tom from one room to the other. Tom drops some hot ashes on Rover's tail and the dog skyrockets out of the house and lands on the butler's neck. The butler swings a broom on Tom, but the animals are travelling so fast, he smacks Rover instead, flattening him out like a pancake.

Release date, July 5, 1941 9 *Minutes*

WHAT'S LACROSSE (Par.)

Sportlight (RO-13)

In this sport subject Ted Husing, the narrator, points out that the game of lacrosse originated with the Indians and amounted to tribal warfare. Today, the game has progressed to the point where it is one of the popular American school and college activities. The modern game combines the rough, tough tactics of football with the accuracy of tennis.

Release date, August 15, 1941 9 *Minutes*

OF PUPS AND PUZZLES (MGM)

Passing Parade (K-288)

How animals have aided in attaining the utmost production efficiency through the science known as psychometry is told here by John Nesbitt. The theory is that by observing animals' reactions to certain stimuli, one can judge better what to expect from humans under comparable conditions. To illustrate this, several tests are made with animals. Then a human test is shown, which briefly, concerns the reactions of three men to a shot fired while taking an examination for a job.

10 *Minutes*

UNUSUAL OCCUPATIONS No. 6 (Par.)

(LO-6)

The unusual occupations in this issue of the series are: the biggest little circus, for its size in the world, which is the creation of Robert Krueger of Omaha, Neb., who made it for his only child; antique guns, the hobby of Arthur Herd of Michigan; a girl whose job it is to adorn the landscape at Cypress Gardens, Fla., and let everyone take a camera shot at her; a man in Kansas who has a collection of hair from the heads of women all over the United States, and "interior decorators" at the world's largest fish bowl at Marineland, Fla.

Release date, August 1, 1941 11 *Minutes*

CRAIG WOOD (RKO)

Sportscope (14,313)

Craig Wood, U. S. open golf champion, here demonstrates the winning form that brought him the coveted title. The setting is the Winged Foot course in Westchester County, New York, and his partner is Jean Bauer, amateur golfer of Providence. Slow motion is used frequently for a study of rhythm and timing.

Release date, August 1, 1941 9 *Minutes*

GOING PLACES, No. 95 (Univ.)

(5365)

Titled "Garden Spot of the North," this issue of the series is concerned with British Columbia. Victoria, the capital, is noted for its scenic beauties and is an outpost of empire. Vancouver is a great logging center. Its giant firs and cedars are the envy of the world. Vancouver also is a fisherman's paradise.

Release date, August 18, 1941 9 *Minutes*

READY, WILLING, BUT UNABLE (Col.)

El Brendel (2434)

El Brendel and his pal are truck drivers. They run over a dummy and, believing they have killed a man, make haste to bury him. They mistake a girls' seminary for a cemetery and remove the supposed corpse into the school grounds. When they find that they are being watched by a colored janitor, they run. A wild chase follows on the school ground and in the dormitory where the girls are sleeping. They put the "corpse" in one of the beds. In the meantime, the head falls off and on to a parrot, which causes much consternation. In the end, the cops have to straighten matters out.

Release date, May 30, 1941 17 *Minutes*

AVIATION VACATION (WB)

Merrie Melody (6724)

In the typical Schlesinger tradition of presenting the present day scene in a gagged up manner, this color cartoon takes the audience on an airplane trip to various points of interest throughout the world. Each stop-over has its comic results.

Release date, August 2, 1941 7 *Minutes*

SCREEN SNAPSHOTS, No. 9 (Col.)

(2859)

The party in honor of Jack Benny's 10th anniversary on the radio has been filmed by the Screen Snapshots' cameraman. Don Wilson is master of ceremonies and he introduces many notables of screen and radio, including Charlie McCarthy, Lum and Abner, Fibber McGee and Molly, Rochester, Bob Burns, Rudy Vallee, Sonja Henie, Gary Cooper, Charles Laughton, Henry Fonda, Joan Bennett, and Robert Montgomery.

Release date, July 11, 1941 10 *Minutes*

GHOST TREASURES (MGM)

Miniature (Color) (M-238)

Carey Wilson in this subject presents three incidents that, according to legend, occurred in Death Valley, each having to do with the wealth of gold which the Valley possesses, and the natural human instinct to obtain it in spite of the risk. In one instance the person finding the gold perished mysteriously; in another the finder was half-crazed by the sun and unable to find the treasure later, and the third took just the amount for his own needs and died with the secret.

Release date, August 2, 1941 11 *Minutes*

WOODY WOODPECKER (Univ.)

Color Cartoon (5251)

Woody Woodpecker is the humorous character introduced in the previous cartoon, "Knock, Knock." In this, Woody demonstrates a slightly goofy patient calling on a more than slightly goofy doctor. The doctor, Dr. Fox, is a new Walter Lantz character.

Release date, July 7, 1941 7 *Minutes*

THOSE GOOD OLD DAYS (WB)

Melody Master (6510)

Will Orr takes the part of a grandfather whose greatest pleasure is to tell his little granddaughter all about the days when he and Jan Clayton, his wife, were the rage of vaudeville. Using cut-backs, the subject presents Orr as a young vaudevillian who goes through all the old-fashioned routines.

Release date, August 16, 1941 10 *Minutes*

THE LION CLAW (Col.)

Serial—15 Episodes

Culver Benson (James Metcalfe), after quarreling with his two brothers over the division of a huge fortune in gold, is murdered by a mysterious man known as The Iron Claw. Newspaper reporter Bob Lane (Charles Quigley) and his pal, Jack Strong (Walter Sande), come to the eerie, old murder house and find the suspects as numerous as the relatives.

These include Anton Benson (Forrest Taylor), older brother of the murdered man; another brother, Roy (Norman Willis), an ex-convict; Benson's nephew, Dr. James Benson (Alex Callam), and Simon Leach (Allen Doone), who is married to Milly (Edythe Elliott), Anton's daughter.

Lane discovers all are after Anton's gold and that even an outsider, Silk (Charles King), is hanging around conniving with Roy. The only sincere person that Lane meets is Patricia Benson (Joyce Bryant), Anton's niece.

After a series of climatic events, which sees Anton and Simon Leach murdered, Lane succeeds in identifying the Claw and the fiend is shot to death trying to escape.

CAST

Bob Lane.....Charles Quigley
Jack Strong.....Walter Sande
Patricia Benson.....Joyce Bryant
Anton Benson.....Forrest Taylor
Roy Benson.....Norman Willis
James Benson.....Alex Callam
Culver Benson.....James Metcalfe
Simon Leach.....Allen Doone
Milly Leach.....Edythe Elliott
Gyves.....John Beck
Silk.....Charles King
Casey.....James Morton
O'Malley.....Hal Price
The Iron Claw.....?

SPECIAL REMARKS

Produced by Larry Darmour and directed by James W. Horne.

CHAPTER TITLES

Episode One—"The Shaft of Doom"
Episode Two—"The Murderous Mirror"
Episode Three—"The Drop to Destiny"
Episode Four—"The Fatal Fuse"
Episode Five—"The Fiery Fall"
Episode Six—"The Ship Log Talks"
Episode Seven—"The Mystic Map"
Episode Eight—"The Perilous Pit"
Episode Nine—"The Cul-De-Sac"
Episode Ten—"The Curse of the Cave"
Episode Eleven—"The Doctor's Bargain"
Episode Twelve—"Vapors of Evil"
Episode Thirteen—"The Secret Door"
Episode Fourteen—"The Evil Eye"
Episode Fifteen—"The Claw's Collapse"

Release date, August 15, 1941

WATER BUGS (MGM)

Pete Smith Specialty (S-270)

Pete Smith's piece de resistance this time is the California water funsters who delight in transferring water skiis while traveling at a terrific clip or being pulled by an airplane. One aquatic performer tries to have his motor boat fly with the use of wings. The usual Pete Smith comedy angle is played up.

Release date, August 16, 1941 10 *Minutes*

SPORT CHUMPIONS (WB)

Merrie Melody (6725)

This color cartoon is a burlesque on various sporting events showing how champions are made in track and field, skiing, rowing, automobile racing, swimming and other sports.

Release date, August 16, 1941 7 *Minutes*

COMMUNITY SING, No. 7 (Col.)

(2657)

In this Community Sing subject, Lew White at the organ, plays the following tunes: "Ain't We Got Fun?," "Pretty Baby," "Whispering," "You Walk By" and "Singing in the Rain."

Release date, April 25, 1941 10 *Minutes*

WATCHDOG OF A NATION (MGM)
Miniature (M-239)

This is the story of Harvey Wilson and how he became interested in canned foods. The story begins during the Civil War. Young Harvey Wiley has dropped his chemistry studies to answer the call to arms. Healthy, Wilson succumbs to food poisoning and is left sick and unfit for active duty. Later, at Purdue University, Wiley sets himself up as a pioneer in food chemistry. He goes to Washington as chief food chemist. He fails in his campaign for a pure food law, but when the Spanish-American war causes thousands of lives through food poisoning, Wiley's pure food law passes Congress and becomes the law of the land.

10 *Minutes*

SCREEN SNAPSHOTS, No. 8 (Col.)
(2858)

Jerry Colonna, dressed in baby clothes, is master of ceremonies in this issue of the Snapshots. A highlight of the subject is the fourteenth birthday party for Dickie Jones which is held in a western studio set. Participating are Jane Withers, Spanky MacFarland, Gene Reynolds, Buddy Pepper, the Mauch twins and Joe Brown, Jr. Fannie Brice is also seen in her character of Baby Snooks, in a song number with Roy Rogers.

Release date, June 6, 1941 10 *Minutes*

PORKY'S PRIZE PONY (WB)
Looney Tune Cartoon (6613)

When Porky's horse becomes disabled before a big steeplechase race, Porky is forced to use a substitute. The substitute turns out to be a clumsy old haybag that could hardly stand up. With a little luck and a few tricks, however, Porky's horse succeeds in winning the race.

Release date, June 21, 1941 7 *Minutes*

MIDNIGHT SNACK (MGM)
Color Cartoon (W-250)

Tom and Jerry, cat and mouse, respectively, spend an evening chasing each other around the kitchen and cutting up a good deal. As Mammy, the maid, enters, Tom makes it appear that Jerry is to blame, but Tom is later found to be the guilty party and he is made to suffer.

Release date, July 19, 1941 9 *Minutes*

THE WACKY WORM (WB)
Merrie Melody Cartoon (6721)

The dumb crow is after the worm, but has a hard time trapping him. The worm finally disappears into a pile of apples and the crow decides to eat every apple in the pile in order to capture the worm. He gets sick from eating the apples and wonders why anyone wants a worm.

Release date, June 21, 1941 7 *Minutes*

WE, THE ANIMALS, SQUEAK (WB)
Looney Tune Cartoon (6615)

Porky Pig, the announcer on an animal program, introduces Kansas City Kitty, a cat proud of her mouse catching championship. Kansas City Kitty's story of the time that she nearly lost her title is one of the laugh situations, with a surprise ending.

Release date, August 9, 1941 7 *Minutes*

THE LAND OF FUN (Col.)
Color Rhapsodies (2508)

After reading a travel book, Joe Tourist decides to take his car and visit the wonder spots of America. On his way over a mountain, Joe has great difficulty. Every time he tries to pass a slow moving truck oncoming cars send him behind the truck. He takes in many sights including a spectacular waterfall, sheep ranches and sleeping cabins that are infested with mosquitoes.

Release date, April 18, 1941 7 *Minutes*

WHAT HAPPENS AT NIGHT (20th-Fox)
Terry-Toon (*Color*) (1560)

When dusk settles the insects gather at the old mill to make merry. An orchestra goes to work with great fervor. The dancing girl-bugs and a succession of novelties and the hectic gyrations and outpourings of the orchestra, work up the audience of bugs into wild enthusiasm. When dawn breaks the bugs and their friend, the scarecrow, disperse as if by magic.

Release date, May 30, 1941 7 *Minutes*

IS EVERYBODY HAPPY? (Univ.)
Musical (5233)

The title of course can refer to no one but Ted Lewis, who has used that salutation these many years. With Lewis and his orchestra are specialty performers, including Charles (Snowball) Whittier, a feature of the Lewis act for years; the Four Leahn Sisters, singers; Jeanne Blanche, another of the Lewis troupe, doing a dance routine; Gladys Tell, a swing singer; Kay, Kay and Katye, adagio trio, and Geraldine Ross.

Release date, August 18, 1941 17 *Minutes*

FUN ON ROLLERS (20th-Fox)
Sports Review (1307)

Everywhere a skate can go—that is a roller skate—the cameraman has followed. Indoor rinks, outdoor rinks, back alleys, parks and suburban streets being used as background for the scenes. In both narration and sound effects the scenes are played for comedy.

Release date, June 6, 1941 8 *Minutes*

YANKEE DOODLE ANDY (Col.)
Andy Clyde (2435)

Andy, watchman at an airplane factory, walks out of the Court House proudly inspecting his citizenship papers. A gust of wind blows the papers from his hand into the open window of an apartment. He enters the window and finds himself in the headquarters of foreign agents. Learning Andy is employed in the airplane factory, the agents force him to take them to the factory. There, they bind Andy and set a time bomb. Andy escapes, and, in his peculiar way, practically captures the gang single-handed.

Release date, June 13, 1941 17 *Minutes*

STRANGER THAN FICTION, 94 (Univ.)
(5384)

Mrs. F. R. Makepeace, volunteer Red Cross worker of Houston, Tex., has dedicated her life to illustrating books for the blind; Roy Roberts, Bernard, N. C., boy runs a skunk farm; there is a factory in Missouri that has been turning out meerschaums since 1872; a Los Angeles agriculture show exhibits queer specimens from Catalina Islands, and Dr. J. M. Frazier, 84, of Belton, Tex., goes back to school.

Release date, July 28, 1941 9 *Minutes*

PLAYING THE PIED PIPER (Col.)
Fable Cartoon (2758)

This is about a cat who wanted to be a Pied Piper. He went to the attic where he hoped to lure mice. While up there, he struck up a friendship with a cute little mouse who, realizing the cat was foolish, proceeded to poke fun at him.

Release date, August 8, 1941 7 *Minutes*

COMMUNITY SING, No. 8 (Col.)
(2658)

Don Baker at the console plays some melodic tunes that are especially adaptable to community singing. They include "Keep An Eye on Your Heart," "It All Comes Back to Me Now," "Some of These Days" and the very popular "Perfidia."

Release date, May 29, 1941 10 *Minutes*

GOING PLACES, No. 94 (Univ.)
(5364)

Four Caribbean Islands are visited in this subject, Martinique, Trinidad, Barbados and Tobago. Here the emphasis is placed on their role of importance in the defense of the Panama Canal, but the color and quaintness of the islands are not left out. In Trinidad, famous for its cocoanuts, the camera visits the famous Mount St. Benedict Monastery where the Brothers are shown at work. Barbados is palm-ringed and Tobago, the little sister of Trinidad, is an island of few people and towns—its natives live the kind of life their ancestors did.

Release date, July 21, 1941 9½ *Minutes*

FRENCH FRIED PATOOTIE (Col.)
Alan Mowbray (2436)

Al (Alan Mowbray) and Jim (Raker) attend an American Legion convention. A little suspicious, their wives come along, and the couples take adjoining rooms. "Fifi," an old sweetheart of the regiment, shows up at the stag dinner. The wives, playing bridge, hear a broadcast of the banquet. But Al and Jim, not knowing they and Fifi are on the air, indulge in old pranks. When they get home, there are heavy explanations, which sound fair enough, until Fifi returns for her wardrobe, which is in Al's room. Then there's the dickens to pay.

Release date, June 27, 1941 17 *Minutes*

THE WIZARD OF ARTS (Par.)
Animated Antics (*HO*-12)

This is a one-man exhibition of sculpture. There is a statue entitled "Despair" which proves to be a replica of a worn out spare tire, "The First Flight," a flight of stairs leading from the ground floor, "The Light That Failed," a solid black square in a picture frame, and "The Eternal Triangle," a folded baby diaper with a safety pin. The sculptor is also seen at work on another of his masterpieces.

Release date, August 8, 1941 7 *Minutes*

TRUANT OFFICER DONALD (RKO)
Disney Color Cartoon (14,108)

Donald Duck, local truant officer, uses a net, fishpole and a rubber harpoon gun in order to capture his three nephews playing hookey from school. He locks them in his jail wagon, but they secretly saw their way out and hide in their "pirate" shack. Donald tries several ways to invade the shack, but is frustrated each time. Finally he tries to smoke them out. When he finds three chickens burned to a crisp, he mistakes them for his nephews and breaks down in sorrow. The nephews make their appearance and the angry Donald marches his charges off to school, only to find that school is closed.

Release date, August 1, 1941 8 *Minutes*

ANDY PANDA'S POP (Univ.)
Color Cartoon (5252)

Andy Panda's pop is a "I'll do it myself-and better" guy. So he decides to fix his own roof. The job looks easy except that pop's ladder plays tricks on the old man. He spread the tar paper—then the tar paper spreads him. Just when things are getting under control, a snoopy old pelican comes along and messes up the situation again.

Release date, July 28, 1941 7 *Minutes*

PEST PILOT (Par.)
Popeye Cartoon (*EO*-12)

Popeye is in charge of an airport. Poopdeck Pappy arrives on the scene and wants to fly a plane. Popeye says no, but Poopdeck gets in a plane and takes off. Poopdeck gets into all sorts of trouble and then acquires a bad case of air fright. Popeye comes to the rescue as the plane crashes. Pappy is made pilot of the airport's gasoline lawnmower.

Release date, August 8, 1941 7 *Minutes*

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42 SPECIAL (Two Reels)		
3451	International Forum, 1	2-22-41	142
3452	International Forum, 2	5-27-41	199
3453	International Forum, 3	8-22-41	..
	1941-42 THIS CHANGING WORLD		
3981	Broken Treaties	8-1-41	..
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse (Stooges)	8-23-40	..
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	18
2402	No Census, No Feeling (Stooges)	10-4-40	18
2423	Cold Turkey (Langdon)	10-18-40	18
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers (Stooges)	11-15-40	26
2425	Blondes and Blunders (Walter Catlett)	11-29-40	26
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
2404	Boobs In Arms (Stooges)	12-27-40	118
2427	The Watchman Takes a Wife (Clyde)	1-10-41	130
2428	Fresh As a Freshman (Glove Slingers)	1-29-41	95
2405	So Long Mr. Chumps (Stooges)	2-7-41	92
2429	So You Won't Squawk (Keaton)	2-21-40	142
2430	Yumpin' Yiminy (El Brendel)	3-7-41	139
2406	Dutiful But Dumb (Stooges)	3-21-41	142
2431	Glove Affair (Glove Slingers)	4-4-41	139
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	154
2407	All the World's a Stooge (Stooges)	5-16-41	151
2434	Ready Willing but Unable (Brendel)	5-30-41	225
2435	Yankee Doodle Andy (Clyde)	6-13-41	226
2436	French Fried Patootie (Mowbray)	6-27-41	226
2408	I'll Never Heil Again (Stooges)	7-4-41	190
2437	Love at First Fright (Brendel)	7-25-41	224
2438	Host to a Ghost (Clyde)	8-8-41	211
	1941-42		
3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	..
3401	An Ache in Every Stake (Stooges)	8-22-41	..
3422	Half Shot at Sunrise (Karns)	9-14-41	..
3423	General Nuisance (Keaton)	9-18-41	...
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television	8-30-40	18
2502	Mr. Elephant Goes to Town	10-4-40	18
2503	The Mad Hatter	11-3-40	..
2504	Wise Owl	12-6-40	27
2505	A Helping Paw	1-7-41	51
2506	Way of All Pests	2-28-41	..
2507	The Carpenters	3-14-41	142
2508	The Land of Fun	4-18-41	226
2509	Tom Thumb's Brother	6-12-41	187
2510	The Cuckoo I.Q.	7-3-41	211

For Synopses of 1940-1941 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3501	Who's Zoo in Hollywood	10-17-41	..
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams	9-24-40	18
2702	Happy Holidays	10-25-40	..
2703	The Little Theatre	2-7-41	..
2704	There's Music In Your Hair	3-28-41	139
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	224
2707	The Merry Mouse Cafe	8-15-41	..
	1941-42		
3701	The Crystal Gazer	9-26-41	..
	FABLES (6 Minutes)		
2751	Farmer Tom Thumb	9-27-40	10
2752	Mouse Meets Lion	10-25-40	18
2753	Paunch 'n' Judy	12-13-40	57
2754	The Streamlined Donkey	1-17-41	95
2755	It Happened to Crusoe	3-14-41	139
2756	Kitty Gets the Bird	6-13-41	187
2757	Dumb Like a Fox	7-18-41	224
2758	Playing the Pied Piper	8-8-41	226
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby	8-30-40	..
2972	Floating Elephants	10-4-40	..
2973	Nice Work, If You Can Do It	11-8-40	18
2974	Unusual Crafts	12-25-40	57
2975	Feathers (Cosmocolor)	1-31-41	..
2976	Movie Magic	2-22-41	92
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	154
2979	Fighter Pilot	6-13-41	187
	1941-42		
3971	Exploring Space	8-8-41	..
3972	From Nuts to Soup	9-5-41	..
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)	10-25-40	..
2902	No. 2 (U. S. Military Academy)	12-13-40	130
2903	No. 3 (United States Naval Academy	1-17-41	117
2904	No. 4 Spirit of 1941	3-7-41	119
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)	10-2-40	18
2652	No. 2 (Popular Love Songs)	11-8-40	18
2653	No. 3 (Melodies That Linger)	12-13-40	..
2654	No. 4 (Gay Tunes)	1-1-41	..
2655	No. 5 (Fun with Songs)	2-7-41	91
2656	No. 6 (Songs with Harmony)	3-14-41	142
2657	No. 7 Peppy Song Hits	4-25-41	225
2658	No. 8 (Featuring "Perfidia")	5-29-41	226
	1941-42		
3651	No. 1 (Don Baker)	8-15-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It	12-5-40	26
2602	Take It Or Leave It No. 2	12-25-40	57
2603	Take It Or Leave It No. 3	2-7-41	91
2604	Junior I. Q. Parade	3-7-41	..
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	151

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3601	So You Think You Know No. 1 (Series 2)	8-22-41	..
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade	1-24-41	71
2952	Abroad at Home	3-27-41	130
	1941-42 PANORAMICS		
3901	A City Within a City	8-8-41	..
	HAPPY-HOUR (40 Minutes)		
2441	Puss In Boots (Re-Issue)	11-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia	8-16-40	10
2552	Savoy In the Alps	9-13-40	18
2553	Old and New Arizona	9-27-40	..
2554	Islands of the West Indies	10-25-40	18
2555	Sojourn In Havana	11-25-40	27
2556	Beautiful British Columbia	12-20-40	57
2557	From Singapore to Hong-Kong	1-10-41	92
2558	Western Wonderland	2-28-41	92
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	154
	1941-42		
3551	Journey in Tunisia	8-15-41	..
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	18
2853	No. 3 (Ken Murray)	11-22-40	27
2854	No. 4 (Ken Murray).	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	117
2856	No. 6 (Larry Simms)	3-14-41	91
2857	No. 7 (Ken Murray)	4-25-41	139
2858	No. 8 (Jerry Colonna)	6-6-41	226
2859	No. 9 (Don Wilson)	7-11-41	225
	1941-42		
3851	No. 1	8-15-41	..
3852	No. 2	9-12-41	..
	WORLD OF SPORTS (9 Minutes)		
2801	Master of Cue	10-4-40	10
2802	Hunting Wild Deer	11-22-40	27
2803	All the Giant Killer	12-27-40	51
2804	Ice Capers	1-24-41	92
2805	Splits, Spares and Strikes	2-21-41	91
2806	The Jungle Archer	3-28-41	118
2807	Diving Thrills	5-9-41	151
2808	Aquaplay	6-6-41	187
	1941-42		
3801	Tee Up	8-1-41	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy	10-26-40	..
P-202	You, the People	11-30-40	26
P-203	Respect the Law	1-4-41	117
P-204	Forbidden Passage	2-8-41	80
P-205	Coffins on Wheels	6-7-14	163
P-206	Sucker List	7-26-41	224
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capitol City	9-7-40	..
T-212	Cavalcade of San Francisco	9-28-40	..
T-213	Old New Mexico	10-26-40	..
T-214	Beautiful Bali	11-23-40	26
T-215	Old New Orleans	12-21-40	118
T-216	Mediterranean Ports	1-4-41	57
T-217	Red Men on Parade	2-1-41	83
T-218	Alluring Alaska	3-8-41	107
T-219	Glimpses of Kentucky	4-12-41	142
T-220	Yosemite the Magnificent	5-10-41	163
T-221	Glimpses of Washington State	6-7-41	175
T-222	Haiti, Land of Dark Majesty	7-5-41	225
	PETE SMITH SPECIALTIES (10 Minutes)		
S-281	Quicker'n a Wink	10-12-40	..
S-262	Wedding Bills	11-30-40	27
S-263	Sea for Yourself	12-21-40	129
S-264	Penny to the Rescue	1-25-41	68
S-265	Quiz Biz (Sepia)	2-8-41	80
S-266	Memory Tricks (Sepia)	3-15-41	118
S-267	Aeronautics (Sepia)	4-26-41	151
S-268	Lions on the Loose (Sepia)	5-24-51	166
S-269	Cuban Rhythm (Sepia)	6-14-41	175
S-270	Water Bugs	8-16-41	225
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here	11-30-40	27
K-282	Whispers	2-8-41	80
K-283	More Trifles of Importance	3-22-41	104
K-284	Out of Darkness	3-29-41	139
K-285	Willie and the Mouse	5-17-41	154
K-286	This Is the Bowery	5-31-41	166
K-287	Your Last Act	7-12-41	211
K-288	Of Pups and Puzzles		225
	MINIATURES (10 Minutes)		
M-231	Rodeo Dough	1-19-40	27
M-232	The Great Meddler	12-21-40	41
M-233	Happiest Man on Earth	12-28-40	117
M-234	More About Nostradamus	1-18-41	57
M-235	The Battle	5-31-41	154
M-236	Memories of Europe	6-14-41	178
M-237	The Man Who Changed the World	6-28-41	211
M-238	Ghost Treasure	8-2-41	225
M-239	Watchdog of a Nation		226
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys	9-7-40	..
C-292	Waldo's Last Stand	10-5-40	..
C-293	Goin' Fishin'	10-26-40	.
C-294	Kiddie Kure	11-23-40	26
C-295	Fightin' Fools	1-25-41	71
C-296	Baby Blues	2-15-41	104
C-297	Ye Olde Minstrels	3-8-41	104
C-298	1-2-3 Go	4-26-41	142
C-299	Robot Wrecks	7-12-41	211
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger	11-23-40	27
W-242	Mrs. Ladybug	12-21-40	..
W-243	Abdul the Bulbul Ameer	2-22-41	104
W-244	The Prospecting Bear	3-8-41	104
W-245	The Little Mole	4-5-41	139
W-246	Goose Goes South	4-26-41	139
W-247	Rookie Bear	5-17-41	163
W-248	Dance of the Weed	6-7-41	175
W-249	The Alley Cat	7-5-41	225
W-250	The Midnight Snack	7-19-41	226
	METROSCOPIX (7 Minutes)		
A-100	Third Dimensional Murder	3-1-41	80
	SPECIAL TRAILERS		
....	Miracle in Sound		..
....	You Can't Fool the Camera		..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Dandy Lion	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17

(Chart continued on following page)

(Chart continued from preceding page)

Prod. No.	Title	Rel. Date	P.D. Page
HO-3	Mommy Love Puppy	11-29-40	27
HO-4	Bring Himself Back Alive	12-20-40	34
HO-5	Pop and Mom in Wild Oysters	2-14-41	80
HO-6	Twinkletoes Gets the Bird	3-14-41	..
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HO-9	Zero, the Hound	5-30-41	151
HO-10	Twinkletoes—Where He Goes Nobody Knows	6-27-41	187
HO-11	Copy Cat	7-18-41	202
HO-12	The Wizard of Arts	8-8-41	226
HO-13	Twinkletoes in Hat Stuff	8-29-41	..

UNUSUAL OCCUPATIONS (Color)
(11 Minutes)

LO-1	No. 1	9-27-40	
LO-2	No. 2	11-29-40	27
LO-3	No. 3	1-24-41	71
LO-4	No. 4	3-28-41	92
LO-5	No. 5	5-30-41	151
LO-6	No. 6	8-1-41	225

BENCHLEY COMEDIES
(10 Minutes)

SO-1	The Trouble with Husbands	11-8-40	..
SO-2	Waiting for Baby	1-24-41	71
SO-3	Crime Control	4-11-41	119
SO-4	The Forgotten Man	5-23-41	151

FASCINATING JOURNEYS (Tech)
(10 Minutes)

MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges	12-27-40	51
MO-3	A Village in India	1-31-41	71
MO-4	Delhi	3-21-41	92
MO-5	Indian Durbar	5-16-41	151
MO-6	The Jungle	7-25-41	224

1941-42

COLOR CARTOON

....	Superman		..

GABBY COLOR CARTOONS
(7 Minutes)

GO-1	King for a Day	10-18-40	..
GO-2	The Constable	11-15-40	17
GO-3	All'e Well	1-17-41	51
GO-4	Two for the Zoo	2-21-41	68
GO-5	Swing Cleaning	4-11-41	119
GO-6	Fire Cheese	6-20-41	187
GO-7	Gabby Goes Fishing	7-18-41	199
GO-8	It's a Hap-Hap-Happy Day	8-15-41	224

HEADLINERS
(10 Minutes)

AO-1	Momente of Charm (Tech)	9-13-40	..
AO-2	Lieten to Larry	10-25-40	..
AO-3	Johnny Mesener & Orch	12-13-40	34
AO-4	Gene Krupa and Hie Orch.	1-31-41	71
AO-5	Bob Chester and Orch.	3-21-41	92
AO-6	Your Favorite Program—Those We Love	6-6-41	151
AO-7	Hande of Destiny	7-11-41	199

COLOR CLASSIC CARTOON (Tech.)

CO-1	Vitamin Hay	8-22-41	..

MADCAP MODELS (Color)
(9 Minutes)

UO-1	Western Daze	1-17-41	129
UO-2	Dipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	6-27-41	187
UO-4	The Gay Knighties	8-29-41	..

PARAGRAPHICS
(10 Minutes)

VO-1	Nature'e Nursery	10-11-40	..
VO-2	Seeing Is Believing	11-22-40	27
VO-3	Breezy Little Beare	12-27-40	117
VO-4	Red, White and Blue Hawaii	2-28-41	91
VO-5	Guardians of the Wild	8-29-41	..

POPEYE THE SAILOR
(7 Minutes)

EO-1	Popeye Meets Wm. Tell	9-20-40	..
EO-2	My Pop, My Pop	10-18-40	..
EO-3	With Poopdeck Pappy	11-15-40	27
EO-4	Popeye Presents Eugene, the Jeep	12-13-40	41
EO-5	Problem Pappy	1-10-41	51
EO-6	Quiet Pleeze	2-7-41	95
EO-7	Olive's Sweepstake Ticket.	3-7-41	..
EO-8	Flies Ain't Human	4-4-41	119
EO-9	Popeye Meets Rip Van Winkle	5-9-41	142
EO-10	Olive's Boithday Presink.	6-13-41	163
EO-11	Child Psykolojiky	7-11-41	199
EO-12	Pest Pilot	8-8-41	226

POPULAR SCIENCE (Color)
(10 Minutes)

JO-1	No. 1	9-6-40	..
JO-2	No. 2	11-1-40	17
JO-3	No. 3	12-20-40	34
JO-4	No. 4	2-21-41	91
JO-5	No. 5	5-2-41	92
IO-6	No. 6	7-4-41	199

SPORTLIGHTS
(9 Minutes)

RO-1	Diving Demons	9-8-40	..
RO-2	Sporting Everglades	10-4-40	..
RO-3	Motercycle Stunting	11-1-40	18
RO-4	Marine Round-up	12-6-40	26
RO-5	Feminine Fitness	1-3-41	41
RO-6	Acrobatic Acee	2-7-41	117
RO-7	Fishing Fever	2-28-41	91
RO-8	Canine Sketchee	3-28-41	95
RO-9	Sun Fun	4-25-41	91
RO-10	On the Spot	5-23-41	142
RO-11	Lasso Wizards	6-20-41	190
RO-12	Snow Dogs	7-25-41	199
RO-13	What's Lacrosse?	8-15-41	225

PRODUCERS

AMERICAN HISTORY
(22 Minutes)

0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..
0.5	Our Louisiana Purchase	7-12-41	..

SPECIAL FEATURETTES

..	Man the Enigma	5-7-41	163
	(22 Minutes)		
..	Alive in the Deep	6-7-41	166
	(25 Minutes)		

RKO

SPECIAL
(18 Minutes)

13,801	Growing Up	12-13-40	34

SPECIAL
(Average 11 Min.)

14,501	Eyes on Brazil	2-21-41	80
14,502	What'e Happening in Argentina?	3-21-41	104
14,503	How Goes Chile?	4-18-41	224

MARCH OF TIME
(Average 20 Min.)

13,101	On Foreign Newe Fronts	9-13-40	..
13,102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	..
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Defense	12-20-40	118
13,106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American'e All!	2-14-41	83
13,108	Australia at War	3-14-41	92
13,109	Men of the F.B.I., 1941.	4-11-41	118
13,110	Crisis in the Atlantic	5-9-41	139
13,111	China Fights Back	6-6-41	163
13,112	New England's 8 Million Yankees	7-4-41	190
13,113	Peace—By Adolf Hitler.	8-1-41	211

WALT DISNEY CARTOONS
(8 Minutes)

14,101	Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Baggage Buster	4-18-41	129
14,104	A Good Time for a Dime.	5-9-41	142
14,105	Canine Caddy	5-30-41	163
14,106	Nifty Nineties	6-20-41	163
14,107	Early to Bed	7-11-41	199
14,108	Truant Officer Donald	8-1-41	226
14,109	Orphan's Benefit	8-22-41	224

INFORMATION PLEASE
(Average 11 Min.)

14,201	No. 1 Anna Neagle	9-6-40	..
14,202	No. 2 Ruth Gordon	10-4-40	..
14,203	No. 3 Alice Marble	11-1-40	18
14,204	No. 4 Louis Bromfield	11-29-40	34
14,205	No. 5 Wendell Willkie.	12-27-40	51
14,206	No. 6 Jan Struther	1-24-41	88
14,207	No. 7 Anna Neagle	2-21-41	80
14,208	No. 8 Boris Karloff	3-21-41	118
14,209	No. 9 Alice Marble	4-8-41	142
14,210	No. 10 Louis Bromfield.	5-16-41	151
14,211	No. 11 Jan Struther.	6-13-41	187
14,212	No. 12 Boris Karloff	7-11-41	199
14,213	No. 13 Anna Neagle	8-8-41	224

SPORTSCOPE
(Average 9 Min.)

14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,306	Mat Men	1-17-41	57
14,307	Caballero College	2-14-41	83
14,308	Publicity Sports	3-14-41	107
14,309	Sword Soldiers	4-11-41	130
14,310	Jockey's Day	5-9-41	151
14,311	Rolling Rhythm	6-6-41	187
14,312	Steeds and Steers	7-4-41	211
14,313	Craig Wood	8-1-41	225

PICTURE PEOPLE
(10 Minutes)

14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,406	No. 8	1-31-41	71
14,407	No. 7	2-28-41	83
14,408	No. 8	3-28-41	129
14,409	No. 9	4-25-41	139
14,410	No. 10	5-23-41	166

EDGAR KENNEDY
(Average 18 Min.)

13,401	Sunk by the Ceneue	9-6-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted in the Depot.	12-20-40	51
13,404	Mad About Moonehine	2-21-41	80
13,405	It Happened All Night.	4-4-41	104
13,406	Apple in His Eye.	6-6-41	183

LEON ERROL
(Average 19 Min.)

13,701	He Asked For It.	9-27-40	..
13,702	Tattle Television.	11-29-40	28
13,703	The Fired Man.	1-10-41	129
13,704	When Wife's Away.	3-14-41	104
13,705	A Polo Phoney	5-16-41	139
13,706	A Panic in the Parlor.	6-27-41	166

RAY WHITLEY
(Average 15 Min.)

13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71
13,503	Red Skins & Red Heads.	4-25-41	142
13,504	Musical Bandit	7-18-41	211

REPUBLIC

MEET THE STARS
(10 Minutes)

028-1	Chinese Garden Festival.	12-24-40	..
028-2	Baby Stars	1-24-41	117
028-3	Variety Reel No. 3	2-24-41	80
028-4	Los Angeles Examiner Benefit	3-24-41	..
028-5	Hollywood Meets the Navy.	4-24-41	129
028-6	Stars at Play	5-24-41	..
028-7	Meet Roy Rogers	6-24-41	175
028-8	Stars—Past and Present.	7-24-41	178

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)

1201	Midget Moter Mania	11-8-40	18
1202	Training Police Hersee.	1-17-41	68
1203	The Modern Highway.	1-31-41	..

1941-42

2201	Soldiers of the Sky	8-1-41	..
2202	Highway of Friendship.	9-26-41	..

BELIEVE IT OR NOT
(10 Minutes)

1601	Acquitted By the Sea	9-27-40	10

LEW LEHR
(9 Minutes)

1401	Grunters and Groaners.	8-30-40	..

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)

1101	Eskimo Trails	8-2-40	..
1108	Arctic Springtime	4-25-41	..
1110	Winter in Eskimo Land.	7-4-41	224

MAGIC CARPET
(9 Minutes)

1102	Land of Flowers (Tech).	9-15-40	..
1104	Old Dominion State. (Tech)	11-22-40	26
1105	Spotlight on Indo China.	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	129
1107	Miracle of Hydro	3-14-41	129
1109	A Letter from Caire	5-9-41	175

1941-42

2101	Sagebrush and Silver.	8-15-41	..
2102	Trailing Thru Glacier Land	10-10-41	..

SPORTS REVIEWS
(8 Minutes)

1301	Vacation Time (Tech).	8-18-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes.	12-20-40	17
1304	The Rodeo Goes to Town.	1-3-41	57
1305	Playing with Neptune.	2-14-41	129
1306	Symphony in Snow	3-14-41	131
1307	Fun on Rollers	6-6-41	226

1941-42

2301	Pedigreed Dogs	9-21-41	..

TERRYTOONS (Tech)
(7 Minutes)

1551	Billy Mouse's Akwakade.	8-9-40	..
1552	Lucky Duck	9-8-40	..
1553	How Wet Was My Ocean.	10-4-40	10
1554	Landing of the Pilgrims.	11-1-40	10
1555	Plane Goofy	11-29-40	26
1556	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	80
1559	Uncle Joey	4-18-41	..
1560	What Happens at Night.	5-30-41	226

1941-42

2551	The Old Oaken Bucket.	8-8-41	..
2552	The One Man Navy	9-5-41	..
2553	Welcome Little Stranger.	10-3-41	..
2554	Slap Happy Hunters.	10-31-41	..

TERRYTOONS (Black & White)
(7 Minutes)

1501	Club Life in Stone Age.	8-23-40	10
1502	Touchdown Demons	9-20-40	10
1503	Happy Hunting Greunds.	10-18-40	10
1504	Magic Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1508	What a Little Sneeze Will De	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	129
1509	When Knights Were Bold.	3-21-41	131
1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	175
1513	Herse Fly Opera	6-13-41	178
1514	Good Old Irish Tunee.	6-27-41	175
1515	Bringing Home the Bacon.	7-11-41	178
1516	Twelve O'Clock and All Ain't Well	7-25-41	175

1941-42

2501	The Ice Carnival	8-22-41	..
2502	Uncle Joey Comes to Town.	9-19-41	..
2503	The Frozen North	10-17-41	..

THE WORLD TODAY
(9 Minutes)

1701	Battle of the Atlantic	4-11-41	130
1702	War in the Desert	7-18-41	199
1703	Empire in Exile	5-23-41	175
1704	Anzacs in Action	6-20-41	202

1941-42

2701	American Sea Power	8-29-41	..

UNIVERSAL

SPECIAL
(19 Minutes)

5110	Swing With Bing	9-4-41	..

COLOR CARTOON
(Average 7 Min.)

5241	Crazy House	9-23-40	..
5242	Recruiting Daze	10-28-40	..
5243	Knock-Knock	11-25-40	28
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Teday	2-24-31	68
5247	Hysterical High Spots in American History	3-31-41	91
5248	Scrub Me Mama with a Boogie Beat	4-28-41	151
5249	Dizzy Kitty	5-26-41	163
5250	Salt Water Daffy	6-9-51	166
5251	Woody Woodpecker	7-7-41	225
5252	Andy Panda's Pop	7-28-41	226
5253	Boogie Woogie Bugle Boy of Co. B	8-11-41	224

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STRANGER THAN FICTION (9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5371	No. 81	9-16-40	..
5372	No. 82	10-14-40	..
5372	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 86	2-3-41	80
5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	154
5381	No. 91	5-19-41	154
5382	No. 92	6-2-41	163
5383	No. 93	6-23-41	199
5384	No. 94	7-28-41	226
5385	No. 95	8-25-41	224
	1941-42		
6371	No. 96	9-8-41	..

GOING PLACES (9 Minutes)

5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 86	2-19-41	71
5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	104
5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	175
5361	No. 91	5-26-41	163
5362	No. 92	6-16-41	199
5363	No. 93	6-30-41	202
5364	No. 94	7-21-41	226
5365	No. 95	8-18-41	225

MUSICALS (Average 18 Min.)

5221	Class In Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Daddy	2-19-41	83
5227	Music In the Morgan Manner	3-19-41	92
5228	Jumpin' Jive	4-28-41	166
5229	Shadows In Swing	5-21-41	154
5230	Music a la King	6-18-41	199
5231	Once Upon a Summertime	7-30-41	199
5232	Rhythm Revel	7-30-41	224
5233	Is Everybody Happy?	8-18-41	226

COLOR CARTOONS (Re-Issues) (Average 8 Min.)

5261 to 5266	Inclusive	6-3-40 to 8-10-40	..

VITAPHONE

SPECIAL (10 Minutes)

....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..

TECHNICOLOR SPECIALS (Average 20 Min.)

6001	Flag of Humanity	10-19-40	..
6002	March on Marines	12-14-40	34
6003	Meet the Fleet	2-8-41	80
6004	Wings of Steel	4-5-41	129
6005	Here Comes the Cavalry	6-28-41	175
6006	Carnival of Rhythm	8-23-41	..

ELSA MAXWELL COMEDIES (19 Minutes)

6101	Riding Into Society	8-7-40	..
6102	The Lady and the Lug	3-22-41	139
6103	Throwing a Party	7-12-41	211

BROADWAY BREVITIES (20 Minutes)

6201	Just a Cute Kid	10-5-40	17
6202	Alice In Movieland	11-16-40	27
6203	Love's Intrigue	12-28-40	57
6204	Dog In the Orchard	1-25-41	117
6205	Take the Air	2-22-41	83
6206	The Seeing Eye	5-3-41	117
6207	Sockeroo	5-31-41	151
6208	Hunting the Hard Way	6-17-41	151
6209	Happy Faces	7-26-41	211

HOLLYWOOD NOVELTIES (10 Minutes)

6301	Football Highlights	9-28-40	..
6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans	12-7-40	26
6304	History Repeats Itself	1-18-41	..
6305	Wild Boar Hunt	3-15-41	95
6306	Trouble in Store	8-2-41	224

THE SPORTS PARADE (10 Minutes)

6401	Fly Fishing	9-21-40	..
6402	Dogs You Seldom See	11-2-40	..
6403	Diary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
6405	Fight, Fish, Fight	3-1-41	91
6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	130
6408	Sail Ho	6-14-41	178
6409	It Happens on Rollers	7-19-41	211
6410	Lions for Sale	8-9-41	..

MELODY MASTERS BANDS (10 Minutes)

6501	Matty Malneck & Orch.	9-14-40	..
6502	Joe Reichman & Orch.	10-26-40	..
6503	Jan Garber & Orch.	11-23-40	..
6504	Skinnay Ennis & Orch.	1-4-41	41
6505	Henry Busse & Orch.	11-30-40	27
6506	Cliff Edwards and His Buckaroos	3-8-41	92
6507	Freddy Martin & Orch.	4-12-41	104
6508	Marie Greene and Her Gang	4-26-41	130
6509	Hal Kemp & Orch.	6-14-41	154
6510	Those Good Old Days	8-16-41	225

LOONEY TUNES CARTOONS (7 Minutes)

6601	Calling Dr. Porky	9-21-40	10
6602	Pre Historic Porky	10-12-40	..
6603	Sour Puss	11-2-40	27
6604	Porky's Hired Hand	11-30-40	34
6605	Timid Toreador	12-21-40	51
6606	Porky's Snooze	1-11-41	71
6607	The Haunted Mouse	2-15-41	80
6608	Joe Glow the Firefly	3-8-41	107
6609	Porky's Bear Facts	3-29-41	104
6610	Porky's Preview	4-19-41	130
6611	Porky's Ant	5-10-41	142
6612	A Coy Decoy	6-7-41	175
6613	Porky's Prize Pony	6-21-41	226
6614	Meet John Doughboy	7-5-41	214
6615	We, the Animals, Squeak	8-9-41	226
6616	Henpecked Duck	8-30-41	..

MERRIE MELODIES CARTOONS (Tech) (7 Minutes)

6701	Malibu Beach Party	9-14-40	..
6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-26-40	18
6705	Wacky Wildlife	11-9-40	27
6706	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
6708	Shop, Look and Listen	12-21-40	41
6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	117
6711	Sniffles Bells the Cat	2-1-41	83
6712	The Crackpot Quail	2-15-41	80
6713	The Cat's Tale	3-1-41	107
6714	Tortoise Beats the Hare	3-15-41	104
6715	Goofy Groceries	3-29-41	107
6716	Toy Trouble	4-12-41	131
6717	Trial of Mr. Wolf	4-26-41	129
6718	Farm Frolics	5-10-41	142
6719	Hollywood Steps Out	5-24-41	142
6720	Hiawatha's Rabbit Hunt	6-7-41	175
6721	The Wacky Worm	6-21-41	226
6722	The Heckling Hare	7-5-41	214
6723	Inki and the Lion	7-19-41	214
6724	Aviation Vacation	8-2-41	225
6725	Sport Chumpions	8-16-41	225
6726	Snow Time for Comedy	8-30-41	..

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6902	Shop Talk	2-22-41	83
6903	Old Grey Mayor	3-15-41	83
6904	Double Exposure	4-5-41	104
6905	Watch the Birdie	4-26-41	107

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2120	White Eagle (12 Episodes)	1-31-41	41
2180	The Spider Returns (15 Episodes)	5-9-41	130
2140	The Iron Claw (15 Episodes)	8-15-41	225

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081	King of the Royal Mounted (12 Episodes)	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes)	12-13-40	18
080	Adventure of Captain Marvel (12 Episodes)	3-28-41	68
083	Jungle Girl (15 Episodes)	6-21-41	154

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5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
5681-92	Sky Raiders (12 Episodes)	4-8-41	118
6781-95	Riders of Death Valley (15 Episodes (Pre-released) (1941-42)	7-1-41	92

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PRAIRIE STRANGER (Columbia)

Western

Directed by Lambert Hillyer.

SYNOPSIS

Steven Monroe, M. D. (Charles Starrett), and his pal, Bones (Cliff Edwards), decide to find more fertile fields for the practice of medicine. Learning that the only doctor in Red Fork has died, they head for there. Steve's first patient is Sue Evans (Patti McCarty), daughter of one of the two big ranchers in the territory.

The people of Red Fork think Steve too young to be a doctor and a Dr. Westridge (Edmund Cobb) gets the patients. Steve accepts a job as a cow hand at Evans' (Forbes Murray) ranch. Dawson (Frank LaRue), another rancher, is out to wreck Evans' cattle business. He finds Dr. Westridge is an ex-convict, and forces him to concoct a potion that will kill Evans' cattle. Bones discovers a bottle of the poison. He takes it to Steve.

Steve is forced to flee when Dawson, learning of the discovery, brings a posse and charges that Steve is the poisoner. Westridge is killed when he attempts to make a clean breast of the poison plot. Steve and Bones recover the bullet that killed Westridge. Then Bones, taking advantage of a town dance, steals the guns of the men. By a process of elimination they discover the gun that the bullet was fired from. It belongs to Barton (Archie Twitchell), henchman of Dawson. Steve captures Barton after a chase.

CAST

Steve Monroe.....Charles Starrett
Bones ..... Cliff Edwards
Sue Evans.....Patti McCarty
Evans ..... Forbes Murray
Dawson ..... Frank LaRue
Barton ..... Archie Twitchell
Craig ..... Francis Walker
Westridge ..... Edmund Cobb

Release date, September 18, 1941

THE LONE RIDER AMBUSHED (Producers Rel. Corp.)

Western

Produced by Sigmund Neufeld. Directed by Sam Newfield.

SYNOPSIS

Mistaken for Keno Harris, Tom Cameron (George Houston), is captured and brought to the county jail where the real Keno is imprisoned. Tom shows the sheriff a letter of identification and explains that he is on the trail of the Harris gang and the $100,000 Keno salted away before he went to the pen. Tom sees Keno (also George Houston) in jail and is amazed to note the resemblance to himself.

He decides to impersonate Keno. At Seven-Mile House, Tom, as Keno, enters to find the gang, headed by Blackie Dawson (Frank Hagney), the proprietor. Fuzzy (Al St. John) riding up almost gives Tom away by recognizing him, but Tom knocks him cold to keep him quiet. Linda (Maxine Leslie), Keno's girl, accuses him of double-crossing the gang. Tom promises her that he'll prove Keno does not intend going straight as she imagines in order to keep her silent.

Keno, released from jail, forces Tom to change clothes with him and is shot by one of Blackie's henchmen. In a free-for-all at the Seven-Mile House, Tom, Fuzzy and Linda hold off the gang until a posse arrives.

CAST

Tom Cameron } Keno Harris } .....George Houston
Fuzzy .....Al St. John
Linda .....Maxine Leslie
Blackie Dawson.....Frank Hagney
Charles Davis.....Jack Ingram
Sheriff .....Hal Price
Deputy Sheriff.....Ted Adams
Pete .....George Chesebro
Bartender .....Ralph Peters

Release date, August 29, 1941

WILD HORSE VALLEY (Monogram)

Western

Produced and directed by Robert Tansey.

SYNOPSIS

Jim Vernon (Tom Keene), owner of the Wild Horse Valley ranch, has a contract to deliver wild horses to the Mexican government. The two hundred-head which he already has turned over to them has been stolen and Jim's life is threatened by a gang of desperadoes.

Tom Sterling (also Tom Keene), an agent hired by the Mexican government, is sent to investigate the matter. Tom and Jim look exactly alike. Jim goes into hiding and Tom, impersonating the rancher, has several encounters with the gang. Ace (Louis Yacconelli), leader of the rustlers, tries to frame Jim by putting some of the stolen horses in Jim's corral. He then summons the sheriff and accuses Jim. Ace is unaware that Tom has taken Jim's place.

Tom is locked up, but escapes. Ace learns of the impersonation and when Betty (Betty Miles), Jim's girl friend, rushes off, Ace has his henchmen follow her. Betty meets Jim at the hotel. Ace's men attack them. Slim (Slim Andrews), a firecracker salesman, Betty and Jim set off firecrackers and manage to hold the outlaws off until Tom arrives with a posse.

CAST

Jim Vernon } Tom Sterling } .....Tom Keene
Betty Lane.....Betty Miles
Slim Chance.....Slim Andrews
Lopez Mendoza.....Frank Yacconelli
Jeff Payson.....Glenn Strange
Roger Lane.....Steve Clark
Rex Jenkins.....Stanley Price
Ace Reed.....Louis Yacconelli
Blackie Thompson.....Gene Alsace
Buckhorn .....James Sherridan

Release date, September 26, 1941

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MASTER INDEX TO 40-41 PRODUCT

PRESERVE THIS ISSUE.

Final Printing of the 1940-41 Feature Index.

This is the complete cumulative index for the 1940-41 season feature product, covering all PRODUCT DIGEST SECTIONS published since the first issue, November 16, 1940. Preserve this copy for future use.

Feature chart listing all 1940-41 product in sequence of release may be found on pages 222 and 223.

Short subject release chart, with synopses indexed, starts on page 227.

New Season feature product is listed alphabetically under sub-index on page 229.

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[Continued on page 231]

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VOL. 144, NO. 9 AUGUST 30, 1941

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20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 144, No. 9 — August 30, 1941

BOX OFFICE MONEY

WITH all the "planned economy" in the air, from gasoline to steel, to silk socks, there's not a lot to encourage the motion picture exhibitor. But there does appear, for the moment, until something else happens, a glint of cheer for the box office in the impending curb on installment buying. The money that does not have to go to the installment collector may pause in the pocket long enough to be subjected to the box office lure. Certain it is that seats to the movies are bought with free coin in hand. It's money that jingles that pays for the pictures, money that never gets on a budget.

△ △ △

MUCH has been said, more will be said, with verity, on both sides of the issues between Hollywood and the daily lay press, as indicated in this week's news story, about picture coverage. Meanwhile, let it be hoped that Hollywood will not forget it has the same shop rights as any other manufacturer of a mercantile product. The motion picture as merchandise has just as much claim on newspapers as soap, pickles, automobiles, department stores—which draw no scandal stories, no product criticism.

△ △ △

"PUBLICITY"

AMID the flotsam of publicity which the tides wash across this desk appear two items of particular mal-odor, and a pity, too, because they represent somebody trying hard.

One announces that Dr. William Moulton Marston has been conducting some "Hyde Detector Tests" at the Astor Theatre in New York and finds that there is an "average percentage of Hyde in every man of 34%," etc.

Dr. Marston is credited with the invention of the "lie detector." He bears the academic seals of several universities. Some years ago, about a dozen, he functioned in a picture to show how variously blondes and brunettes reacted to assorted stimuli. He was a lecturer at Columbia University then, where there was no demand at that time for a bologna detector.

Dividends of dignity and status for either the cinema or psychology are yet to be reported.

Again, in the shuffle, turns up a piece which announces "a four couple wedding on the stage of the Sheepshead Theatre, in Brooklyn. . . . The brides and grooms were united in marriage by a leading jurist. . . . The multiple civic ceremony was followed by religious observances at other theatres of the circuit . . ." etc.

In most of the United States marriage is considered something of a sacrament, a hallowed event in the lives of the persons directly concerned.

Will you fancy for a moment the scene some twenty years or so hence when young Richard Roe pridefully leads his sweetheart past that theatre to remark: "Poppa and Mamma were married here at the nine o'clock show in '41 and drew a full house at a forty cent top!"

That is going to be a lovely bit of Americana of '61. Redolent of glamour and sentiment and sanctity of marriage.

Now neither of these matters are to be checked against either the industrious, if imitative, young men who brought the events about. They are lads on a job trying to deliver to a management.

Somewhere along, and up, the line somebody ought to know that such devices do not represent "the American way," as represented by the tastes and mores of the majority, that such carnival procedure builds neither kudos nor acceptance for the institution of the motion picture.

△ △ △

FOR THE ART

THE art of the motion picture, distinctly apart from the industry and even more distinctly apart from the consumer or fan audience, or the attentions of the daily newspaper which seem to cover a little of each, has had no press. In the September issue of *Theatre Arts*, monthly, there is serious endeavour in that direction. Advance proofs on this desk display an important and impressive range of serious attentions in important special articles. The authors include such persons as Miss Bette Davis, with a collaborator, Mr. Walter F. Wanger, Mr. Garson Kanin, Mr. Gregg Toland, Mr. Albert Lewin, Miss Hermine Rich Isaacs, and Mr. Ashley Dukes. There are words, too, from Mr. Howard Deitz, Miss Lillian Gish, Mr. Samue Goldwyn, and Mr. Alexander Woollcott, to name but a few.

Entertaining and informative as the communications of these persons may be, the more important manifestation is that there is prospect of a meeting place in print for the concerns of those interested in the intimacies and considerations of the art of saying things on the screen, and apart from all other considerations.

That this manifestation should appear in *Theatre Arts* is of significance. The actual identity of interests, as well as artistic technologies, between the stage and screen, becomes, as the years pass, more and more manifest. There is one over-all function: to tell stories. The drama does it, no matter how drama is delivered to the customers. The motion picture does it "to the mostest".

△ △ △

TWO TO REMEMBER

THE news of the day brings to mind two pictures, which, if prints could be had, might prove of acute interest to the occasional minority audience. First, now that Iran is so much in the news with the newest of wars, there's that classic of the silent days, "Grass", covering the migration of a typical tribe of Persian nomads, living a life where desperate effort was the norm and commonplace. Their hard world is the newest arena of world destiny now. Second, there's that H. G. Wells - Alexander Korda opus, "Things to Come", a release by United Artists of the spring of '36. That was long ago. The war was far away, our public thought then. The story would seem more dramatic now.

—*Terry Ramsaye*

This Week
in the News

Win With Willkie

WENDELL WILLKIE may lead motion picture leaders, as spokesman and counsel, to the industry's rebuttal of war propaganda charges, before the Senate Interstate Commerce committee appointed by Burton K. Wheeler, at hearings starting September 3rd.

Indications are that the industry is preparing strong and rather heated refutation to the charges of isolationist Senators.

Washington Merry-Go-Round, the syndicated column written by Drew Pearson and Robert S. Allen from Washington, on Wednesday, linked the former GOP presidential candidate to film preparations for a militant statement of their case.

By telephone from the New York office, at 15 Broadway where he now practices law, Mr. Willkie indicated Wednesday that the Pearson and Allen story was at least premature.

Of Mr. Willkie, the columnists wrote,

"He is an old finish fighter with Congressional committees. Before he entered the political arena the repute he won battling them primed his meteoric rise.

"A militant anti-isolationist, Willkie nurses strong personal feelings about Wheeler's committee. Willkie considers it (the screen propaganda charges) a 'sneak' investigation and part of an organized isolationist drive to terrorize opponents into silence."

Senator Wheeler's committee, they observed, "may get a hot-foot when it tackles the movie-makers. They are ready to give the committee a battle on all issues it undertakes."

A vigorous reply from Will H. Hays was also indicated at New York by a spokesman for the president of the Motion Picture Producers and Distributors of America. "There will be no apologetics, no supine attitude at that hearing," he said. Mr. Hays, currently in California, is reported marshalling evidence and testimony for the hearing.

As of Wednesday, Mr. Hays and Nate J. Blumberg, president of Universal, had accepted the bid to testify sent to 15 industry executives by Senator Worth Clark, committee chairman. George Schaefer, RKO chief, and chairman of the Motion Picture Committee Cooperating for National Defense may also appear. From Hollywood it was reported that Walter Wanger, Y. Frank Freeman, and Lieutenant Colonel Darryl F. Zanuck would be witnesses too.

Fight for Freedom, Inc., at New York, this week announced recruits from entertainment circles for a stage, screen and radio committee, headed by Helen Hayes and Burgess Meredith. The entertainers will lead rallies to "propagate the principles of democracy."

NEW ORDER becomes law; industry changes over to decree Page 12

21 PICTURES trade shown in eight days swamp exhibitors Pages 13, 14

HOLLYWOOD shows its first Army films to war lords Page 15

PERSONNEL realignment underway at UA; contract talks continue Page 18

PRESS POLICY debated by producers and Los Angeles Times Page 23

AXIS FILMS held on "technicality" by U. S. Customs Page 24

WHO did what when Roosevelt met Churchill Page 26

NEW PRODUCT brings holdovers, record grosses, special campaigns Page 27

UNITED FRONT in industry against political attacks urged by Richey Page 30

ARBITRATION boards clear decks for widened jurisdiction Page 35

MEXICO plans "grand fiesta" for Government sponsored film week Page 42

NEW FINANCING obtained by RKO; SEC approves KAO deal Page 44

NEW ANTI-TRUST suit begun against majors Page 46

"BINGO FOR DEFENSE" keeps chance games in theatres Page 47

SERVICE DEPARTMENTS

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PRODUCT DIGEST, including Reviews and Release Chart Page 67

We're Astonished

THE STAID Associated Press—the Associated Press, we said—says that "The Government wants to use Marlene Dietrich's legs." It's a bit too bad, for some of the oldsters, that that was not signed M. E. S.

One would gather that the Office of Production Management would want to do something about substitutes for silk-stockings. As much has been said by Robert W. Horton, publicity agent for the OPM.

Columbia's "The Lady Is Willing" has been delayed because Miss Dietrich has sprained an ankle saving a baby from a fall—thirteen days out on a production schedule.

A Question of Law

CLERGYMEN, labor and civic leaders banded together this week to fight the proposal by the Boston City Council that motion pictures condemned by the Legion of Decency as unfit for public presentation, be banned from exhibition in motion picture theatres in Boston.

The ban was ordered in a resolution passed by the council early in the month. Opponents of the measure are fighting the resolution on the ground that it "delegates a governmental function to a private organization and secondly because it is an interference with democratic liberties guaranteed by the Federal and state constitutions."

The group declared it felt that "no private organization, however well intentioned or high principled, has the ability or the right to dictate to the whole community what motion pictures the community shall see. . . ."

From St. Louis, on Tuesday, came word that The Daughters of Isabella, women's organization, had voted a resolution protesting what they termed "a growing tendency by film producers to become more liberal and daring in the portraying of suggestive and double-meaning dialogue and offensive scenes." The resolution, published in the St. Louis press, and sent to "the Hays office" in Hollywood, directed all state and subordinate circles of the D. O. I. to join with the Legion of Decency in objecting to the showing of indecent pictures, and to object to producers before such possibilities are filmed.

To the Woods

BUDD SCHULBERG, son of Ben, and author of "What Makes Sammy Run," is reported by the literary columns to have left Hollywood for the fastnesses of Vermont. Dayton Stoddart, author of "Lord Broadway," is, by the same authorities, headed for the Adirondacks.

Product Trouble

A SUIT charging non-delivery of pictures promised on 1940-41 contracts impends at Philadelphia for Paramount, RKO, and 20th Century-Fox, George A. Aarons, general counsel for United Motion Picture Theatre Owners announced Wednesday. He said the exhibitor organization would file action for its members in U. S. District Court "within two weeks."

The companies, he charged, withheld product promised for last season and included the pictures in their 1941-42 blocks-of-five. Specifically cited were Paramount's "Nothing But The Truth," "RKO's "Citizen Kane," and Fox's "Belle Starr," "How Green Is My Valley" and "Sun Valley Serenade," originally titled, "Sun Valley." The MPTO will circularize all exhibitors in the area urging them not to sign 1941-'42 contracts for the pictures, and will seek nationwide support in its suit.

The action was voted at an executive luncheon in the Bellevue-Stratford Wednesday. The meeting also designated Lewen Pizor to fill a vacancy as chairman of the board of managers until the next election in 1942.

New Job for 'Jimmy'

UNITED STATES Marine Captain James Roosevelt, eldest son of the President, and frequently associated with motion pictures, in color, in production, and in juke-box movies, joined the staff of Colonel William J. Donovan, on Wednesday, in the Office of Co-ordinator of Information, a Washington bureau established by the President for special international war-intelligence.

Colonel Donovan made two tours of the world, last summer and in fall-winter, on personal assignment of President Roosevelt, to determine the inside at first hand, reporting direct to the White House.

Mr. Donovan, head of the law firm of Donovan, Leisure, Newton & Lumbard, No. 2 Wall Street, was the senior advisory counsel for the majors in negotiating the motion picture consent decree with the United States Department of Justice.

"Ol' Man River"

PARE LORENZ, one time picture critic in New York, and more recently known for such productions of message as "The River" and "The Fight for Life," made under governmental auspices, is on the verge of contract with the new Joseph I. Breen administration of the RKO studios in Hollywood. Verbal agreements have been had, it is competently reported, but Mr. Lorenz is said now to be expected on the West Coast at uncertain date following a visit to Washington.

Starting this week the Product Digest Section of Motion Picture Herald is published weekly, including also Showmen's Reviews and The Release Chart. The Product Digest will also continue to include advance synopses of features and shorts, service data—Legion of Decency Ratings, Audience Classifications, references to exploitation material in the Managers' Round Table department of the Herald. Exhibitors may find necessary information about all product, conveniently arranged, this week and every week in the Product Digest, the living catalogue of the indusrty. See page 67.

Extra Vice Presidents

THE high command of the American Federation of Labor has determined to oust George E. Browne, president of the IATSE, from the executive council of the Federation and from his post as AFL vice president at the union's convention in Seattle on October 6th, the New York *Post* declared in a dispatch from Washington on Wednesday. A recent meeting of the executive council in Chicago, unattended by Mr. Browne, voted to force him from his AFL posts.

The ouster will, or would, be accomplished by reducing the number of vice presidents from 15 to 11. Nominations will be closed after 11 of the present incumbents have been renamed by the convention, according to the *Post*. One vice presidency is vacant through the death of Thomas Rickert, Garment Workers Union head. Edward J. Gaynor of the Letter Carriers and W. D. Mahon of the Street Railway Employees, have reached retirement ages. The fourth vice presidency to go, the council agreed, will be Browne's.

PICTURES ADVERTISED THIS WEEK

"Dr. Jekyll and Mr. Hyde", MGM, 2nd cover
"Life Begins for Andy Hardy", MGM, 2nd cover
"The Feminine Touch", MGM, Page 3
"When Ladies Meet", MGM, Page 3
"Honky Tonk", MGM, Page 3
"Married Bachelor", MGM, Page 3
"Smilin' Through," MGM, Page 3
"Dive Bomber", Warners, Pages 4 and 5
"Sun Valley Serenade", 20th Century-Fox, Page 6
"The Little Foxes", RKO, Pages 16 and 17
"Citizen Kane", RKO, Pages 19 to 22
"Navy Blues", Warners, Page 29
"Badlands of Dakota", Universal, Pages 32 and 33
"Icecapades", Republic, Page 37
"Our Wife", Columbia, 4th cover

Dark, Dark Checking

"DARK CHECKING," carried on by some distributors, and the continued cause of concern among Philadelphia exhibitors, reached the altercation stage this week, when the manager of the Apollo Theatre in Chester, Pa., said he caught red-handed a "blind checker" whom he had recognized when the man purchased a ticket at the box-office.

The checker is said to have stationed himself in the rear of the house to check secretly the number of patrons entering the theatre. When the manager asked him to be seated, he refused. An argument ensued which resulted in the manager's hauling the checker into court on charges of disorderly conduct and assault and battery. In court, the checker produced credentials of identification and paid costs of $7.50. Philadelphia exhibitors, it was reported, signified intentions of treating spotted checkers in similar manner if distributors continue the practice of secretly checking house attendance.

"Sun Valley" Snow

EARLY evidence of high interest in the 20th Century-Fox offer of all-expense trips to Sun Valley, Idaho, for theatremen turning in the best campaigns on "Sun Valley Serenade" is noted in the exploitation executed on the date at Loew's Palace, in Washington, D. C., by Dan Terrell, in arranging for Sun Valley snow to be airmailed to the Capital for advertising on the picture. Packed in dry ice, the snowballs were met at the airport by photogenic 'moiselles, whose participation in the showmanship manoeuvers stimulated interest of the Washington newspapers and the wire services. Distribution of individually packaged and labeled snowballs to the drama editors and local columnists also contributed further to the extra publicity aimed for by Mr. Terrell, as is told in this week's Managers' Round Table, starting on page 57.

Nothing for Blacklisted

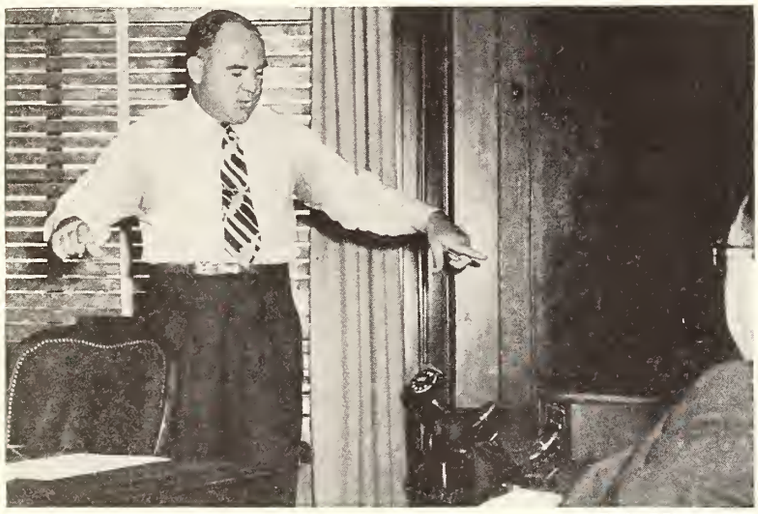
FASCIST firms listed in President Roosevelt's blacklist of Latin American firms engaged in Italian and German propaganda are discovering that the American film industry will have no traffic with them, according to John Day, Paramount supervisor in Brazil who reached New York Wednesday.

Distributors are filling existing contracts with blacklist theatres and other firms, he said, but will make no new agreements. American tourist trade, "increased tremendously" since the war, is helping to fill theatres in South American cities Mr. Day reported. Although the blockade has impaired South American economy, relations with the United States in general and film companies specifically are excellent.

MOTION PICTURE HERALD, published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Calvin Brown, Vice-President and General Manager; Wattersan R. Rathacker, Vice-President; Terry Ramsaye, Editor; Ernest A. Ravelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building. Lean Friedman, manager, William R. Weaver, editar; Taranta Bureau, Ste. B11, 21 Dunas Sq., Taranta, Ontaria, Canada. Alister Grasart, representative; Mantreal Bureau, Press Bureau, 224 Canada Cement Building, Mantreal, Canada. C. A. Hawarth, representative; Landan Bureau, 4, Galden Square, Landan W 1, Hape Williams Burnup, manager; cable Quigpubca Landan; Paris Bureau, Pierre Autre, representative, c/a Mansieur Autre, chez Madame Erable, Les Mathes, Charante Inferieure, France; Melbaurne Bureau, The Regent Theatre, 191 Callins St., Melbaurne, Australia, Cliff Halt, representative; Sydney Bureau, 17 Archbald Rd., Raseville, Sydney, N.S.W., Australia. Lin Endean, representative. Mexica City Bureau, Apartada 269, Mexica City, Luis Becerra Celis, representative; Buenas Aires Bureau, Carrientes 2470, Buenas Aires, Argentina, Natalia Bruski, representative; Ria de Janeira Bureau, Caixa Postal 335B, Ria de Janeira, Brazil, L. S. Marinha, representative; India Bureau, Past Office Bax 147, Bunder Raad, Karachi, India, G. A. Thakur, representative; Mantevidea Bureau, P. O. Bax 664, Mantevidea, Uruguay, Paul Bada, representative, cable Argus Mantevidea; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Halland, Philip de Schaap, representative. Member Audit Bureau af Circulatians. All contents copyright 1941 by Quigley Publishing Company. Address all carrespandence ta the New York Office. Other Quigley Publicatians: Better Theatres, Matian Picture Daily, International Matian Picture Almanac, and Fame.

THIS WEEK IN PICTURES

HAL ROACH, newly in New York from Hollywood, explains his new picture, "Tanks a Million", or maybe it was that trout, or else the length of his new streamlined features. The producer is East for product conferences with United Artists home office executives.

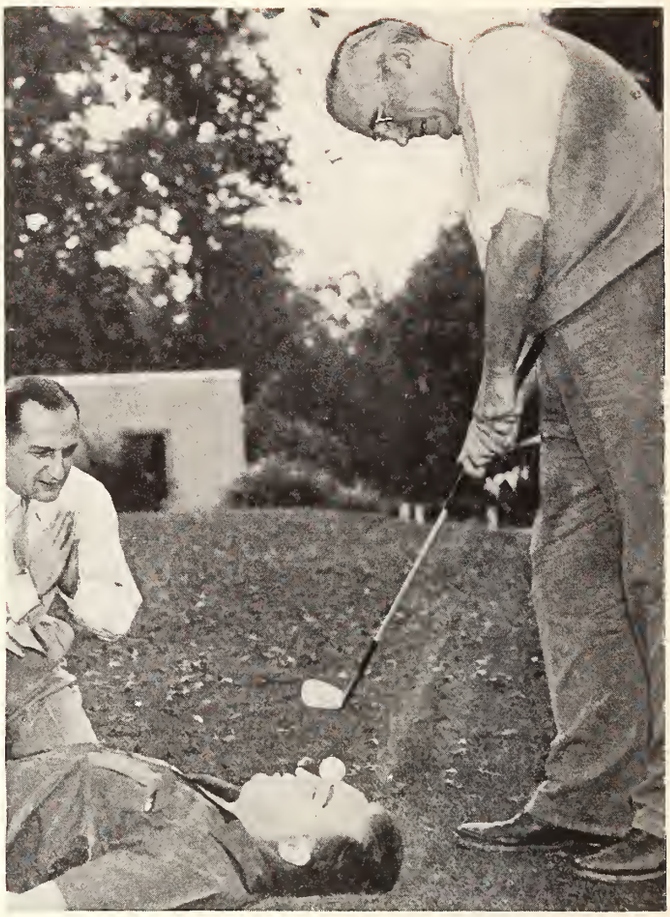


By Staff Photographer





MANAGERS and executives of Western Massachusetts Theatres, Inc., in convention at Greenfield, Mass.: Nathan E. Goldstein, president; Edward M. Dowling, Capitol theatre; Norman T. Prager, Palace theatre; Harry Smith, division manager; Samuel Goldstein, vice-president, and Francis A. Beaupre, Strand. Story on page 52.



THAT'S Carter Barron, Loew's eastern division manager, playing the brave son to Colonel Ed Halsey's William Tell. The intervenor is Ed Melniker, chairman of the Washington Variety Club golf tournament at which the shooting took place. Colonel Halsey is secretary of the Senate.

AUDIENCE at the Washington showing of Hollywood-made Army training pictures: (left) Lieutenant Colonel Darryl F. Zanuck, Major General William Bryden and Brigadier General A. D. Surles. The interested background figure is Anthony Muto, chief of the Movietone News Washington bureau. Story on page 15.

THE ARTHURS, below—Dave, Ed, Harry and James—of the St. Louis theatre Arthurs, surround Dorothy Comingore at an RKO reception at the Coronado hotel.







JOHN BALABAN and J. J. RUBENS, of the B & K and Great States circuits, were hosts last week to 185 executives and managers at an outing at Cedar Valley Farms, Plano, Ill. Above are the Great States employees and guests:

Seated: Clarence Kulp, Frank Staley, Frank Omick, William Heasman, V. H Everroad, E. C. Upton, Jack Flynn, Tom Ronan, A. L. Trebow, Ruby Berman, E. G. Newman, E. R. Toerpe. Center row: Ed Pelz, E. E. Crabtree, George Mullare, Henry Fohrkalb, Milton Brown, Isadore Weinschenk, Roy Rogan, F. N. Weber. Top row: William Langdon, Leonard Klafta, Sylvan Kupfer, Gil Brown, Mort E. Berman, John Balaban, J. P. Dromey, J. J. Rubens, C. B. Atkins, Henry Stickelmaier, Russell Hurt, Tom C. Pierce, Ab. I. Klein, Maurice W. Rubens.

At left the B & K Indiana group includes: Seated, Guy Martin, J. J. Rubens, Billy Connors, John Balaban, Elmer Upton, Emil Roberti. Standing: Arch Trebow, Dave Wallerstein, Frank Omick, John Mitchell, Scotty Martin, J. R. Wheeler, Duncan Kennedy, Pete Kalleres, Frank Newall.



By Staff Photographer



By Staff Photographer

PRESENT manager of the Metro theatre, Durban, South Africa, is Ben Cohn, below left, with Morris Davis, MGM general manager in South Africa. Mr. Cohn arrived at his post recently after surviving the sinking of the *Robin Moor*. Al Buehrig, whom he succeeded, is shown on vacation in New York, left, visiting the Round Table office.



By Staff Photographer

HELPING to open "The Little Foxes" at the Radio City Music Hall, above, are Gus Eyssell,. assistant managing director; Meredith Wilson, who composed the score, and James Mulvey, Goldwyn vice-president.

LARRY MORRIS, left, head booker for the B. S. Moss circuit of six theatres, visits New York's film row and complains to a passing photographer of the difficulty of attending all trade screenings.



'NEW ORDER' IS NOW LAW, INDUSTRY CHANGES OVER TO DECREE PRACTICES

Distributors Say Sales Forces Are Ready for Changeover; Arbitration Jurisdiction To Be Widened Starting Monday

That "new order" becomes law on Monday.

After ten months of preparation, involving many reshuffles of traditional trade practices, procedure and personnel, the five majors who signed the consent decree with the U. S. Government on October 29, 1940, have adjusted their 1941-42 selling plans to comply with the formula approved by Judge Henry W. Goddard.

Five of the eight distributors named in the Government's original anti-trust action in 1938 signed the consent decree and have made the changes in selling methods. They are Loew's, Inc., Paramount Pictures, Inc., Radio-Keith-Orpheum Corporation, 20th Century-Fox Film Corporation and Warner Brothers Pictures, Inc.

The "Little Three," Columbia, United Artists and Universal did not sign the decree, and are not affected by the regulations which becomes operative on September 1, 1941. However they still face anti-trust action in courts, and, if they win, may yet bring about an early end to the "new order" of selling.

New selling regulations and trade practices lead the new decree provisions which become operative on Monday, September 1st. Henceforth the Big Five must not license or offer for license more than five pictures in one block, and features must be trade shown in each exchange district before salesmen may unlimber pens and contracts. Selling must take place within the exchange area in which pictures are to be exhibited. Conditioning of short subjects, newsreels, trailers, or other product on features is barred.

Arbitration Extended

Arbitration before the motion picture tribunals of the American Arbitration Association is also extended on Monday when it becomes permissible for exhibitors to ask for specific runs under Section X of the consent decree. Previously clearance, "some run," withholding prints and cancellation for moral, religious or racial cause were the principal grounds for arbitration action.

Also, the voluntary arbitration clauses in the large majority of new season contracts become operative. Many exhibitors, it is reported, are signing this clause when they buy the first blocks-of-five pictures, agreeing to submit all contract disputes to AAA arbitration. It is believed by some that complaints filed under these clauses may constitute an important part of future arbitration.

Changes in operating methods among the home office and field staffs of the Big Five have been underway for almost six months and the Monday deadline is not expected to cause any disruption in operations. All of the companies have already trade shown and started selling five or more 1941-42 pictures. At least two companies, RKO and MGM, had their first pictures ready for tradeshowing and marketing as early as July 1st. Others have listed their third group of trade shows.

Sales, accounting and legal staffs have been working intensively during the last ten months to meet the changes. Physically the localized selling has greatly increased the legal and accounting paperwork in all offices, but department heads report that the new system has been shaken down and is now in good operating order. Legal chieftains, since last winter, have been supervising extensive educational campaigns among salesmen, branch managers and other personnel to familiarize them with the decree provisions. They express confidence that their employes are thoroughly familiar with the problems of the "new order," and its restrictions.

Product for selling under the new order is plentiful, as reported in MOTION PICTURE HERALD on August 23, page 12. The Big Five have a backlog of 72 new titles. Only 38 of these have been trade shown or dated. With all 1940-41 product out of the way by Monday an intensive drive to sell these pictures is forecast.

Arbitration assumes increasing importance as the sales practice clauses of the decree become effective on Monday. To the motion picture tribunals of the AAA will come complaints, if any, charging violation of the selling methods in the decree. Additionally arbitrators will now be called upon to determine whether distributors have "arbitrarily refused to license features on the run requested" by a complaining exhibitor.

Limited to Independents

Section X of the decree, which thus allows exhibitors to ask for specific run, covers only those theatres in existence at the date of the decree's signing. The section, designed as protection for independents against allegedly unfair circuit buying power, limits complaints to independent operators. Further it provides that in making an award the arbitrator must find that the distributor refused run over a period of three successive months; licensed the features and run requested to a competitive circuit house; that the complainant has insufficient features to operate on the requested run; and that the complainant had had a run comparable to the present circuit position during the period from July 20, 1930 to July 20, 1940 and had demanded the run again in writing.

A long list of operating factors, potential revenue, physical characteristics and history of the theatres involved are enumerated for consideration by the arbitrator in Section X. It further specifies that the refusal of run must be based on the based on the fact that the theatre in preferred position is part of a circuit. Awards will not affect current contracts, but require a change of run in future agreements.

The section further provides that if distributors fail to comply with a first award the complainant may institute a second arbitration and recover damages in compensation for loss sustained by failure to receive the run awarded by the arbitrator.

Complaints from exhibitors that distribution has offered, or attempted to sell, pictures conditioned on another block of five, on short subjects, trailers, news, etc.; or conditioned on a sale in another territory will also be subject to arbitration after September 1st.

In cases where exhibitors complain that pictures were conditioned upon another block the arbitrators are authorized, in Section IV of the decree, to find whether or not features were so conditioned; and if they were to issue an award cancelling the license to the extent that it relates to the conditioned features or short subjects. The offending distributor is also subject to a $500 fine.

Restriction of licenses to the exchange district in which theatres are located may be arbitrated if an exhibitor feels that purchases in one district have been affected by his own, or competitive operations in another district. Arbitrator's powers are limited by Section V to finding that the sale was so conditioned. The arbitrator is empowered by Section V to find whether the sale has been so conditioned. If it has been the award may cancel the contracts and fine the distributor $500. The fines which under Sections IV and V the arbitrators may levy, are payable to the motion picture arbitration fund provided for in Section XX.

Other Conflicts Provided For

Other controversies between consenting distributors and exhibitors are provided for in Section XX of the decree which asserts that all the rules of arbitration will apply in such cases filed with motion picture arbitration tribunals. Other exhibitors and distributors however may not intervene in the submitted disputes. Although no such complaints have as yet been entered at any of the AAA tribunals they are expected when the new season contracts become operative after September 1st.

With the start of decree trade practices for the Big Five on Monday only nine months remain for the Government to try its amended anti-trust complaint against the Little Three, or to effect a similar consent decree with them. Under Section XII, the so-called "escape clause," of the decree, the Big Five are freed from provisions for blocks-of-five, trade shows and other practices after June 1, 1942. The rules would cover pictures contracted for up to the end of the 1941-42 season however.

At New York this week observers expressed the belief that the Department of Justice was holding off on its suit at New York against the Little Three until the Crescent anti-trust action, at Nashville, in which they were named, shall have been completed. There has been no indication, officially, or otherwise, however that the Government has altered its intention of bringing Universal, United Artists and Columbia to trial sometime this autumn.

Executives of the Big Five said that their plans took into cognizance the possibility of a readjustment of the consent decree in line with future disposition of the Little Three action, but denied published reports that they were already drafting tentative changes in selling methods in the event the decree is lifted. They emphasized that every effort is being made to sell pictures under the blocks-of-five rule, and other motion picture regulations now in force.

MANAGER FINDS TASTE CHANGING

The taste of the people in motion picture fare has undergone a decided change, writes Frank Loftus, manager of the American theatre in Pittston, Pa., in an article in the Wilkes-Barre Sunday Independent. *He cites as fact that films on the serious side have little draw.*

On the other hand, he observes, a slapstick comedy, even with an unknown comedian, using gags that are outdated brings a waiting line at the box office.

'BIG 5' SHOOTING 21 DECREE TRADE SHOWS AT EXHIBITORS IN 8 DAYS

Heavy Schedule Announced as Decree Provisions Go Into Effect; Eleven Pictures Set for the First Three Days

The Consent Decree imposed by the United States Government on Loew's MGM, Paramount, RKO Radio, Twentieth Century-Fox and Warners, formally and officially becomes effective at precisely 12:01 A. M., Monday, Monday, being Labor Day and a national holiday, application of physical procedure goes over to Tuesday.

On that day, the Big Five will literally "let go with both barrels" on advance trade showings of 1941-42 pictures for those exhibitors who want to take a look before buying. The exhibitors don't have to look, but the distributors must show.

Starting Tuesday, the five decree signers will shoot at exhibitors no less than 21 screenings of different features in eight days between September 2nd and 12th, running as many as four a day. On next Tuesday, Wednesday and Thursday, alone, there will be 11 different screenings—all under that clause No. III of the decree which requires that advance showings be made available before offering the product for sale.

To those theatre owners who desire to take advantage of the decree's provisions for advance presentations of the completed picture, it will be obvious that the timing makes highly impractical in some instances and physically impossible in others to see all of the next 21 "decree films" offered.

The 21 screenings coming up in the eight days might be compared to the 24 shown in all of the six weeks beginning on July 14th, when MGM and RKO, first of the decree-film-screeners, and the other three companies shortly thereafter started to experiment in advance of the September 1st effective date of the new U. S. law governing practice and procedure in motion picture selling.

Trade Showing Timetable

Based on New York datings, the 21 trade shows set by the "Big 5" consent decree signatories for the first 10 days of the 1941-42 season (excluding, of course, the Sept. 6-8 weekend), are as follows:

Tuesday, Sept. 2

10:00 A. M.—Among the Living, Paramount.
10:00 A. M.—Law of the Tropics, WB.
11:15 A. M.—Nine Lives Are Not Enough, WB.
11:30 A. M.—Birth of the Blues, Paramount.

Wednesday, Sept. 3

10:00 A. M.—Glamour Boy, Paramount.
10:00 A. M. and 2:30 P. M.—Mexican Spitfire's Baby, RKO.
11:30 A. M.—Night of January 16th, Paramount.

Thursday, Sept. 4

10:00 A. M.—Skylark, Paramount.
10:00 A. M. and 2:30 P. M., Outlaw Trail, RKO.
11:00 A. M. and 3:40 P. M.—Dude Cowboy, RKO.
12:20 P. M. and 4:50 P. M.—Riding the Wind, RKO.

Monday, Sept. 8

2:00 P. M.—Yank in the R. A. F., We Go Fast, 20th-Fox.

Tuesday, Sept. 9

10:30 A. M.—Man at Large, Last of the Duanes, 20th-Fox.
2:00 P. M.—Great Guns, 20th-Fox.

Wednesday, Sept. 10

2:00 P. M.—Weekend in Havana, Riders of the Purple Sage, 20th-Fox.

Thursday, Sept. 11

9:30 A. M. to 12:30 P. M.—Married Bachelor and 1:30 P. M. to 5:30 P. M.—Smilin' Through, MGM.

Friday, Sept. 12

9:30 A. M. continued to 5:30 P. M.—The Feminine Touch and (except 12:30 to 1:30 P. M.)—Honky Tonk, MGM.

MOTION PICTURE HERALD, *on August 23rd, starting on page* 12, *listed the titles of the* 24 *pictures which had been shown up to Sept.* 1*st.*

The September 1st decree date brings, also, changes in other forms of industry practice. It widens the scope of arbitration of trade arguments between film buyer and seller (this week's arbitration docket is reported on page 35). It will apply, also, to many basic trade practices in distribution-exhibition (as described on page 12).

Territorial Release Dates A New Trend

Following the lead of Metro-Goldwyn-Mayer which already has started to establish territorial release dates of films based on the closing of key deals in individual localities, opinions in home office sales departments this week were that at least some of the "Big Five" decree selling companies would institute this new localized dating policy, eventually replacing national release dates under the decree. Paramount is expected shortly to follow Metro's lead.

At the moment, however, distributors are feeling their way through initial stages of the new selling system, with many agreeing that experience to date has been insufficient to determine whether any vital changes in the old order or release and availability are in store for exhibition on any wide scale. Definite indications point to territorial release dates prevailing which will be based on the time of closing of the first run or key accounts in each situation.

(Continued on following page)

Majors Report New Spurt in Selling 1941-42 Product Under the New Order

Brisk business in new season contracts for the pictures screened in the first trade shows was reported this week by the Big Five under the consent decree.

Twentieth Century-Fox home office executives this week said the company had closed contracts for the five pictures in its first block with 1,200 theatres during the week following the screenings. At Detroit the Fox exchange signed three major circuits—the Butterfield circuit, Cooperative Theatres of Michigan, and Schulte circuit—for the first block, according to Manager Lester Sturm. The deals cover 225 theatres. In Detroit the Fox and Adams theatres will split the first five pictures. At Chicago, Clyde Eckhardt, exchange head, reported a deal with J. J. Rubens of Great States for the initial Fox block in 68 theatres in Indiana and Illinois.

RKO Radio this week reported half a dozen major circuit deals and a sizable list of independent contracts for its first group of five. Home office executives and field men closed the sales. Warners' Pittsburgh circuit, for 76 theatres, closed with Sales Manager Andy Smith, Jr., and Harry Kalmine. At Detroit, United Detroit Theatres, for 16 houses, signed with "Bob" Mochrie and Charles Boasberg. Also signing circuit deals were Y. & W. circuit at Indianapolis, Ideal Amusement Company, Pittsburgh, Neighborhood Theatres in Richmond, Va., Monarch Theatres in Indiana and Ohio and several groups of New York independents. RKO's first block of five pictures has been signed for 267 Fox West Coast theatres.

Metro-Goldwyn-Mayer has signed 2,500 contracts since August 1st for its initial block of three pictures, it was reported at the home office.

Republic Pictures, not a decree signer, reports a contract for all its 1941-42 product with Central States circuit, covering 31 Iowa and Nebraska situations.

Bert M. Stearm, United Artists district manager in Cleveland, at a territorial sales meeting Wednesday, reported 1941-42 circuit deals have been closed with the Robins circuit, Cleveland; H. Schwartz, Black Diamond and Family Theatre circuits, Cincinnati; Affiliated, Rembusch and Horsefield circuits, Indianapolis, and Manos-Lipsie, Osborne Dipson, Verne Scott, H. J. Thompson, Alpine and Walters circuits, Pittsburgh.

Executives of National Theatres, including Spyros Skouras, president, Edward Zabel and Aubrey Schenck, left this week for Los Angeles to aid Fox West Coast in its new season buying. They will tour other National circuit headquarters.

21 Trade Shows In 8 Days Start "Decree Season"

(Continued from preceding page)

Closing of initial deals, on which release dates will be based, however, will vary as to time in many situations, it was pointed out by sales executives.

None of the consenting companies, it was learned, has been confronted to date with the necessity of selling its initial decree releases away from an established account and selling is proceeding in exactly the same order of offering new season product as would have been the case had there been no decree.

Warners, Columbia, and RKO Executives in Conferences

Warner Brothers' general sales manager, Gradwell L. Sears, was on hand in Hollywood over the weekend to confer with H. M. Warner, J. L. Warner, Hal B. Wallis and S. Charles Einfeld in mapping out release policies for forthcoming productions. Details for special campaigns on new personalities also were discussed.

Warner executives decided to sell singly "One Foot in Heaven," co-starring Fredric March and Martha Scott, which film they saw in "rough cut." Studio heads completed all details over the weekend for nationwide release of "Sergeant York," slated for general release September 27th. Other important features for fall release under discussion were "Navy Blues," "New Orleans Blues," "International Squadron" and "The Maltese Falcon."

Ned E. Depinet, RKO Radio's vice president in charge of distribution; A. W. Smith, Jr., sales manager, and Cresson E. Smith, Western division sales manager, are on the West Coast this week for studio conferences. They are expected to return to New York after Labor Day.

Following Hollywood conferences, Abe Montague, Columbia's general sales manager, and Joseph A. McConville, foreign manager, left the West Coast for New York last week. Jack Cohn, vice president; Abe Schneider, treasurer, and Leo Jaffe, assistant to Mr. Schneider, remained on the coast throughout the week.

RKO Holds Second South American Meeting

R. K. Hawkinson, Latin American division manager for RKO, sailed for Havana last Wednesday for the company's second South American sales convention. The first one was held in Rio de Janeiro, at which Phil Reisman, RKO vice president, presided. The Havana meeting, scheduled for September 1st to 3d, will be attended by managers from Mexico, Panama, Venezuela, Puerto Rico and Trinidad, in addition to the Cuban manager and his staff. Michael Hoffay, director of RKO's foreign publicity department, is enroute to Havana's Hotel Nacional, where he will handle all arrangements for the convention.

P. R. C.'s Fifth Regional In Los Angeles

Producers Releasing Corporation will hold its fifth regional sales meeting in Los Angeles this Saturday and Sunday, August 30-31st, at the Hollywood Roosevelt Hotel, with Arthur Greenblatt, general sales manager, presiding. Representatives from Los Angeles, San Francisco and Seattle will attend conferences on sales policy.

Definite release dates will be announced for the first four features and first three westerns on the 1941-42 program, and plans will be discussed for an intensive sales campaign for the Ann Corio special, "Swamp Woman."

The four features set for release are: "The Devil's Sister," "Hard Guy," "The Ghost and the Guest" and "Swamp Woman."

The westerns are: "Billy the Kid Wanted," the first of the new series, starring Buster Crabbe; the first of the Frontier Marshal series with Bill (Radio) Boyd, Lee Powell and Art Davis, and the first Lone Rider, starring George Houston.

Franchise holders and salesmen at the meeting included Sam Decker, Louis Rustin, Dave Nathanson, Max Meyer, Ralph Dostal, Charles Owens, Bjorn Foss, Ed Morris.

Paramount Theatre Partners Meet

Paramount theatre partners from various regions of the country were in New York this week for conferences with Barney Balaban, company president, and Leonard Goldenson, head of Paramount's theatre department. Discussions, at the Waldorf Astoria, centered on new season product.

Those present included: E. V. Richards, Paramount-Richards Theatres, New Orleans; R. J. O'Donnell, Dallas; Col. Frank Rogers, Jacksonville, Fla.; A. H. Bank and G. Ralph Branton, Des Moines; Sam Pinanski, Boston, and John Balaban of Balaban and Katz Theatres, Chicago; R. B. Wilby, Atlanta, and M. A. Lightman, Memphis.

Preliminary discussion of new season's product was held between the associates and Paramount's distribution executives.

Northwest Allied Belittles Reports of Apprehensiveness Over Film Shortage

by ROBERT E. MURPHY
in Minneapolis

Judge Hugo O. Hanft of Ramsey County District Court in St. Paul on Tuesday is to begin consideration of the move by six majors to get a temporary injunction preventing enforcement of the Minnesota anti-blocks-of-five decree selling law.

Plaintiffs' briefs replying to defense briefs will be filed on that day, David Shearer, majors' attorney in Minneapolis, said. Meanwhile, Judge Hanft told attorneys for both sides at the time defense briefs were filed that he fully realized the importance of quick action and would try to return a ruling as quickly as is consistent with the importance of the case itself. There were reports in Minneapolis that some independent exhibitors not affiliated with Northwest Allied, which sponsored the Minnesota bill and is fighting the case, were growing apprehensive concerning shortage of product, since sales of new season product have been halted by the law and its litigation.

Fred Strom, secretary of Northwest Allied, characterized these reports as "ridiculous". He said independents may buy from United Artists, Columbia and Universal, majors not affected by the consent decree (although United Artists is lined up with the other five majors in fighting the law), from Republic and Monogram, and that Warner Brothers, Paramount and RKO are selling on short-term deals pending a decision on the law.

Metro-Goldwyn-Mayer and Twentieth Century-Fox, he said, are the only distributors which thus far have not sold a foot of film in the state.

There were reports that Minnesota Amusement Co., Paramount chain, was in a more precarious position, since films must clear through its theatres, and it may not service its own houses without servicing independents. The state restraint of trade act, a miniature Sherman-Clayton anti-trust law, prohibits this.

Defense briefs, filed Thursday, August 21st, covered in more than 60 pages the points brought up in the initial hearing but also called attention to the state legislature's policy of protecting independent business.

A section written by State Senator Earl J. Neumeier pointed to the fair trades practices act and trade diversion law as points in the policy of protecting small independent business by guaranteeing them a profit. The Minnesota motion picture bill, he contended, is another point in the same policy.

Judge Hanft was asked August 21st by attorneys for both sides to return a decision as quickly as possible. He said he would begin study of the case as soon as material was in his hands, but refused to intimate just when a decision might be expected.

Fox Circuit Divisions In Annual Convention

A two-day annual meeting of Fox Intermountain Theatres, division of National Theatres, was held on Wednesday and Thursday of this week at the Cosmopolitan Hotel in Denver. A "streamlined" promotion campaign was the principal topic of discussion, with Rick Ricketson, president of Fox Intermountain, presiding.

Meanwhile, the 11th annual convention of Fox Midwest Theatre managers, is scheduled for September 9-10th, at the Hotel President in Kansas City. Spyros Skouras, president, and Charles P. Skouras, vice president of National Theatres, will be special guests at this parley. Elmer C. Rhoden, division manager of Fox Midwest, will preside. Charles Skouras, as field head for the annual showmanship campaign, will present awards to Midwest managers who won prizes in the campaign.

Screen Musical Filmed

"Beauty and the Beach," Paramount's innovation in the field of single-reel screen musicals, and the first motion picture ever to be filmed at Jones Beach, Long Island, N. Y., according to the company, has gone into production at the resort with Johnny Long and his orchestra. Leslie Roush is directing the picture which is the first of the Paramount "Headliners" series for the year.

HOLLYWOOD TAKES ITS ARMY FILMS TO 'WAR LORDS'—AND THEY LIKE 'EM

Zanuck Presents First Samples of Training Pictures to High Army Officials; 100 Finished, 40 in Production

by GERALD G. GROSS
in Washington

Lieutenant-Colonel Darryl Francis Zanuck, U. S. A., Signal Corps, Reserve, took to the "war lords" of Washington, last Thursday, the first fresh samples of the assignments issued to Hollywood by the United States Army, of motion pictures of defense and Army training. About 100 reels of training film have been completed in Hollywood and 40 more are in production. The regular Army, in addition, has 250 subjects in production at Fort Monmouth, New Jersey.

Before a critical audience of some 200 U. S. Government, war and military officers, and representatives of film producers, newsreels, news and trade papers and members of Congress, Mr. Zanuck and the Army presented for the first open showing six subjects of Hollywood's version of how the new Army should be trained. Mr. Zanuck represented organized Hollywood and the Academy of Motion Picture Arts and Sciences, under whose auspices the films are being made.

Colonel W. Mason Wright, Jr., of the War Department, had telegraphed invitations to attend the screening to industry leaders and to the trade and news press. He urged personal attendance.

Frank skepticism was overheard from some of the old War Department experts when they were seated in the screening room of the Archives Building to witness Hollywood's demonstration of its assignment. The viewers departed, two hours later, uttering commendations for the professional finesse and artistic finish of the specialization.

Lieutenant-Colonel Zanuck, who, when not engaged in Army production, is chief producer for 20th Century-Fox Studios at Movietone City, in California, had taken the prints to Washington, and, from Thursday, was ordered by the Army to do five days' active duty. His tour ended Monday, after which he engaged in new Fox picture promotional discussions, in Washington, with Fox executives who had flown from New York.

The Washington "Demonstration"

Through the Research Council of the Academy of Motion Picture Arts and Sciences, the best of Hollywood's facilities have been made available to the Government for the purpose—direction, acting, editing, processing and everything else, all on a non-profit basis, and with practically all studios participating.

John Ford, an Academy Award winner, directed one of the six pictures previewed for the invitational audience. Frank Capra is now directing the forthcoming "Combat Counter-Intelligence." Among others announced as having volunteered directorial services are Irving Pichel, Harold Young and Hal Roach, Jr. Awaiting assignments are Mervyn LeRoy, William Wyler, Michael Curtiz, President George Stevens of the Screen Directors' Guild, and others.

The Screen Actors' Guild, the Screen Directors' Guild and the Screen Writers' Guild all have waived contract rights with the studios, in connection with services for the training films, to assure that production costs shall be kept to a minimum.

The preview audience recognized many familiar screen faces, particularly character actors and juveniles. Especially in the subject entitled "Military Courtesy and Customs of the Service" and the reel dealing with personal hygiene were these well known performers prominent.

Soldier's Data

Of the two films mentioned above, the first is concerned with recognition of officers' insignia, the system of saluting, honors due the American flag and the National Anthem and other information which the soldier must know. The other is self-explanatory. These were shown in their entirety, as were the instructive item called "Pioneer Equipment," which shows the soldier how to tie various kinds of knots and hitches, and a technical picturization of the 60 millimeter mortar. Abridged versions were shown of the film titled "Basic Principles of Skiing" and the one on the 240 millimeter mortar, due to the great length of the complete films.

"Military Courtesy and Customs of the Service" and "Basic Principles of Skiing" might well be adapted for showing to general audiences, both adult and juvenile, because of their universal appeal and, in the case of the latter, the scenic beauty. The former is a gem of skillful direction and understanding portrayal.

Immediately following the preview, the Army Signal Corps officers in charge presented a terrifying demonstration of the use of recorded sound to strike terror in men on the battlefield. This novel facility is being experimented with in the Army primarily as a defensive preparation to accustom troops to the frightful noises of combat. The recording sampled by the preview audience proved to be a five-minute blend of cannon fire, the whine of artillery shells, scream of ricochets, rumble of mechanized vehicles, roar of attack aviation and rattle of anti-tank and anti-aircraft weapons.

Lieut. Col. Darryl F. Zanuck, temporarily on active duty in the Signal Corps and who came here for the screening, heard himself and the film industry as a whole warmly praised by Col. Clarence R. Huebner, chief of Training Branch G-3.

"The importance of this cooperation from the motion picture industry does not lie in the excellence or the effect of their work with the Signal Corps on Army training films alone," said Col. Huebner.

"The real importance lies in this manifestation by an American industry, of its willingness to assist its Government's Army, without regard to profit or gain.

"I shall not discuss the efficacy of these films. I will leave that to your judgment, except that I would like to call to your attention how demonstrations by experts can be presented to an unlimited number of men. I will, however, state that every American citizen ought to be proud of a nation which has an industry working so closely with the Army, and thus contributing materially to the National Defense Program."

The ranking Army officer attending the preview was Maj. Gen. William Bryden, deputy chief of staff. Brig. Gen. A. D. Surles, chief of the Army's press relations branch; Lieut. Col. Mason Wright; Senator Elbert Thomas of Utah; and numerous other top ranking men in their Army, press and film fields viewed the showing.

Officers Course Maintained

For the last eight years, the Motion Picture Academy Research Council has maintained a training course for Signal Corps officers in Hollywood. One officer has been trained each year in film production. Last year, at the Army's request, the Council gave Lieut. Jacinto B. Chong of the Philippine Army the same course in motion picture production as that given to Signal Corps officers.

"Training films are not created for entertainment," says the Army. "They are intended for one purpose only—graphically to present military instruction precisely as it should be presented in a military demonstration or lecture

The six pictures previewed were selected from the 100 reels—approximately 100,000 feet—of training films already completed for the Army in Hollywood. Forty more reels are now in production on the Coast. In the meantime, 250 reels are being produced by the Signal Corps laboratories at Fort Monmouth and Wright Field.

"No studio is charging overhead for films produced in their stages," the Signal Corps states. "All equipment and facilities used in the production of these films are made available without any charge. All stage space and studio property used are made available to the War Department without charge. Individuals in the industry are contributing, and more have offered to contribute their time and talents to assist in the production of training films without cost to the Government. The only expenditures involved in the production of these films is money actually paid out for labor, film and other out-of-pocket expenses."

Training films already completed were made on the 20th Century-Fox, Goldwyn, Republic, Paramount, Metro-Goldwyn-Mayer and Hal Roach lots. Others are in production at Warner Brothers, Universal, Sol Lesser, 20th Century-Fox, M-G-M, Paramount and Roach.

ARMY MOVING MOVIES IN MOBILE THEATRES

Three mobile outdoor motion picture theatres are being sent into the area of the United States Army's field manoeuvers, in the South, by the United Service Organizations to entertain soldiers during periods of relaxation.

Housed in specially constructed streamlined buses, the portable theatres are enroute from Detroit, where they were built, to New Orleans. Within the next few days, two units are expected to be operating out of New Orleans and the other from Monroe, La.

Each unit will present full-length shows, including a feature picture, newsreels and a comedy. The mobile units carry complete power plants with which to operate the projectors and sound equipment. Each also has a high-powered broadcasting system over which large groups may listen to radio programs or records.



BACK AGAIN.. LEADS AGAIN!

SAMUEL GOLDWYN

returns to production with the finest and greatest production of his memorable career!

Liberty Magazine says—
"After a year and a half of deliberate inactivity, Producer Sam Goldwyn explodes with a violence that should shake several glittering Oscars from the Academy Awards' shelves . . . 'The Little Foxes' is well-nigh perfect."

Variety says—
"Rates among the best vehicles to come out of Hollywood in recent years—a film as great in prestige as it will be at the box-office . . . Director William Wyler has handled every detail with an acutely dramatic touch."

Motion Picture Herald says—
"Samuel Goldwyn's first picture in 18 months is . . . a performance picture, a prestige picture, a woman's picture, an artistic triumph and...a box office picture."

Box Office says—
"A far above the ordinary attraction, beautifully performed and directed."

Film Daily says—
"Should pile up impressive grosses everywhere."

Motion Picture Daily says—
"Ranks with Goldwyn's best."

Hollywood Reporter says—
"Moviegoers will be quick to hail it as a magnificently enacted offering. A superb work."

Kate Cameron, N.Y. Daily News, says—
"One of the most important pictures made in Hollywood this year . . . Places its director, William Wyler, among the five top ranking directors of the screen."

Howard Barnes, N.Y. Herald-Tribune, says—
"It shakes one's heart in no uncertain manner . . . an outstanding motion picture."

H. B., N.Y. Sun, says—
"It is a drama to set your hair on fire."

Bosley Crowther, N.Y. Times, says—
"A very exciting picture."

Archer Winsten, N.Y. Post, says—
"Will certainly stand out as one of the memorable tragedies of the year."

G. E. Blackford, N.Y. Journal-American, says—
"Candidates for the best picture of the year had better make way for this one."

William Boehnel, N.Y. World-Telegram, says—
"Undoubtedly one of the great dramas of the year . . . No better acted or gripping film has appeared in months."

Lee Mortimer, N.Y. Daily Mirror, says—
"Triply pleasing because of its distinguished direction, production and acting."

John Chapman, N.Y. Daily News, says—
"Magnificent picture . . . Better than the stage version."

John T. McManus, PM, says—
"The most provocative movie of the season."

Leo Mishkin, N.Y. Morning Telegraph, says—
"A magnificent and immeasurably powerful picture."

"WILL NOT BE SURPRISED IF THIS IS PROCLAIMED GOLDWYN'S BEST"

—Damon Runyon, in N. Y. Daily Mirror and King Features Syndicate.

Hedda Hopper, Des Moines Register & Tribune, says—

"An amazing human document... This picture is so much better than the play . . . After seeing it you will walk about in a daze."

James Francis Crow, Hollywood Citizen News, and Look Magazine, says—

"Powerful, passionate and fascinating. Goldwyn's newest production is typical of his work. He simply insisted on the best."

Edwin Schallert, L.A. Times, says—

"Will probably be entitled to Academy Awards right and left."

Jimmy Starr, L.A. Herald & Express, says—

"Once again giving an emotional performance that puts her in line for Academy honors, Bette Davis, surrounded by a brilliant cast, scores in 'The Little Foxes'."

Virginia Wright, L.A. News, says—

"The most perfectly produced, the most skillfully played drama to come out of Hollywood in a great many months."

Louella Parsons, L.A. Examiner, says—

"Mr. Goldwyn deserves our thanks for bringing so many new faces to the screen, and all of them interesting and with talent . . . To William Wyler goes great praise for a finely directed film."

Mayme Ober Peak, Boston Globe and NANA Service, says—

"Goldwyn has done it again . . . Here is an Academy Award winner for 1941 . . . Samuel Goldwyn brings a great stage play to the screen and produces an even greater motion picture."



SAMUEL GOLDWYN
presents

BETTE DAVIS

The

LITTLE FOXES

with

HERBERT
MARSHALL

TERESSA WRIGHT · RICHARD CARLSON

Directed by **WILLIAM WYLER**

From the Stage Success by **Lillian Hellman**

Distributed by RKO RADIO Pictures, Inc.

UA EXECUTIVES STUDY CONTRACTS, NEW PLANS

Acquisition of Theatres Begins; Kelly Contract Renewed; Plan for British Production Set

The revitalization recently launched at United Artists continued this week as the new season started with reports from the home office and field of continuing UA activity directed towards theatre acquisition, a plan to finance independent British production, and new contracts for major home office executives.

The presidency of United Artists remained vacant at midweek, although there were many promises of an early appointment to the post of chief executive. Still unsettled, also, was the deal by which David O. Selznick is reportedlv joining UA as an operating partner. Papers were said to be set for signatures at Los Angeles this weekend.

Kelly Contract Renewed

On Tuesday at New York Arthur W. Kelly, vice-president, accepted the two-year renewal of his contract voted by the board of directors in California last week. Terms of the new agreement with the executive were not revealed.

The United Artists' project of acquiring $6,000,000 worth of key first-run theatres (reported in MOTION PICTURE HERALD on July 19th) appeared nearing its first concrete stage on Monday when Harry D. Buckley, vice-president, flew to San Francisco to close a deal for the purchase of half interest in the United Artists theatre there. According to reports, UA has offered to operate the theatre as partners with Joseph Blumenfeld, circuit head, and D. J. McNerney, UA branch manager. The latter, personal partners in several theatre operations, reportedly offered $150,000 for the house, now operated by Herman Cohen. Reopening, scheduled for August 28th, was postponed.

Alexander Korda, UA partner-producer who has been acting for the directors recently in handling many home office administrative details indicated on Tuesday that David O. Selznick would become a United Artists owner-producer at Los Angeles this weekend. Contracts giving Mr. Selznick partnership in UA with Mr. Korda, Mary Pickford, Charles Chaplin and the Douglas Fairbanks estate, were in final draft and ready for signature at midweek.

A meeting of the UA partners is scheduled for Friday or Monday in Los Angeles, Mr. Kelly indicated at New York. He leaves for California on Thursday. The session, it is understood, will formally close the Selznick deal.

Further discussion of presidential possibilities is also slated for the gathering, it was understood. Previously the company had asked William F. Rodgers, MGM sales manager, to accept the post. Contractual obligations at Metro, blocked his acceptance. The partners, it is said, are unwilling to make a further bid until they can locate a top executive willing and capable to head the company's expanding program.

Reports that N. L. Nathanson, now head of Canada's new Odeon circuit, had been offered the post were quashed at Toronto on Monday. Mr. Nathanson said he had no financial interest in UA, contemplated none, and had not discussed the presidency. Further, it was indicated that the Canadian government would be unwilling to permit the Canadian executive to accept a post outside the Dominion until the war is over.

Financial backing for independent British producers will be supplied by United Artists partners from their blocked currency, Ted Carr, co-director for the company at London, revealed as he left New York by clipper on Tuesday.

The United Artists producers now have more than $5,000,000 in frozen funds to their credit at London, Mr. Carr said. A part of this money, he said, will be used to provide up to 50 per cent of production costs for British producers, on stories which the company feels will have market value in the United States. Only top bracket productions, costing from $500,000 to a million dollars, will attract the UA capital, he intimated.

Shares in United Artists share of the British productions will be offered to the company's partners, who will share in profits pro rata, according to the proportion of their blocked currency used for the picture. Distribution will be through the UA sales organization.

The funds will form a sort of underwriting pool and will be allocated on a per picture basis, Mr. Carr said. He will have sole charge of UA English activity. George Archibald, co-managing director, plans to enter the RAF on Mr. Carr's return.

Two Films Set

First of the new pictures to be released by UA for the Ealing Studios is "Ships With Wings." It will be followed by "Siege." The company does not have a financial interest in production at Ealing, a recent contract calling only for distribution of the product.

A $2,000,000 United Artists institutional advertising program, slated for the autumn, was launched last week in the trade press with the first of a four-week series of advertisements asking exhibitors to build industry harmony, and to join in selling every picture. Following the campaign for theatre men the company will spend $2,000,000 for copy in national media. At least $1,500,000 of the money will be used for newspaper space in key cities.

Arthur W. Kelly, in announcing the promotional drive, commented:

"Now is the time for all branches of the motion picture industry to get together and work in harmony. It is essential that while Hollywood busies itself preparing the new season's product, the link between Hollywood and the motion picture going public—the exhibitors of America—assume their rightful responsibility.

"In the past, the exhibitor has laid too much stress upon the buying of the film and not enough stress upon the merchandising of those films direct to the ticket-buying patrons. We are openly asking all companies to step up their newspaper advertising and exploit all films courageously and intelligently, so that good pictures will play the maximum number of days in theatres everywhere. Too many films are being fed into the hopper and devoured like a product of mass production instead of a product of effort, ingenuity and imagination."

Berstein from England

Sidney L. Berstein, former British exhibitor who arrived in New York recently as a representative of the Ministry of Information in London, left for Hollywood over last weekend by plane. While in New York it is understood Mr. Berstein discussed with two major companies the release in the country of "Target for Tonight," aviation propaganda film made by the Ministry, and other propaganda pictures.

Musicians Halt Stage Shows

Warner Brothers' Earle theatre in Philadelphia, the only circuit house in that city with a stage show policy, faces elimination of stage performances as a result of the local musicians' union requesting AFM to place the Earle on the restricted territory list. The local adopted a new wage scale, effective September 1st, with increases of 10 to 15 per cent for theatres, night clubs and ballrooms. The new scale was declared justified by the union because of increased cost of living.

The Earle's present contract with the musicians' local expires September 28th. The union wants to continue the present arrangement for 28 men split into two shifts while the circuit is seeking only one shift of 14 men. The effect of placing the Earle on the restricted list would be to prevent AFM bands from working there without permission of the local. Union officials, however, declared that there would be no arbitration and no picket lines if the contract is not renewed as they believe the list will produce the desired effect. Before negotiating the 1940-41 contract, the union picketed the theatre for six months.

Film Stars-FDR on Radio

Hollywood stars will share the radio limelight with President Roosevelt on Labor Day in the special program arranged by the office for Emergency Management which will feature the President, Ernest Bevin, British Labor Minister; William F. Green, A. F. of L. president; James B. Carey, C. I. O. executive secretary, and Sidney Hillman. Melvyn Douglas will be master of ceremonies in the pickup from the Coast. James Cagney and Edward Arnold, representing the Screen Actors' Guild, will be in an orginal radio play written by Bernard C. Schoenfeld, chief of OEM's radio section.

French Films for Latin America

Two French motion pictures—"Pepe Le Moko" and "Un Carnet De Bal"—will be distributed by United Artists in certain selected territories in Latin America, it has been announced by Walter Gould, foreign manager for the company. Both productions will carry superimposed Spanish titles.

Stitt Resigns U.D.T.

Ralph F. Stitt, advertising manager of United Detroit Theatres, has resigned, effective September 1st. He was associated with Paramount theatres since 1927 with the exception of 18 months during which the company was undergoing reorganization.

Markmo Leases Stanley

The Markmo Amusement Corp., of which Maurice Maurere is president, has leased the two-story Stanley theatre property at 586 Seventh Avenue, New York, from Howard E. Haines through Tankoos, Smith & Co., broker.

DeMille Program Returns

Cecil B. DeMille, Hollywood film producer and director of the "Lux Radio Theatre," a Columbia network broadcast of current screen-hits will launch the program's eight C.B.S. season on Monday, September 8th.

September 5th
is
CITIZEN KANE DAY



NOW AVAILABL
AFTER BRILLIA



THE MOST TALKED ABOUT PICTURE IN YEARS!

★

ORSON WELLES

CITIZEN KANE

The Mercury Actors

JOSEPH COTTEN — DOROTHY COMINGORE
EVERETT SLOANE — RAY COLLINS
GEORGE COULOURIS — AGNES MOOREHEAD
PAUL STEWART — RUTH WARRICK
ERSKINE SANFORD — WILLIAM ALLAND

"The greatest motion picture since 'Birth of a Nation.'"

—*Screenland Magazine*

FOR POPULAR-PRICE SHOWING
T ROAD-SHOW ENGAGEMENTS!

KANE WILL MAKE A BOX-OFFICE KILLING

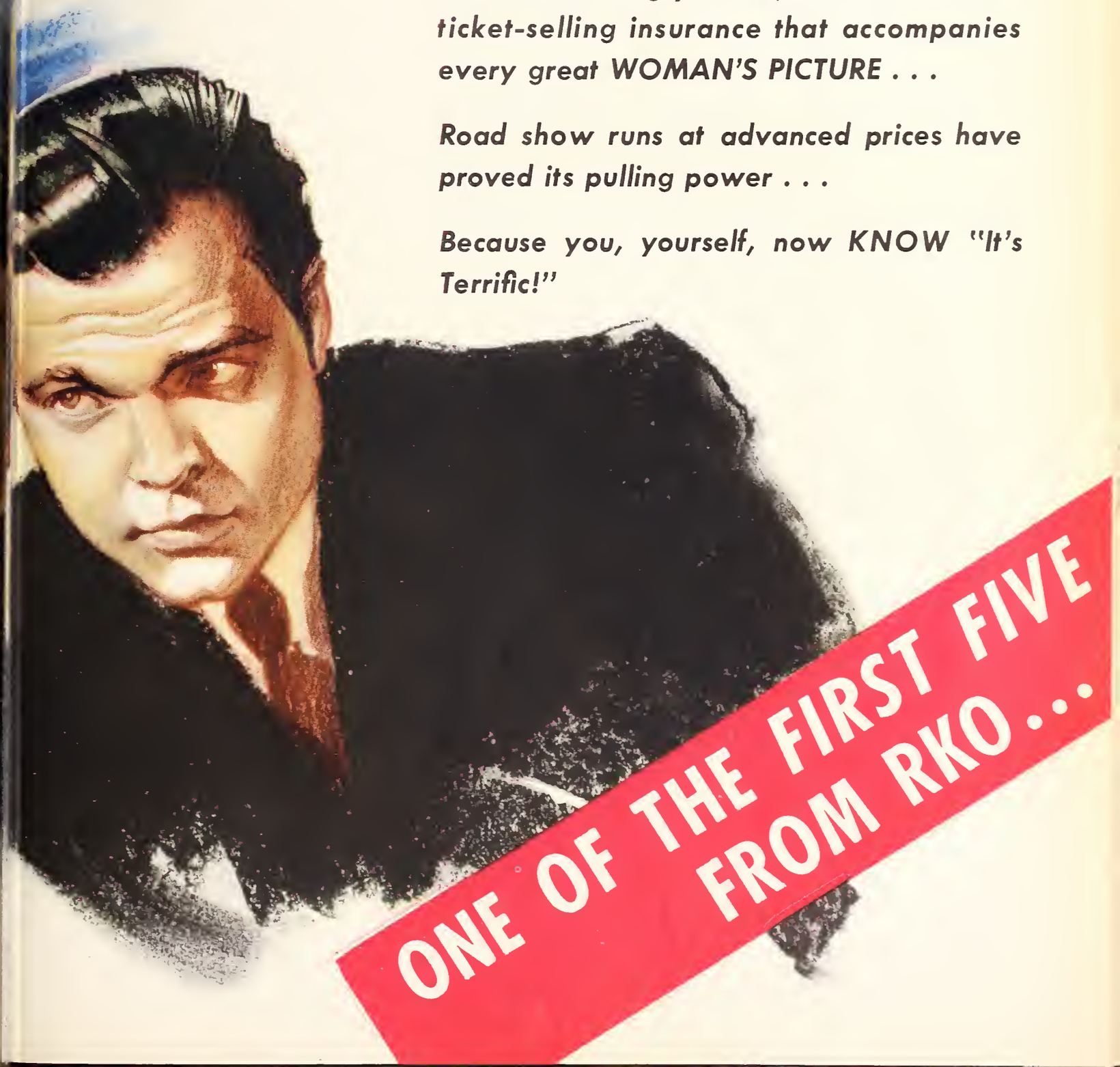
because

It is one of the most highly praised and widely publicized productions in the history of motion pictures . . .

It is astonishingly NEW, and carries the ticket-selling insurance that accompanies every great WOMAN'S PICTURE . . .

Road show runs at advanced prices have proved its pulling power . . .

Because you, yourself, now KNOW "It's Terrific!"



ONE OF THE FIRST FIVE FROM RKO . . .


EVERYBODY'S TALKING ABOUT IT!
It's Terrific!
I hate him!
I love him!
He's a saint!
He's a scoundrel!
He's a genius!
He's crazy!
ORSON WELLES
CITIZEN KANE
THE MERCURY PLAYERS
JOSEPH COTTEN · DOROTHY COMINGORE · EVERETT SLOANE · RAY COLLINS · GEORGE COULOURIS
AGNES MOOREHEAD · PAUL STEWART · RUTH WARRICK · ERSKINE SANFORD · WILLIAM ALLAND
Adolphe Menjou · Gloria Swanson
FATHER TAKES A WIFE
with
JOHN HOWARD
DESI ARNAZ
HELEN BRODERICK
FLORENCE RICE
Produced by LEE MARCUS
Directed by JACK HIVELY
PARACHUTE BATTALION
Starring
ROBERT PRESTON · NANCY KELLY · EDMOND O'BRIEN · HARRY CAREY
with
BUDDY EBSEN
PAUL KELLY
RICHARD CROMWELL
ROBERT BARRAT
LADY SCARFACE
Dennis O'KEEFE · Judith ANDERSON
Frances NEAL · Mildred COLES
Eric BLORE
PRODUCED BY CLIFF REID
DIRECTED BY FRANK WOODRUFF
A WILLIAM DIETERLE PRODUCTION
ALL THAT MONEY CAN BUY
EDWARD ARNOLD · WALTER HUSTON
JANE DARWELL · SIMONE SIMON
GENE LOCKHART · JOHN QUALEN
and
ANNE SHIRLEY · JAMES CRAIG
WILLIAM DIETERLE
HERE THEY ARE
THE FIRST FIVE
FROM
RKO RADIO
RKO RADIO PICTURES

HOLLYWOOD AND L. A. TIMES MEET, DEBATE PRESS POLICY, SO WHAT?

Producers and Publisher Differ on News-Publicity-and-Advertising Relations; Adverse Columnists' Criticisms Hit

by WILLIAM R. WEAVER
Hollywood Editor

The issues of motion pictures and the newspaper, press-and-pressure, news-and-publicity, and publicity-and-advertising have been joined for action, decision—this time between official Hollywood and the Los Angeles *Times*.

The end is not in sight.

It began, formally, Friday of last week when an array of the top-most executives of Hollywood accepted an invitation to luncheon with the *Times*, and went downtown to that imposing cubistic pile of modernism in white stone, walked through that august lobby paved with green marble, with bust of General Otis, founder, presiding, and took the elevators to a session that lasted for three hours.

According to one of the picture principals in attendance, there was no marked meeting of the minds, for, as he remarked, there was the same difference as on that classic occasion when Mr. Samuel Goldwyn, artist, did not get along with Mr. George Bernard Shaw, business man.

The upshot of the meeting seems to have been that it was decided to withdraw the executive weight at the top and let some of the hired hands for both sides talk it out—maybe.

The attendance at the *Times'* three hour luncheon was impressive. Included, on the film side were Y. Frank Freeman, president of the Motion Picture Producers Association; Louis B. Mayer, Harry M. Warner, Charles P. Skouras, Marco Wolf, Howard Strickling, Harry Brand and Thornton Sargent, and on the *Times* sides, Norman Chandler, president; Edwin Schallert, motion picture Editor; Robert White, Sunday Editor; and Kyle Palmer, now a political writer for the *Times* following some years in the service of the Producers Association.

Complaints Registered

Complained of by the film men were the *Times'* use of certain materials appearing in the syndicated columns of Jimmy Fidler, Hedda Hopper and Richard Griffith, this last a weekly column reporting New York critics' reviews of pictures in exhibition there, charges ranging from inaccuracy to more on the part of these writers. Failure of the *Times* to publish certain types of publicity releases supplied by studios and theatres purchasing advertising space was also cited as ground for grievance, reference being made the while to past curtailments of advertising appropriations indicatedly punitive in intent.

Complained of by the *Times* management was, principally, lack of cooperation with *Times* reportorial representatives in the matter of news supply and inferiority of written material furnished for editorial attention.

There was, according to the principle above mentioned, much expressing of views, stressing of ideals, emphasizing of importance, and a deal of talk about mutuality of interest, the film men leading with their statement of issues and Mr. Chandler, the publisher, closing the session with a restatement of *Times* policy.

Citing the newspaper's extensive, and sometimes conspicuous record of resistance to pressure groups, and remarking its reputation for persistence in observance of the principle of a free press dedicated to the information servicing of a paid readership, the *Times* publisher told his callers that the *Times* would continue to function on the basis of that policy without conditioning it in any degree for any or all of the reasons brought forward at the meeting or to be advanced subsequently, including any that the newspaper's own business department might see fit to set forth in the event of sagging lineage.

Mr. Chandler's reference to certain adamantine elements of Los Angeles *Times* policy was reminiscent of many an episode of drama in the career of that paper, including assault by dynamite, and the McNamara brothers, through which its open shop policy survived.

The reports available from the executive session do not indicate that the conference endeavored a survey of the whole field of the nature of advertising accepted by *The Times*, on amusement and other mercantile pages.

The film men received Mr. Chandler's assurance that his staff would investigate the charges of inaccuracy brought against the syndicated writers by the men of films.

Scheduled for a date subsequent to this investigation, possibly this week, was a meeting between the publicity directors of the studios and theatres making the charges, and L. D. Hutchinson, *Times* managing editor, due back from vacation. None of the principal executives were to attend.

CALIFORNIA FAIR HITS THEATRES

Normally expecting a 40 per cent drop in box office receipts during the California State Fair, Sacramento exhibitors are even more worried this year that the curtailment will be greater for this year's exhibition.

The outdoor headliners for this year's show were announced as follows: Aug. 29, 30 and 31—Harriet Hilliard and Ozzie Nelson's band; Sept. 1—Abbott and Costello and Gene Krupa's band; Sept. 2—Sacramento Symphony orchestra and Susanna Foster; Sept. 3—Orson Welles and Ray Noble's band; Sept. 4—Gene Autry and Charlie Barnet's band; Sept. 5—Vera Vague and Charlie Barnet's band; Sept. 6—Kay Kyser; Sept. 7—Tony Martin and Dave Rose's orchestra.

Senators Favor Elimination of Tax Exemption

In a reconsideration of the admission tax proposal, the Senate Finance Committee on Wednesday eliminated the nine-cent exemption and provided that children's tickets, not exceeding ten cents, should be tax free, and reduced-rate tickets sold to youths between 12 and 17 years old, should pay tax at the price for which they are sold.

Previously it was indicated that the committee would adopt some of the recommendations made by Abram F. Myers, Allied States general counsel and chairman, and Ed Kuykendall, MPTOA president, both representing the exhibitors' views, for the extension of taxes to juke boxes and "free" shows and the imposition of tax solely on the amount paid for reduced rate tickets.

It was also considered likely that the committee would reject the taxes on radio advertising, opposed by both the industry and the Federal Communications Commission, on the ground that it was discriminatory in that only one of several competing advertising media was singled out for tax.

Nearing the end of two weeks of hearings on the measure, the committee had before it few tangible suggestions for sources of revenue to make up for more than $300,000,000 required to offset the House rejection of the provision requiring husbands and wives to file joint returns.

Urge Double Radio Tax

Appearing before the Senate Finance Committee, as it prepared to close its hearing on the new tax measure, John B. Haggerty, president of the International Allied Printing Trades Association, asserted the broadcasters have available for taxes some $20,000,000 a year now allowed, he said, to advertising agencies in extra rebates and discounts.

Mr. Haggerty urged a doubling of the radio tax rates, as written into the House tax measure, which the Senate has before it.

Mr. Haggerty frankly admitted he sought to curb what he called unfair competition with the printed page, but told the committee, in making his argument, that broadcasting's closest competitor is the motion picture. He said broadcasters are in the entertainment business and not the advertising, and held that the proposed tax be on amusement.

Newsreels Fight Levy

Walter C. Ament, managing editor of RKO Pathe News, is representing the five newsreel companies before the Senate finance committee against the proposed ten per cent levy in the tax bill on all raw stock. Tax, it is estimated, will add approximately $200,000 a year to newsreel production costs.

The Greater Cincinnati Independent Exhibitors League, at a meeting held in that city, formulated a tentative price increase for downtown and outlying houses charging 20 cents and less to be put into effect if and when the new Federal ticket tax incomes effective.

U. S. APPLIES THE BRAKES TO AXIS FILM IMPORTS, SEIZING UFA FILMS

New German Pictures Held Up Indefinitely at New York Customs Office Until "Certain Technicalities" Are Cleared

The brakes are on for Axis films in the United States, applied rather suddenly and without any outside notice of specific seizure, such as the 16 German-produced, German ideological-minded subjects seized on reaching the Port of New York on consignment to the German film agency, UFA, intended for circulation in the U. S., and, as has been customary, for further transplanting in the South American countries where the Nazis have been infiltering propaganda and fifth columnists for years.

Further indication that the United States Government aims to revise or draft specific legislation to ban exhibition of German or other Axis pictures in America was disclosed this week when the Customs Office in New York revealed it was "temporarily holding" 16 features, short subjects and newsreels which arrived in this country for UFA from Germany about the time of Hitler's invasion of Russia on June 22.

MOTION PICTURE HERALD reported on July 12th, page 48, that Customs Office Commissioner W. R. Johnson had disclosed that "all foreign pictures offered for importation were being inspected to determine whether they contained propaganda against the United States."

N. Y. Says Yes, Capitol Says No

Despite the open admission of UFA officials in New York, of two U. S. Customs officials, at New York's Custom House, and three U. S. Treasury officials in the New York Federal Building, that the Nazi films were being held, Washington Customs Bureau officials on Tuesday denied any knowledge of any Nazi films being held in bond in New York.

This twist to the situation assumed even stranger proportions when Washington indicated that not only had no such stock of pictures been accumulated, but that they had received no application from UFA for the release of any German films.

Capital officials explained that while no changes have yet been made in the regulations relative to the importation of motion pictures, enforcement was tightened up under the existing regulations some months ago.

This tighter enforcement, it was said, called for strict scrutiny of foreign films offered for entry instead of the less careful inspection which had been the rule in the past.

There have been reports from time to time that the Nazis had sent over a large number of feature films for distribution in the United States, but that their clearance through the customs had been delayed, possibly for strategic reasons.

Last Monday, at the New York Customs Office, U. S. officials, following customary official practice, insisted upon anonymity in discussing the Nazi films now being held. It was learned, however, that the pictures would continue to be held. One reason being given was that the importer, Ufa Films, "did not comply with certain customs regulations" in making application for release of merchandise.

Another official intimated that U. S. Customs could hold the films indefinitely on this "technality" and that the importer would not be able to get the pictures until the officers decided whether or not the "regulations" had been satisfactorily carried out.

It was also suggested that strict interpretation of present Customs' laws would have to be studied in order to determine whether the Nazi pictures "tend to incite to riot."

Treasury Department officials in the Federal Building also declined to make public whether or not Ufa funds were frozen, following the Presidential decree of June 14th to freeze assets of Axis powers. One executive said it was not within his province to disclose whether or not Ufa funds were blocked.

Still Under Import Status

At the Customs Office, however, it was learned that the 16 films were "still under import status and if we decide to 'seize' them that fact would then become public." One of the pictures is "Bismarck," which an official said had arrived in America a few days before that ship was sunk. This film was recently reported in the press to have been released to Ufa for showing, but the Customs' men denied the report. At the New York office of Ufa Films, Inc., George Nitze, president, inferred that "Bismarck" was one of the pictures held by Customs for which his company had already contracted for distribution.

When asked to give his explanation of the action taken by Customs' officers, Mr. Nitze said he did not know. He did say, however, "This is the first time Ufa has had to wait so long—six to eight weeks—for release of pictures imported from Germany. He said the usual period lapsing between time of arrival and release to Ufa was from one week to two.

Queried whether Ufa funds were frozen and whether this fact in some way affected the stand taken by Customs, Mr. Nitze replied in the affirmative and said, "Every American corporation with German capital stock was included in the freezing order." Whereupon the reporter reminded Mr. Nitze of his earlier assertion on June 28th, as reported in the MOTION PICTURE HERALD, Page 67, at which time he denied any connection between Ufa in America and Universum Film Aktiengesellschaft in Germany. Ot that time he said, "Ufa is merely an American business organization that has contracts with producers in Germany and Italy on the usual percentage arrangement."

Asked to elaborate on his statement that capital stock of Ufa was owned by Germans, contrary to his earlier denial of any German connection of his company, Mr. Nitze replied, "Many American corporations have stock owned by people in Europe."

When the reporter suggested that he release the names of the films being held in the Customs Office, Mr. Nitze answered that he didn't have the list available. He did reveal, however, that he had hoped to distribute the pictures for September showings and said that now he would have to wait until the Customs Office finished their inspection and turned the films over to him.

INDEPENDENTS SCORE "PERCENTAGE" FILMS

Independent exhibitors of New Jersey declared this week that too many percentage pictures are presented by distributors, resulting in a higher average price per picture than formerly paid and also resulting in the exhibitors being pressed by preferred playing time pictures. It would be desirable, members believed, to wait until more equitable terms could be negotiated. These opinions were voiced during the meeting of Allied Theatre Owners of New Jersey at the Monmouth Golf and Country Club in Eatontown, N. J.

Allied also went on record as supporting the USO theatre drive starting next week. Committees were appointed in each county in the state.

Skouras, Sweigert Head Variety Clubs

Charles P. Skouras, president of Fox West Coast, on Monday, August 25th, was elected Chief Barker of the newly organized Variety Club of Southern California. Other officers elected are Duke Clark and Robert H. Poole, assistant chief barkers; Wayne Ball, wagon master; Harry Humber, treasurer; Dr. A. H. Giannini, Al Hanson, Charles Buckley, Walter Wanger, Jack Y. Berman and Guy Gunderson, canvasmen.

Earl W. Sweigert, Paramount district manager in Philadelphia, has been elected chief barker of the local Variety Club, succeeding Dr. Leon Levy, president of station WCAU, who resigned on being called into active military service.

Al Pratt of Warners won the Washington Variety Club golf tournament held last Friday, August 22nd, at the Manor Country Club. He scored a low gross of 72. Ed Wortman won second prize.

The Cincinnati Variety Club will hold its annual golf tournament on September 29th, at a location to be decided on later, while the Indianapolis Variety have announced their annual tournament will be held September 15th at the Broadmoor Country Club.

Parker Joins Universal

William Parker has resigned from the exploitation staff of Metro-Goldwyn-Mayer in Seattle, after having been associated with the company for more than six years there and in Chicago. He left this week for Los Angeles, where he joined the sales department of Universal Pictures. His successor has not been announced.

Griffith Convention Planned

The second annual convention of H. J. Griffith, Inc., will be held September 17th and 18th, at the Ambassador Hotel in Kansas City, Mo. A substantial list of business topics, with speakers, has been arranged and there will be special features and entertainment for the ladies.

RKO RADIO PICTURES, INC.
TRADE SHOWINGS
OF FIVE 1941-42 PRODUCTIONS

EXCHANGE CITY	PLACE OF SHOWING	ADDRESS	GAY FALCON		MEXICAN SPITFIRE'S BABY		UNEXPECTED UNCLE		LOOK WHO'S LAUGHING		SUSPICION	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	Mon. 9/15	11 A.M.	Mon. 9/15	12:07 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	12:20 P.M.	Wed. 9/17	2:30 P.M.
Atlanta	RKO Radio Proj. Rm.	191 Walton St. N. W.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Boston	RKO Radio Proj. Rm.	122 Arlington St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Charlotte	Paramount Proj. Rm.	305 So. Church St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Chicago	RKO Radio Proj. Rm.	1300 So. Wabash Ave.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Cincinnati	RKO Thea. Proj. Rm.	12 E. 16th St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Des Moines	Paramount Proj. Rm.	1125 High St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 9/15	2 P.M.	Mon. 9/15	3:07 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Indianapolis	Paramount Proj. Rm.	116 W. Michigan St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Los Angeles	RKO Radio Proj. Rm.	1980 So. Vermont Ave.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Milwaukee	Fox Projection Room	1016 No. 8th St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
New Orleans	Fox Projection Room	210 So. Liberty St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
New York	RKO Radio Proj. Rm.	630 — 9th Ave.	Mon. 9/15	10:30 A.M. 2:30 P.M.	Wed. 9/3	11 A.M. & 2:30 P.M.	Mon. 9/15	11:40 A.M. 3:40 P.M.	Tues. 9/16	11 A.M. & 2:30 P.M.	Wed. 9/17	11 A.M. & 2:30 P.M.
Oklahoma City	Paramount Proj. Rm.	201 W. Grand Ave.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Philadelphia	RKO Radio Proj. Rm.	250 No. 13th St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Wed. 9/17	11 A.M.	Thurs. 9/18	11 A.M.
Pittsburgh	RKO Radio Proj. Rm.	1623 Boulevard of Allies	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Portland	Star Preview Room	925 N. W. 19th St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
St. Louis	S'Renco Proj. Rm.	3143 Olive St.	Tues. 9/16	10 A.M.	Tues. 9/16	11:10 A.M.	Tues. 9/16	2 P.M.	Wed. 9/17	1 P.M.	Wed. 9/17	2:10 P.M.
Salt Lake City	Paramount Proj. Rm.	270 E. 1st St. So.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
San Francisco	RKO Radio Proj. Rm.	251 Hyde St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Seattle	Jewel Box Prev'w Rm.	2318 — 2nd Ave.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Sioux Falls	Thea. Supply Co. Proj. Room	220 W. 10th St.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 9/15	11 A.M.	Mon. 9/15	2:30 P.M.	Tues. 9/16	11 A.M.	Tues. 9/16	2:30 P.M.	Wed. 9/17	2:30 P.M.

WHO DID WHAT WHEN PRESIDENT AND CHURCHILL MET? THEY SAY:

Of the Mishaps That Dogged Publicity Efforts on That Meeting-at-Sea; and of 3,000 Feet of Hollywood Film

Mishap after mishap seems to have befallen the public relations aspects of that meeting-at-sea between President Roosevelt and Winston Churchill. The story began to unravel this week, but with snarls and knots still in the yarn.

Taking the reports, and they have come from London, Washington, Canada and Hollywood, they seem to sort out to this:

The Roosevelt expedition took off for the rendezvous expecting the meeting to be entirely "in camera," which means no camera, utterly confidential, off-the-record, etc. That would have left to the official announcements all that could be said, told. Then, it appears, when the President arrived at the scene, he was apprised that the British had come fully equipped, press and newsreels. The story was to be Britain's story, for the wide-wide world.

Immediately, it would appear, there was need of American cinema. It was found, reported, discovered, or otherwise revealed that Metro-Goldwyn-Mayer had an expedition including director and cameraman in the immediate vicinity, in eastern Canada, making location shots and background material for a projected picture—working title "Cargo of Innocents," a picture with war reference. The outfit was commandeered, invited, or whatever. In any event it was made, or made itself, available.

Map, Not Cinema, Cameramen

Next it appears Captain Elliott Roosevelt was coincidentally on the scene as previous news stories have related. It appears, also, that somewhere there was insistence that the job be "official" and that the photography for the American side of the conference would be by a brace of naval photographers, equipped with cinema cameras, not film, and considerably more trained in the making of maps than the art of narration by film. Then, so it is related, Harold Mazorati, M-G-M camera man of the "Innocents" expedition, was invited, so to speak, to deliver the 3,000 feet of negative that he had available, to the official cameramen. That he is said to have done, holding out a matter of some five or eight hundred feet on some pretext of "testing."

The American pictures, so resulting, have been reported upon. There were, it seems, difficulties, such as occur to persons unfamiliar with cameras. Most of the film, as delivered to Washington, and subsequently the newsreels, was blank. Maybe the lens was capped. Some of the rest of it was half-masked. Why that, hardly anyone would know. The picture did not disclose.

Meanwhile, it seems that Mr. Mazorati, Hollywood cameraman, operating under some difficulties, and assuredly not laden with the shoot-from-the-hip technique of newsreels, exposed his "test." He at least got an image.

WHAT FOREIGN MARKET?

More headaches for the motion picture industry arising out of the combustible international situation were reported this week from various foreign fronts. In addition to the news that the Japanese Government has imposed complete control of the American film business, through new restrictions and freezing of assets, the Nipponese announced on Tuesday that all American motion pictures must obtain police permission for showing, after September 1st. Japanese police already have prohibited exhibition of Deanna Durbin's film, "First Love", and the Marlene Dietrich picture, "Destry Rides Again".

India, it was reported early this week through Al Daff, Universal's Far Eastern manager, who is visiting the U. S., has set a new film import quota for September 1st, reducing picture imports by 50 per cent of the 1939 quota. Although no monetary restrictions have been invoked thus far, American distributors are considerably disturbed by this measure.

Next went the film to Stephen Early, White House secretary, and thence for development to the newsreels, which found the blanks, half blanks, and pictures.

Up to then it was all a secret. Transcontinental telephones boiled. Montreal, New York, Hollywood, Culver City, Washington, and some way stations.

Then came that evening when, it would appear by the Los Angeles Examiner the next morning, Richard Rosson, director in charge of the M-G-M location party in eastern Canada, told Louella Parsons of the Hearst papers something. Exactly what is not entirely clear at this distance and time, since it does not seem to have been on the transcontinental wires of the Hearst press service. A summary reading would tend to indicate that Mr. Rosson had made the pictures. In view of the nature of them, it was the opinion of some newsreel experts in New York that as for both Mr. Rosson and Mr. Mazorati, it should have been two other fellows.

Incidentally, to make the situation clearer than it was when the story which buzzed around the nation started, Dick Rosson is a brother of Harold Rosson, one time husband of the late Jean Harlow, and who had nothing to do with the matter, despite all the garbles of prior reports.

The technical opinion in New York seemed to be that if Mr. Rosson made the pictures he was a director and that if Mr. Mazaroti made them, he was in a lot of trouble.

In view of the report from Washington that all hands were under the most extreme requirements of secrecy, it was reported from Culver City on Wednesday that there was a state of executive annoyance at the newspaper break. In New York newsreel offices it was heard that Mr. Early, who would appear to have been doing his best with very little, was not enjoying the situation officially, even less unofficially.

An American newsreel special on the material, such as it was, went out last week. Somewhat belatedly, due to zeal that dispatched it on a bomber-ferry-flight that did not fly, the lavender copy of the British newsreel version arrived in New York Saturday night. It went into newsreel production. Monday night a lavender copy of the complete British newsreel exposure, some ten thousand feet, arrived. It was of merely historic interest, since the pre-edited version had gone to print and this week was in circulation in the mid-week reels, complete with pictures-and-sound, including a close-up of the Roosevelt-Churchill duo, if not duet, helping with the chorus of "Onward Christian Soldiers," with the crew of the conference ship.

Trouble in Canada

Meanwhile up in Montreal, the Associated Screen News, Ltd., which so long ago so importantly helped the British Empire cause with world coverage of the Canadian-American tour of the Prince of Wales of 1919, had a bit of a time of it, because a negative of the British story for them was mis-sent east to England instead of west to Quebec, resulting in a flutter of communications and the reversing of a bomber in full flight. This practically completed the score of mishap.

As they remarked around the poker table of the University Club in Montreal, it was "a bit thick, eh! Ben."

Up to this juncture the relations between the press, newsreels, etc., and the Administration, were in need of repair.

According to reports on Wednesday the repairs were underway, with both the press and the screen. There were sundry manifestations, and among them, the President decided that newspapers, and photographers, which seemed to include newsreels, could go to Iceland.

—T. R.

NBC Sells Artists' Management Service

Termination of the long-continued speculations as to who would eventually take over the NBC artists' bureau reached a climax at mid-week with reports that Daniel S. Tuthill, executive of the bureau, completed arrangements on Tuesday for purchase of the artists' management service of the network. NBC declined to confirm the purchase, terms of which were not determined, probably because network officials wish to avoid any "unfavorable" publicity or possible misinterpretations resulting from the sale of its bureau to one of its own executives. Mr. Tuthill is reported to have Hollywood backing.

SPECIAL PROMOTIONS FOR NEW FILMS; SCORES IN HOLDOVERS, GROSSES HIGH

'Aloma', 'Pittsburgh Kid', 'International Squadron', 'Saddle Mountain', 'Quiz Kids', 'Male Animals', 'Navy Blues' on List

A dozen productions of Hollywood's new crop reached the field this week, or were on their way, with special promotion attentions by distributors to aid their box office performances, among them: Dorothy Lamour's "Aloma of the South Seas," Paramount; "The Pittsburgh Kid," starring Billy Conn, the prize fighter, for Republic; Warners' "International Squadron"; Monogram's "Saddle River"; Warner's "Male Animal" and Navy Blues," and even short subjects came in for extra showmanship effort, that given by Paramount to its "Quiz Kids."

Meanwhile, distributor home offices in New York were issuing reports right and left of holdovers and more holdovers, and of climbing grosses from some of their new pictures.

Broadway Business Up

Over last week-end the New York *Times* reported that the theatrical business took an unexpected spurt at the ten Broadway matinees reflecting the strong trade. The consensus was that New York was enjoying its usual late summer influx of tourists and that the Rialto houses were reaping their share of the alien coin. After a two-month siesta, the *Times* reported, eager press agents for the majority of attractions busied themselves with announcements containing the words "sellout" and "standing room only," the surest sign that Autumn is not far away.

Detroit Strike Ends

The settlement of the Detroit citywide transportation strike tieup, last Monday, encouraged local exhibitors who had reported that grosses at downtown theatres were off as much as ten per cent due to the strike which had tied up the city's public transportation. Neighborhood theatres reported they were not affected as much, with reductions varying from one to five per cent. All types of vehicles were pressed into service, and patrons were using automobiles or walking long distances to theatres.

The strike, however, failed to have any effect at the Fox theatre in that city where "Charley's Aunt" was playing, grossing $25,000 for the first week. The average for the house is about $15,000.

Theatres Undamaged in Storm

Theatres were reported undamaged in the slashing wind and rainstorms which swept the Atlantic from Wilmington, Del., although many buildings were wrecked.

At Wilmington it was reported the storm was confined to the suburbs and theatre men there said it had no noticeable effect on business.

In Milwaukee, however, weekend business fell off somewhat when local events kept thousands away from the theatres. The Wisconsin State Fair brought a record Sunday crowd of 122,612 persons. The same day saw 100,000 persons on hand for the national Eagles' parade which had 10,000 participants. This same convention was responsible for attracting 20,000 persons to the lake front following the parade to see the drum and bugle corps and drill team contests; 11,000 persons to Sunday morning mass and 10,000 to a musical program in the evening at the Washington Park Temple of Music.

UNIVERSAL BUYS COMIC STRIP

Motion picture rights for the comic strip, "Winslow of the Navy", which appears in the New York Sun, *have been purchased by Universal Pictures, it was announced last Tuesday. The strip, written by Lieut. Commander Frank V. Martinek, U.S.N.R., is syndicated to 200 leading newspapers. Decision to film "Winslow" was made after a checkup of its widespread national popularity.*

Universal will assign a number of its top featured players for leading roles in the picture, which will be released in weekly chapters with navy shots to be filmed in cooperation with the U. S. Navy. According to present plans, chapters will be geared to adult as well as juvenile taste.

The same Sunday saw an estimated 7,000 persons attending a water sports show, another 11,000 visiting the Washington Park zoo; 10,000 Whithall Park and 2,000 the Brewer baseball game. On Saturday night, the Eagles attracted 135,000 persons to the lake front with a free boxing show sponsored by a local brewery.

"Rebecca" Record

Arthur W. Kelly, vice-president of United Artists, announced last week that the sales organization had achieved a record in contracts for any one picture. He said 12,055 contracts had been obtained for the showing of David O. Selznick's "Rebecca." This count was taken as of August 2d, with contracts continuing to come to the home office.

"Aloma" Premiere Held

"Dorothy Lamour Week" was officially inaugurated in New Orleans and throughout the state last Saturday, August 23d, when Miss Lamour, in Hollywood, spoke over long distance telephone and loud speaker hook-up to the audience assembled in the Saenger theatre attending the world premiere of Paramount's color production, "Aloma of the South Seas," in which she is co-starred with Jon Hall. Mayor Robert S. Maestri of New Orleans proclaimed the week of celebration.

Conn Film Opening Saturday

Republic's "The Pittsburgh Kid," starring Billy Conn, leading heavyweight contender, is to have its world premiere at the Fulton theatre in Pittsburgh on Saturday, August 30th, it was announced this week by J. R. Grainger, president of Republic.

Bill Saal, special home office representative, left for Pittsburgh last week to set up the advance advertising and exploitation campaign, and to arrange for the festivities planned to honor Billy Conn in connection with the opening of his first picture in his home town.

Mr. Saal has already prepared the preliminary newspaper, radio and billboard campaign, and has sent out invitations to the premiere to many sports celebrities as well as to motion picture personalities and exhibitors in the east. Republic executives from the studio and home office will also participate.

"International Squadron," Warners' air story of the world's fliers who have lost their homelands and are now fighting in a group under the RAF banner for England, has been set for a world premiere at the Dixon theatre, Dixon, Ill., on September 15th. Dixon was chosen as the site of the premiere because it is the home town of Ronald Reagan, star of the picture, and columnist Louella Parsons.

Dixon has already announced September 15th as "Louella Parsons and Ronald Reagan Day." Both Miss Parsons and Reagan, accompanied by Jane Wyman (Mrs. Reagan) and numerous other stars, will attend and will be guests of honor of the population of Dixon. In Dixon and a number of surrounding towns through the Rock River Valley a girl will be chosen from each town as its official representative at the celebration in connection with the opening of the Warner film.

Dixon Hospital will be the recipient of all profits from the personal appearances and a grand ball which will be held at the Dixon Armory.

Asks "Male Animal" Opening

"The Male Animal" does not go into production at Warner Brothers studio for several days, but the first request by a city for the world premiere arrived this week from Columbus, Ohio. The Variety Club of that city made what is probably the first request in history for a premiere before production on a picture had been started.

Pete J. Wood, secretary of the Independent Theatre Owners of Ohio, adds weight to the Variety club request by saying that the ITOO convention would be held on the same dates as the premiere to make the event even more significant to exhibitors.

Virgil A. Jackson, president of the Variety Club, bases the request for the premiere in the Tent's home town upon the facts that Elliott Nugent, co-author with James Thurber of the play, is a graduate of Ohio State, and that Mr. Thurber formerly was a resident of Columbus and attended the local University.

Special "Navy Blues" Trailer

A special trailer with the hit songs from Warners' "Navy Blues" will be ready shortly for distribution to all Warner theatres in advance of openings of the picture. Musical numbers written by Johnny Mercer and Arthur Schwartz have been arranged in overture fashion. A radio campaign to introduce the public to "Navy Blues" score will be inaugurated over ASCAP stations well ahead of the picture's release.

The company has also planned a nationwide exploitation tour of 15 cities featuring the "Navy Blues Sextet" who appear in the picture. Their tour starts early in September with a hop from Hollywood to New York, where they will appear for two weeks at the Strand theatre on Broadway. This will be followed by engagements in Boston, Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Indianapolis, Detroit, Chicago, St. Louis, Kansas City, Omaha, Denver, Salt Lake City and San Francisco. From the latter city they will return to Hollywood.

"York" Louisville Premiere

The week which began Friday, August 22d, has been proclaimed "Sergeant York Week" by Governor Keen Johnson for the city of Louisville, Ky. An intensive publicity and advertising campaign coupled with a round of social events opened the picture to the public in that city last Friday.

The Dayton opening of the picture on the same day is reported to have received similar

(*Continued on following page*)

HOLDOVERS, RECORDS ON NEW FILMS

(Continued from preceding page)
attention, both cities heralding the picture on world premiere scales. Mort Blumenstock assigned Frank Seltzer, Monroe Rubinger, William Brumberg and other field men to these cities to handle the advance campaigns and openings.

"Quiz Kids" Premiere

A world premiere on the scale of a feature production will be accorded Paramount's first "Quiz Kids" short subject at the Chicago theatre, Chicago, Wednesday evening, September 3d. Oscar A. Morgan, general manager of short subject and news, announced this week.

The five Quiz Kids featured in the picture, none of whom ever before appeared in a theatre, will broadcast from the stage over a coast-to-coast hook-up on 48 NBC Blue Network stations.

Preceding the nationwide broadcast a special program of outdoor events has been arranged. From a platform erected in front of the theatre, civic and theatrical leaders will make public appearances and will join in a fifteen-minute broadcast to be given over station WLS. The streets will be roped off in front of the theatre and giant amplifiers will carry the proceedings to the public.

The quintet of juvenile stars who appear in the short and who will take part in the opening night broadcast includes 9-year-old Gerard Darrow, the youngest member of the group; Cynthia Cline, 15; Richard Williams, 11; Joan Bishop, 14; and Van Dyke Tiers, 13. Joe Kelly, quiz master of the show, will preside.

State Street merchants in Chicago who have been featuring for the past month Quiz Kids merchandise and novelties will lend an added touch of color to the premiere by special window displays. Chicago theatre ushers will wear Quiz Kids caps and gowns for the opening.

"Foxes" Record at Music Hall

"The Little Foxes," first to be distributed by Samuel Goldwyn through RKO, opened Thursday, August 21st, at the Radio City Music Hall in New York, to a waiting line four abreast and a block long. Since its opening the picture has grossed an estimated $18,000 a day, and is expected to be one of the few pictures to gross more than $110,000 for its first week.

The picture was screened for the Roosevelt-Duke of Kent party at the White House Monday night.

"Sergeant York" Drawing

Completing its first two weeks at the Hollywood theatre on Broadway, after moving from the Astor down the street, "Sergeant York" piled up a gross of $34,000 the first week and $33,300 the second, according to reports from the Warner Brothers home office. This figure tops everything done at the smaller Astor theatre by more than 50 per cent.

The company also reports that every record for opening day at the Community theatre was shattered in Saratoga, N. Y., when the picture opened there and turned in a first day gross of 80 per cent above average.

Four current Warner releases have rolled up top grosses during the past week in key city engagements, the company further reports. They are "Bad Men of Missouri," "Manpower," "The Bride Came C.O.D." and "Underground."

"Bad Men" opened at the New York Strand over the wekend and hit $19,721 for the first three days of its engagement. It will be held a second week. The film continues strong at the Fox, San Francisco.

"Manpower" accounted for $16,000, $2,000 over average at the Stanley, Philadelphia; exceeded $13,000 at the Hippodrome, Cleveland, and did $6,500 at Warners, Memphis.

"Underground" goes into second week at both the Fox, Philadelphia, and the Stanley, Baltimore.

"The Bride Came C.O.D." is doing 50 per cent above average at the Karlton, Philadelphia, and shows a 20 per cent above average take at the Garrick, Chicago.

Playing 12 key cities to date in pre-release engagements, Warner Brothers "Dive Bomber," in color with Errol Flynn and Fred MacMurray starred, has topped opening week grosses of "Sea Hawk" in every spot despite the fact that this picture opened over a Labor Day holiday. The picture has also been held over or moved over to continue its first run in every situation,

"Bomber" Business Good

Records were set in all three San Diego theatres where it had its world premiere and the picture compiled an all time top gross of $21,000, in its first week at these three houses. It is still being held over in the Naval base city. Boston run at the Metropolitan is equally impressive with picture held over after a record first week. Other situations turning in top business include: San Francisco, Rochester, St. Paul, Minneapolis, Houston, San Antonio, Syracuse, Seattle, Denver and Philadelphia.

New York opening of "Dive Bomber" will take place Friday at the Strand.

Opening Thursday, August 21th, at the Keith theatre, in Syracuse, N. Y., Warners' "Dive Bomber" piled up an opening day gross comparable to the best opening day business the theatre has had in four years, the company said.

Triple first run in San Diego, at the Fox, State and Plaza, is now in its first holdover week for all three houses and it is likely that it will continue in at least one theatre for several additional weeks. Rochester engagements of the picture has been satisfactory in that city. After doing close to capacity business at the RKO Palace in its first run at that house, it moves to the Regent to continue its first run.

IN NEWSREELS

MOVIETONE NEWS—No. 100, Vol. 23.—Stimson talks to draftees....Knudsen visits plane plant....Chemical warfare instructions....Mrs. Roosevelt greets Girl Scouts....Marine cadets train....Aerial defense for New Zealand....California logging season opens....Fashions....Sports.

MOVIETONE NEWS—No. 101, Vol. 23.—FDR-Churchill meet at sea....Gale lashes coast....Male beauty contest....Sports.

NEWS OF THE DAY—No. 298, Vol. 12.—Knudsen opens factory....Anti-tank tactics....King's cousin arrives....RAF cadets in U.S.....Petain rests on Riviera....Fashions....Sports.

NEWS OF THE DAY—No. 299, Vol. 12.—FDR-Churchill meet....Cadets in sham battle....Circus in camp....Sports.

PARAMOUNT NEWS—No. 103.—Outboard regatta....Mrs. Roosevelt greets Girl Scouts....Anti-tank tactics....Philippines watch and wait....Lou Nova trains.

PARAMOUNT NEWS—No. 104.—Finnish ship burns ....Duke of Kent in U.S.....Detroit strike ends....FDR-Churchill meet....Sports.

RKO PATHE NEWS—No. 103, Vol. 12.—Mrs. Roosevelt greets Girl Scouts....Troops return from war games....Bumper harvest in Briatin....King's cousin in U.S.....New plane plant opens....Ready-built home for workers....Photo fun in California....Rough water derby....Lou Nova trains....Speedboat regatta.

RKO PATHE NEWS—No. 104, Vol. 12.—FDR-Churchill meets....Duke of Kent in U.S.....Soldiers hold circus thriller....Tennis matches....Tobacco exposition.

UNIVERSAL NEWSREEL—No. 8, Vol. 14.—Knudsen inspects factory....Freighter launched....Gas for Russia....Buffalo aluminum drive....Fort Bragg lumber mills....Anti-tank tactics....RAF in U.S. ....Model plane contest....Sports.

UNIVERSAL NEWSREEL—No. 9, Vol. 14.—Navy takes over shipyard....Duke of Kent in U.S..... FDR-Churchill meet....British attack Finnish port ....Summer skating at the beach....Sports.

Holdovers of Abbott and Costello feature comedies are becoming an accepted occurrence at the Penn theatre in Wilkes-Barre, Pa., according to a report from that city. It all started with "Buck Privates" which was held over for a record-breaking five weeks at the theatre. "In the Navy" was next and remained 15 days. Shortly after "Hold that Ghost" opened and didn't close until 15 days later on August 24th.

Hardy Film Held Over

In its first 42 key city engagements, "Life Begins for Andy Hardy" has smashed all "Hardy Family" film records, according to a report from Metro-Goldwyn-Mayer, and has been held over in 29 situations. Last week the Capitol theatre in New York joined the "Hardy" engagements, opening to 142 per cent of normal business.

In three single feature engagements, in Nashville, New Orleans and Washington, D. C., "Dr. Kildare's Wedding Day" is running more than 35 per cent ahead of the previous top grosser in the "Kildare" series, the company said.

Forman Organizes New Theatre Circuit

With the completion of the Vision theatre at Longview, Wash., and set for opening October 1st, William Forman, formerly general manager and film buyer for the Sterling Chain, has consummated a merger and pooling of theatres in Longview, Kelso, St. Helens and Salem, to create a new circuit of eight theatres. He has formed the United Theatres Corp., of which he is general manager and buyer, with headquarters in Seattle.

The merger includes the Columbia and Roxy theatres in Longview; the Kelso and Liberty in Kelso; two in St. Helens, Ore., the Columbia and Roxy, and the Grand in Salem.

Blocks Attorney's Suit

Paramount Pictures took action on Tuesday in the New York Supreme Court to restrain Benjamin Blumenthal from prosecuting his New York suit for $965,000 damages until a similar action in England is passed upon. Mr. Blumenthal claims that he was retained by Paramount in August, 1938, to obtain a purchaser for Paramount's theatre interests and that he subsequently secured an offer of 2,500,000 pounds. The New York suit is for alleged commissions due him.

RCA-Consolidated Case

Jack Freund, who is reputed to have 15 shares of RCA common stock, filed application in New York Supreme Court on Tuesday, to intervene in the projected hearings on the $1,000,000 settlement offer made by RCA in the consolidated stockholders' suit brought against it, General Electric and Westingohuse.

Krellberg-Ascher Deal

S. S. Krellberg has completed arrangements with Producers Releasing Corp., of New England, of which Harry Ascher is president, to distribute the Australian made production "40,000 Horsemen," in the New England territory.


Travel Note
Every exhibitor
Can plan a cruise
With the dough
That he'll make
On "NAVY BLUES"!
Star Note
Sheridan, Oakie,
Haley and Raye!
What a natural
For Labor Day!
NEW SEASON!
NEW BOXOFFICE HIGHS!
WARNER BROS.
From the "Sergeant York" Company -
WARNERS!

MGM'S RICHEY CALLS EXHIBITORS TO UNITE AGAINST POLITICAL CRITICS

"Solid Front" Against Charges of War-Mongering Urged in Speech at Southern Meeting; Newspaper Critics Attacked

A solid front between exhibition and distribution in "a first line of defense for motion pictures" was the appeal which distribution directed to theatre managers on Monday at the meeting of the West Virginia Managers Association at the Greenbrier Hotel, White Sulphur Springs. Senators Nye and Wheeler have charged motion pictures with war propaganda on the screen. A Senatorial committee has called industry leaders to a hearing in Washington on September 3rd—see page 8.

Henderson M. Richey, chief of exhibitor relations at MGM, speaking to the convention, warned of the increasing barrage of criticism from persons outside the industry and told the independents, "The entire industry must present a common front in refutation." He characterized as particularly unfair and untrue attacks on the industry's patriotism from "those on the outside who seem to utilize every excuse to dig our business."

"Something Sinister"

"The motion picture industry has been investigated many times but there is something somewhat sinister in the realization that now the motion picture business is to be investigated because of its patriotism—the fact that the motion picture business hates Hitler, stands for national defense and has cooperated with the Government in carrying the message to the American people of defense activities is now the subject of investigation in Congress," Mr. Richey said.

His remarks closely followed the renewed charge in Congress by Senators Nye and Wheeler that the industry has been guilty of war propaganda. The words of the MGM representative might be taken as presaging a specific reply to the critics by some in the industry.

"We cannot help but feel that out of such an investigation will come a new appreciation by the American people of the lengths that our industry always has gone to cooperate with city, state and nation in carrying their constructive messages," he added. The attacks emphasize the need for unity in the business, Mr. Richey commented.

Hits Hollywood Columnists

A rebuke to Hollywood columnists, and observers not actually engaged in the making and selling of pictures, was also contained in Mr. Richey's speech. He cited interviews in which Hedda Hopper attacked the industry's leadership and a statement by Jimmy Fidler advising the public that admission prices are too high. Mr. Richey pointed out that the average theatre sold an hour's entertainment for less than the price of an ice cream soda.

"The organization of the motion picture business for the protection of those who depend on the business for a likelihood is vital," Mr. Richey declared. Progress in that direction has been encouraging, he told the exhibitors organization, and urged their further participation in the work.

The MGM spokesman reiterated his company's promise to cooperate in the operation of the consent decree, arbitration, and other facets of the new order. He described the new Metro sliding scale of regional percentage and flat prices. The company, he added, is not concerned over possible changes in the decree at the end of its first year of trial operation.

New attention to the salable values of in-between pictures is evident in every section of the country, Mr. Richey reported, and said that the increasing interest in institutional selling, through newspapers and otherwise, is marking 1941 as a "showman's year." The effects of defense industry prosperity, although delayed, are now making themselves evident in increased boxoffice revenue, he reported.

Cites Vogel's Message

An important message to exhibitors was contained in the recent address of A-Mike Vogel, editor of the Managers' Round Table, at the Schine convention in Gloversville, Mr. Richey told the West Virginia operators. He cited the "confidence in the industry" theme of Mr. Vogel's address and urged that every film employee stop disparaging talk within the industry by selling themselves on the value of motion pictures.

"With production, exploitation, and exhibition doing its job I cannot help but feel that the future looks bright indeed," he said.

In a report on the effectiveness of joining local civic groups and clubs Mr. Richey noted that MGM's field men, numbering over a thousand, were identified with 600 different organizations. The fact that they are identified with the film business makes all employes potential spokesmen, and experts to the public. The public is very much interested in learning about motion pictures, he said, and urged the West Virginia managers to join in the institutional missionary work.

Claude Lee, Paramount distribution executive speaking at the Greenbrier on Tuesday, told the West Virginians that the most needed thing in the industry is a unanimous concept of loyalty to the motion picture as an institution and a business.

"There is need," he said, for "a loyalty not only to one personal interest but to the advancement and preservation of the industry as a whole. The natural order of the importance of these two things to the individual must be tempered with greater foresightedness for the future," he said.

"In industry leadership each must draw a more unselfish line where self-aggrandizement stops and industry welfare begins," according to the Paramount spokesman. "To all branches of this industry I would say, let us develop in ourselves and encourage in others a greater spirit of self-effacement where it can serve the common good in establishing an improved institutional identity for this business.

"Let us tell the people of this country more of the good things about this industry. There is much, very much, to recommend us to their respect and appreciation," Mr. Lee concluded.

Ed Kuykendall, national president of the MPTOA, also addressed the West Virginia meeting at the final session of Tuesday. J. C. Shanklin acted as chairman of arrangements for the meeting. S. J. Hyman, of Huntington, W. Va., is president of the group.

DEFENSE HALTS THEATRE BUILDING

Government priorities on construction materials have halted theatre building plans in Bridgeport, Conn., and delayed even plans for theatre alterations in other parts of the state.

Theatre interests believe that the situation will prevent new theatre construction in the territory for some time to come. However, the 690-seat New Newington theatre at Newington has been completed, and the 1,000-seat East Hartford is scheduled for completion in October.

Allied Maps Program

National Allied Theatre Owners from its convention headquarters in Philadelphia this week announced five leading topics for discussion at its meeting at the Benjamin Franklin hotel on September 16, 17 and 18.

"Film Buying and Selling," "Arbitaration," "Boxoffice Performance," "How to Recapture the Lost Audience" and "The Defense Program" head the subjects for Allied convention discussion. An open forum will discuss better commercial relations within the industry, and speakers from all branches of the business have been invited to attend.

Southeastern Meets

The Southeastern Theatre Owners Association, representing operators in Alabama, Florida, Georgia and Tennessee was scheduled to meet at Jacksonville, Fla., on September 7, 8 and 9 to discuss the effects of the consent decree, and other operating problems, on southern theatres.

Ed Kuykendall, national MPTOA president, was scheduled to also address the Florida meeting on "Industry Problems." Guy A. Kenimer and M. C. Moore, of Jacksonville, are in charge of convention planning.

P. C. C. Discusses Duals

The Pacific Coast Conference of Independent Theatre Owners is slated to take action on the double bill situation when its trustees meet at Seattle on September 10th and 11th. According to Robert H. Poole, executive secretary, a canvass of members on the subject is likely.

Michigan Allied Meets Again

Allied Theater Owners of Michigan will held their first state-wide convention in five years at Detroit on October 6, 7 and 8, when a meeting at the Book-Cadillac hotel will examine new industry problems arising from the consent decree and other factors.

New N. Y. Allied Progressing

The temporary committee handling organization affairs for the new New York State Unit of National Allied, met Wednesday in the Ten Eyck Hotel, Albany—headquarters are at nearby Troy. Field organizer William Bryant conferred with the organizing committee: Abe Stone, Albany; Leonard Rosenthal, Troy; Max Cohen, New York; Robert Goldblatt, Tarrytown; H. P. Wallace Auburn, and Albert Francis, Buffalo. Progress in membership was reported. Officers were to be elected.

The organization's first state meeting will be held September 16-18, in Philadelphia, in conjunction with National Allied's annual convention.

Iowa and Nebraska Board Meets

The executive board of the Independent Theatre Owners of Iowa and Nebraska met at the Kirkwood Hotel in Des Moines, Monday, with F. E. Wolcott, organization president, at the gavel. Some 30 members and guests attended a special luncheon.

LATE REVIEWS

For other Showmen's Reviews see Product Digest Section, page 67

The Blonde from Singapore

(Columbia, 1941-42)

Romantic Comedy

Pearl poaching and love among thieves form the background of "The Blonde from Singapore." It is a romantic comedy in which the principal characters are a fortune hunter masquerading as a missionary's daughter, a flier who with his pal turns to pearl diving in order to obtain a plane and join the Royal Air Force and an oriental prince who wants to add the girl to his harem. Florence Rice, Lief Erikson, Gordon Jones and Alexander D'Arcy have the top spots, supported by Don Beddoe, Adele Rowland, Lumsden Hare, Richard Terry and Emory Parnell.

Adding to the fliers' difficulties is the fact that the girl steals the pearls with which they hope to buy a plane, and then turns them over to the police as thieves, later relenting.

Edward Dmytryk directed the picture at a fast pace, cramming the picture's 65 minutes with comedy and action.

Jack Fier as producer obtained the maximum value from his budget.

Seen in a Columbia studio projection room, Hollywood, where a press audience indicated it enjoyed it.—V. K.

Produced and released by Columbia. Jack Fier, producer. Edward Dmytryk, director. Director of photography, L. W. O'Connell. Film editor, Richard Fantl. Art director, Lionel Banks. Musical director, M. W. Stoloff. Assistant director, Seymour Friedman. Sound engineer, Lodge Cunningham. P. C. A. No. 7580 Running time, when seen in Hollywood, 65 minutes. Release date, October 16, 1941. General audience classification.

CAST

Mary Brooks.....Florence Rice
Terry Prescott.....Leif Erikson
"Waffles" Billings.....Gordon Jones
Sergeant Burns.....Don Beddoe
Prince Sali.....Alexander D'Arcy
Sultana.....Adele Rowland
Sir Reginald Bevin.....Lumsden Hare
Tada.....Richard Terry
Captain Nelson.....Emory Parnell

When Ladies Meet

(MGM, 1940-41)

Sophisticated Comedy Drama

Rachel Crothers' stage play, filmed by MGM in 1933 following a Broadway experience rated a success, is in this 1941 version, as in the original form and in its first filming, a treatment of the triangle theme in terms of sparkling dialogue. Its outspokenness when serious and the nature of its allusions when humorous restrict its usefulness as an attraction to the adult sector of cinema patronage. But within this sphere it delivers a maximum of diversion only slightly marred now and again by an excess of conversation.

It will be remembered that the plot pertains to a budding affair between a book publisher and an authoress and the title refers to a meeting between the ladies in his life at a time and under circumstances which precipitate a discussion of the practical issues involved, a discussion conducted with candor and with the sophisticated young writing woman discovering that love is not in fact what it is in her fiction, while the wife discovers that a dilletante husband is not worth keeping. For a clinch finish the disillusioned authoress returns to the arms of the suitor whose interest in her has prompted him to arrange the meeting without consent of the interested parties.

As is commonly the case in such pictures, the action is almost entirely conversational. The dialogue upon which rests the burden of interest is equal to the responsibility in substantially all sequences, a bit wordy in some, and there is incidental humor to lighten the strain of protracted debate on love, life and related matters.

Performances are without exception excellent, Robert Taylor distinguishing himself in a mainly humorous assignment and Greer Garson adding to her "Blossoms in the Dust" laurels by her portrayal of the wife. Accountable for most of the laughs which kept a Hollywood preview audience in high spirits was Spring Byington as the addled hostess in whose home most of the tale is told.

Production by Robert Z. Leonard and Orville O. Dull and direction by Mr. Leonard impart a high gloss to the enterprise and maintain interest remarkably well in view of the necessary reliance upon dialogue.

Previewed at the Alexander Theatre, Glendale, to a mixed and mainly adult audience which manifested a high degree of approval.—WILLIAM R. WEAVER.

Produced and distributed by MGM. Directed by Robert Z. Leonard. Produced by Robert Z. Leonard and Orville O. Dull. Director of photography Robert Planck, A. S. C. Musical score, Bronislau Kaper. Recording director Douglas Shearer. Art Director, Cedric Gibbons. Associate Randall Duell. Set decorations, Edwin B. Willis. Gowns by Adrian. Hair styles created by Sydney Guilaroff. Film editor, Robert J. Kern. Running time, 102 minutes. Release date, August 29th, 1941. P. C. A. Certificate Number, 7591. Adult audience classification.

CAST

Mary Howard.....Joan Crawford
Jimmy Lee.....Robert Taylor
Clare Woodruff.....Greer Garson
Rogers Woodruff.....Herbert Marshall
Bridget Drake.....Spring Byington
Walter Del Canto.....Rafael Storm
Mabel Guiness.....Mona Barrie

The Forgotten Village

(Arthur Mayer-Joseph Burstyn)

Steinbeck and Mexico

This is another protest from the vigorous pen of John Steinbeck. In "The Forgotten Village," which is a documentary of remote village life in Mexico, Steinbeck inveighs against the superstition and ignorance which burdens the inhabitants of a rude and ancient settlement. In the vein of his familiar sociological views he argues for the blessings of a better life for the peasants of Mexico.

The subject is laden with controversial aspects. It already has run afoul of the New York State Board of Censors, which institution has refused a permit for its theatrical exhibition. On re-consideration it seems likely that the exhibition of the picture will be permitted because a childbirth incident, which was objected to, while calculated to give anguish to an audience, seems hardly to fit tightly under the classification of indecency.

The film in its over-all argument affords many suggestions of an anti-religious attitude and as such becomes classified with a well-known school of criticism of Mexico and Mexican affairs. Damaged church buildings with barricaded doors creep in as apparently innocent background shots. There is, if only accidentally, a confusion of religion and superstition, especially in symbols and in depictions of rites and customs.

"The Forgotten Village" is a sociological study of the people of the little pueblo of Santiago, in the mountains of Mexico, who have not yet caught up with modern civilization, reflected in the life of the boy Juan Diego and his family. They are shown working in the fields, going to market, the children going to a crude school. Depicted are their problems of life, disease and death solved with superstition and ignorance. When the children become infected with typhoid because of the pueblo well water, Juan Diego, who has never been more than 10 miles from home, goes to great lengths to obtain medical aid, and for this he is turned out by his father. The picture ends on a note of hope, however, for the seeds of enlightenment have begun to germinate in young Juan, and "there are thousands of Juan Diegos in the villages of Mexico."

The film is well done, the photography is noteworthy and the narration by Burgess Meredith calls for special mention.

Previewed at the Preview Theatre, New York, where a mixed audience of professional reviewers reacted to the few humorous incidents, and applauded spasmodically at the finish.—IRENE SMOLEN.

Produced by Pan American Films, Inc. Distributed by Arthur Mayer-Joseph Burstyn. Story and script by John Steinbeck. Directed and produced by Herbert Kline. Co-director and director of photography, Alexander Hackensmid. Music by Hanns Eisler. Narration by Burgess Meredith. Co-producer, Rosa Harvan Kline. Production manager, Mark Marvin. Assistant director, Carlos Cabello. Cameraman, Augustin Delgado. Assistant cameraman, Felipe Quintanar. No P. C. A. Certificate Number. Running time, 67 minutes. Release date, September 16, 1941. Adult audience classification.

Harvard Receives 25 Film Scripts

Harvard University, Cambridge, Mass., has been given the scripts of 25 outstanding films of the past six years. The scripts will be added to the University's Theatre Collection. They were presented by the individual studios through the Motion Picture Producers and Distributors of America. Studios donating scripts included Metro Goldwyn Mayer, RKO, Warners, Samuel Goldwyn and Selznick-International. The scripts will be used in connection with a course to be given in the University and will also be available for study by all members of the University.

The scripts included "The Barretts of Wimpole Street," "Boy's Town," "Broadway Melody of 1936," "Camille," "The Citadel," "David Copperfield," "Fury," "Goodbye Mr. Chips," "The Great Ziegfeld," "Naughty Marietta," "Pride and Prejudice," "Pygmalion" and "Waterloo Bridge" from MGM; "The Gay Divorcee," "The Informer," "Roberta," "Stage Door" and "Winterset" from RKO; "Dead End," "These Three" and "Wuthering Heights" from Goldwyn; "The Prisoner of Zenda" and "A Star Is Born" from Selznick-International; and "Midsummer Night's Dream" and "The Story of Louis Pasteur" from Warner Brothers.

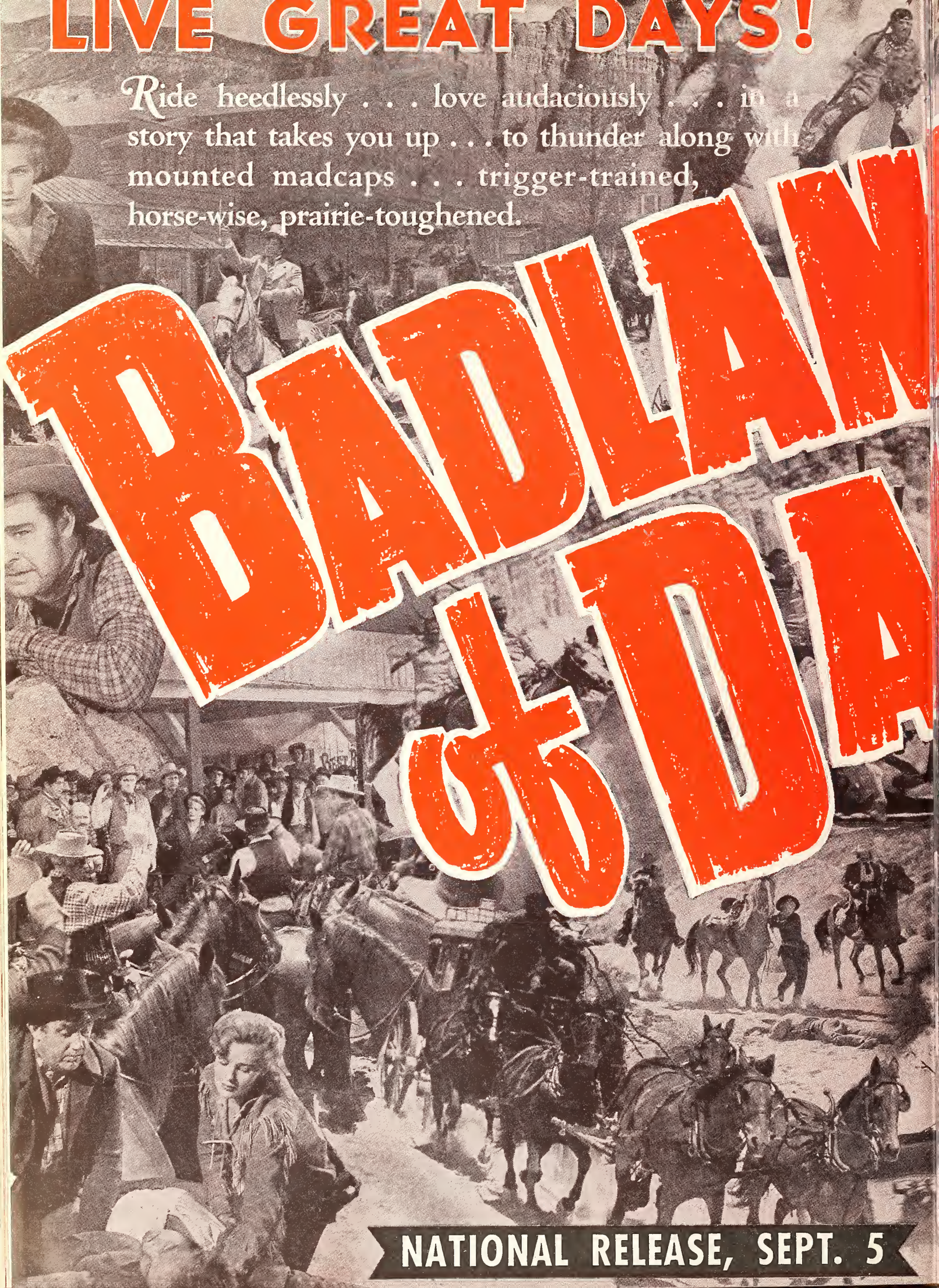
Paramount Seattle Changes

Changes in personnel at the Seattle Paramount exchange, effective this week, have just been announced by manager Morrie Segel. Robert Estill returns to Film Row as head booker, replacing Max Hadfield, who resigned to accept a position with Golden State Theatres in San Francisco. Gordon Waldo, assistant booker, moves to the Portland exchange, and will be succeeded by Edward Lord of the latter city.

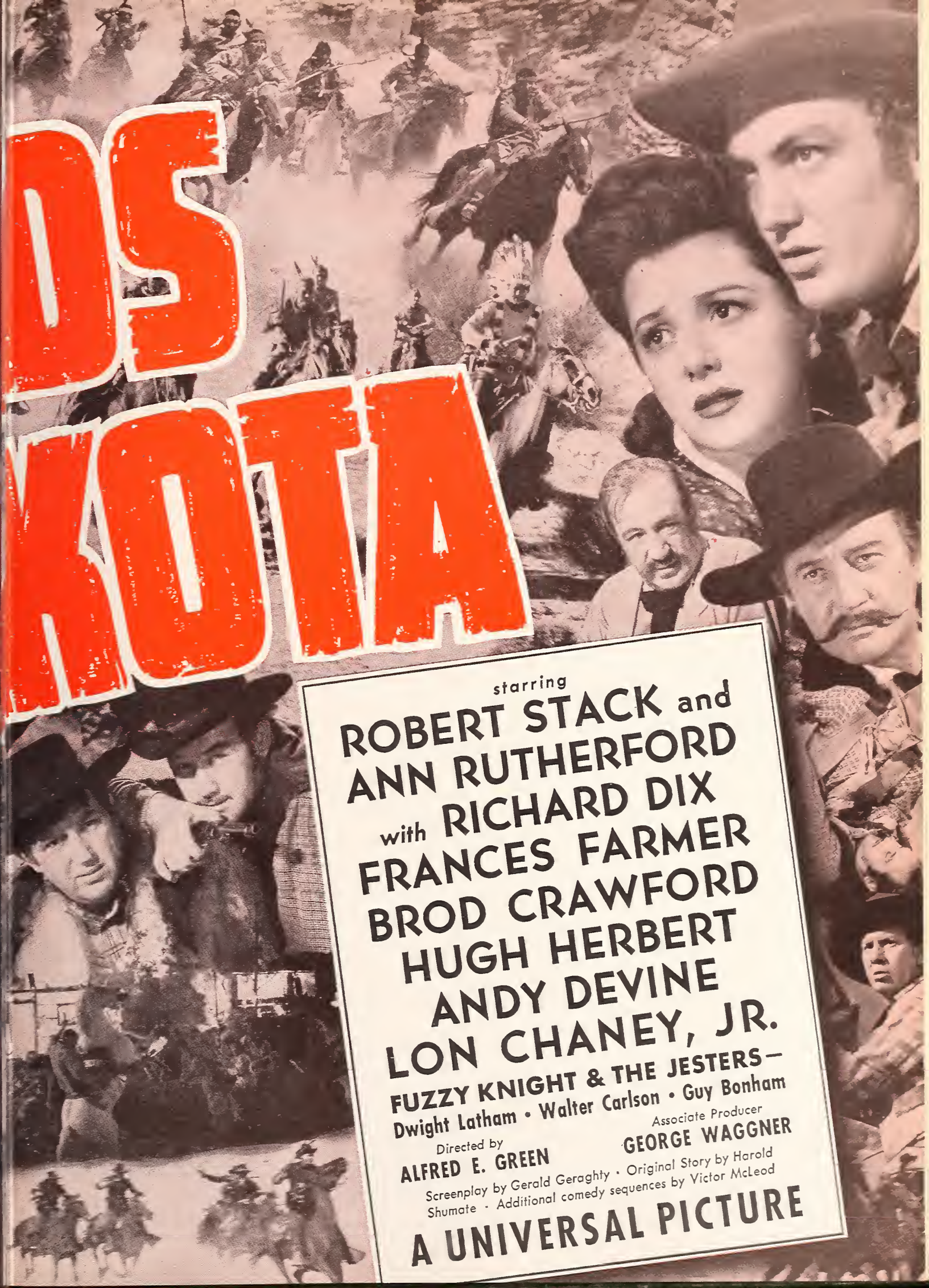
LIVE GREAT DAYS!

Ride heedlessly . . . love audaciously . . . in a story that takes you up . . . to thunder along with mounted madcaps . . . trigger-trained, horse-wise, prairie-toughened.

BADLAND of DA



NATIONAL RELEASE, SEPT. 5



starring

ROBERT STACK and
ANN RUTHERFORD
with RICHARD DIX
FRANCES FARMER
BROD CRAWFORD
HUGH HERBERT
ANDY DEVINE
LON CHANEY, JR.

FUZZY KNIGHT & THE JESTERS—
Dwight Latham • Walter Carlson • Guy Bonham

Directed by
ALFRED E. GREEN

Associate Producer
GEORGE WAGGNER

Screenplay by Gerald Geraghty • Original Story by Harold Shumate • Additional comedy sequences by Victor McLeod

A UNIVERSAL PICTURE

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

We've heard of theatre lobbies being filled with groceries, crockery and even automobiles, but this year of surprises brings word that theatre lobbies in the great Inland Empire of Washington are now being used to store sacked wheat, because all the grain elevators are over-flowing from the bumper wheat crop.

And from Ketchikan, Alaska, theatre owners advise there has been a record Klawok salmon pack, and that the cases piled up faster than they could be shipped south, so some seats were removed from the theatres and used as a storage space.

▽

You'll soon find out what a suppressed desire looks like. Metro-Goldwyn-Mayer has announced that theatres in various metropolitan cities are planning to conduct contests for the best surrealist painting or drawing of "a suppressed desire." They got the idea from "Dr. Jekyll and Mr. Hyde," which illustrates Dr. Jekyll's suppressed desires.

It is proposed to turn the winning portrait over to some museum for display, where it will be dedicated "to all men who have ever longed to lead a double life."

▽

James R. Young, International News correspondent who was jailed by the Japanese in Tokyo, has written a note to the "Gone With the Wind" producer, David Selznick, in which he relates that during his incarceration the Supreme Court Justice and the Attorney General in Japan gave permission for three books to be read. One was the New Testament, the second was "North To The Orient," and the third was "G.W.T.W." Also, while he was in prison, he says he noticed music at a Japanese school near by. They had athletic exercises. The students numbered several hundred and each afternoon they would do their exercises to the tune of "Marching Through Georgia."

Is that a threat or a promise?

▽

Francis Gillon, managing the LeClaire Theatre in Moline, Illinois, was figuratively and literally "caught in the draft." He was caught in the draft on the day the Paramount picture "Caught in the Draft" arrived at his theatre for playing.

He's now Private Francis Gillon, Battery D, 3rd Battalion, First Training Regiment, Field Artillery Training Center, Fort Bragg, North Carolina.

▽

Gloria Swanson is also an aerobat. RKO says that Gloria positively refused the use of a double in "Father Takes A Wife," and that when time came to film those ship-board gymnastics, she literally pushed aside a double who had been engaged for those scenes, and personally topped off a series of vigorous handstands, armspreads, push-ups, push-overs and forward and backward somersaults.

▽

Lloyd's of London offers odds of 1,000-to-1 that America won't be bombed, accepting wagers of $1 to $1,000 that U. S. houses, apartments, theatres, hotels, banks and other buildings will not be destroyed or damaged by war, bombardment, military or usurped power.

We suppose that this automatically allows anticipatorians to go home and sleep easier.

JOHN O'DONNELL and Doris Fleeson, writing from Washington, tell how America's press, radio and newsreels were put on short rations by President Roosevelt in reporting the visit of F. D. R.'s Hyde Park and White House guest, His Royal Highness, the Duke of Kent, brother of King George VI.

Kent himself, recalling his last visit to the terrain of the United States, is extremly gun-shy of American reporters. And, a fortnight hence, Kent's oldest brother, the Duke of Windsor, with his American-born consort, arrives here en route to Canada. England's former King and the woman he loves would like to stop over in the United States; the prospect of such a visit gives the diplomats the jitters. After all, if Kent, the youngest brother of the royal family is entertained by President Roosevelt on the "strictly social" basis of personal friendship, can F. D. R. withhold the same hospitality from the royal elder brother?

On his part, Kent wants as little as possible to do with "pressmen," either American or British. As the Duke might justly remark, he has at times had a "bad press." There was the embarrassing occasion, he now recalls, of his only other visit to American shores, back in the piping days of peace, and the reign of George V, when he put into San Diego arbor as "Lieut. Windsor" aboard H. M. S. Durban.

That was the time when newspapers carried the report of the mysterious disappearance of "Lieut. Windsor" from His Majesty's ship and the yarns of a merry Hollywood party, thrown by movie queen Lili Damita, at which His Royal Highness was entertained by such film royalty as Gloria Swanson, Billie Dove and June Collier.

News stories of that strictly social Hollywood entertainment included the depressing report that Lieut. Windsor's naval superiors became a bit miffed when His Royal Highness prolonged his stay at the party and grimly marked him down AWOL with a sentence of 30 days' confinement to quarters when he finally bade farewell to Hollywood.

▽

Hollywood press agent Russell Birdwell sends a special dispatch clear across the country to our news desk with the news that Douglas Fairbanks, Jr., one of his clients, had to turn down a telegraphic invitation asking him to join the visiting Duke of Kent's party at Jasper Park, Canada, because Doug is getting ready for active duty with the U. S. Navy.

▽

BORING - FROM - WITHIN DEPARTMENT *best describes the Communistic* Daily Worker *"health advice" artiele entitled: "Worms in the Intestines."*

▽

New York Radio Station WOR, last Sunday, gave a practically private, rather smallish piano concert, last Sunday afternoon, with 800 pianists playing all at once on 200 pianos, at the New York State Fair.

▽

Did any of the newsreels eateh a shot of Captain Elliott Roosevelt being kissed, last weekend in a London Wapping wharf ale house, by 'Auntie' Sue Cunningham, owner of the place, who was emotionally moved by young Roosevelt's promise that, "We shall be with you at the finish of the fight."

Floyd Stone, our staff photographer, has run into a form of Times Square, New York, "concession," which, while new to him, has been going on for several years, to the amused chagrin of some of the city's regular daily newspaper cameramen.

He attempted to enter the Times Building the other Tuesday night to picture, from one of its windows, Broadway's first "blackout" since the First World War—a half hour darkening of theatre and amusement signs, created by the electrical workers' union.

A Times Building night elevator operator deemed entrance into the building a privilege —and placement at a window a greater privilege. He had been "placing" photographers all that evening—on various floors, he said. Maybe he could "spare" another floor for the lensman.

The "fee" was 50 cents, Mr. Stone learned, and paid. He also learned some 30 news cameramen did likewise.

▽

Mrs. Claude Thorp, operator of the Gem Theatre at Ryan, Okla., recently lost a $100 *diamond out of a setting in a ring. She watched her chickens closely believing that the ring had been thrown out in the yard with kitchen refuse. Three weeks after the loss she killed eight ehiekens for a pienie. In the eighth fowl she found her diamond.*

▽

Radio Station WOR, in New York, is right proud of the honor accorded its John Gambling, announcer, for the achievement performed by Henrietta, his hen, who, on Monday, laid the billionth egg, under the admiring eyes of Mr. Gambling and many high and low officials in attendance at the annual Farmers' Auction, under the sponsorship of that august United States Department of Agricture, and aided and abetted by the bizarre cackling of trusty old Henrietta herself.

We assume that the newsreels were on hand, too, to record for posterity the arrival of the billionth egg, its wrapping and sealing in a carton of 11 other just-ordinary eggs and its later discovery, through markings, by a lucky buyer who received twenty-five dollars in cash for the finding.

▽

W. G. Van Schmus, managing director of Radio City Music Hall for the Rockefellers, appointed New York co-chairman of the United Service Organizations, went all out this week for the Armed forces, building a massive 'battleship' on the Music Hall stage, for a patriotic musical number with the precision-dancing Rockettes.

The big battlewagon stands with towers 60 feet high from foredeck to crow's nest and is equipped with two big revolving gun turrets, munition derricks, mainmast and bridge. 'Van' even has 32-foot cannon fire salvos over the heads of the dancers.

▽

Columbia Broadeasting would have one believe that Molly Berg, of "The Goldbergs" air shows, "insists upon absolute realism in radio sound effeets and frequently dispenses with the sound effects man and proceeds to wash dishes, break eggs, use a mixing bowl or vigorously scrub a table to achieve precisely the sound that should properly accompany the dialogue on the air."

ARBITRATION BOARDS CLEAR DECKS FOR WIDENED JURISDICTION SEPT. 1

Appeals Board Upholds Dallas Dismissal; Boston Exhibitor Wins Victory on Clearance; Three New Complaints Filed

Action on pending arbitration cases quickened this week with a second decision from the Appeals Board, three new cases and a clearance victory for a Boston independent as the motion picture arbitration tribunals of the American Arbitration Association faced an extension of their work on Monday when the balance of the consent decree provisions become effective.

New grounds for arbitration complaints on specific run, contracts, and the selling provisions of the consent decree's new order are discussed on page 12, in a report on change in trade practices decreed for September 1, 1941, in the consent decree signed last October by the Big Five and the U. S. Government.

Dallas Decision Upheld

In their second decision the three members of the Appeals Board on August 21st upheld the dismissal at Dallas, Tex., by L. M. Jordan, arbitrator of the some-run complaint filed by Reuben Frels, operator of the Normana, in El Campo, Tex., against 20th Century-Fox Corporation.

While dismissing the complaint after finding that the Fox representative had offered pictures to comply with Section VI of the decree the board interpolated in its decision an extensive discussion of the decree's provision that no distributor shall refuse to license pictures "on some run (to be designated by the distributor) upon terms and conditions fixed by the distributor which are not calculated to defeat the purpose of this section. . . ."

An offer of some run, the Appeals tribunal observed, must be on fair and reasonable conditions to meet purpose of the decree. As possible guidance in future some-run cases the decision stated that arbitrators should carefully study the practicability of some-run offers.

In the Normana case the Board found that Fox had in fact offered runs, not contrary to Section VI, and that Mr. Fels had refused them. They denied the complainant's contention that delay of the Fox manager in granting a license for second run until a competing theatre had been licensed for that run was "calculated to defeat the purpose of this section." They noted that there was no requirement in the decree that a distributor shall give any exhibitor an exclusive run.

Two New Appeals

Two new cases were received during the week by the Appeals Board, bringing to 10 the number of cases on the review docket. Two decisions have been received.

At New York the Skouras Circuit and Northern Amusement Company jointly appealed on August 20th the clearance award of George P. Spiegelberg reducing the margin for the Squire theatre at Great Neck, L. I. The award, on August 5th, cut the Skouras's playhouse margin and eliminated clearance for the Northern's Little Neck.

The Warner circuit at Washington last week also contested an exhibitor clearance victory when it appealed the decision of Louis M. Denit who reduced the margin held over the K. & B. Amusement Company's Apex theatre.

Cue to Future "Some Run" Actions Is Observed in Appeal Board's Decision

Although the Appeals Board dismissed the specific appeal of Mr. Frels from the some run ruling of the Dallas arbitrator, in defining the scope of Section VI of the consent decree they wrote what observers called a very specific rule for appraising future some run complaints.

The Appeals Board noted that, in order to meet the purpose of the decree, distributors must first offer "some run" and, secondly, offer it on proper terms and conditions. The decision declared, in part:

"Although the primary requisite of Section VI is expressed in negative form, it may under certain circumstances become affirmative in effect. It would be absurd to construe this clause to mean that a distributor could evade its effect by simply avoiding a definite refusal. Failure for an unreasonable time to respond to applications for a license, or the prolongation of negotiations for a license over an unreasonable period, might well be equivalent to a refusal.

"It is not sufficient, however, that a distributor has merely offered some run to an exhibitor; it must be a run upon terms and conditions fixed by the distributor which are not calculated to defeat the purpose of this Section. The requirement that the terms must be such as 'are not calculated to defeat the purpose of this Section' could not well be expressed in more general and comprehensive language. This clause is to be broadly construed for the purpose of ensuring good faith on the part of distributors in the exercise of their right to designate runs, and the terms and conditions offered by the distributor must be fair and reasonable.

"It is the duty of Arbitrators to scrutinize carefully situations of this sort and to inquire thoroughly into all the facts bearing upon the question whether the offer of a run and the terms and conditions offered to an exhibitor are calculated to defeat the purpose of Section VI. Merely offering a run on obviously impossible terms would certainly indicate an intent to defeat the purpose of the Section."

The Waltham Amusement Company at Boston won a reduction by half of clearance over its Grand theatre in suburban Whittenton last week. In a concise award William H. Hitchcock, arbitrator, cut from 60 to 30 days the margins granted by the Big Five to the Strand and Park in Staunton, characterizing them as unreasonable.

The award order that the 30-day clearance be given a test and pointed out that if the 30-day margin warranted modification a new arbitration action could be brought by the distributors to this end. Mr. Hitchcock also ruled that competition between the theatres must be of a substantial character to warrant clearance protection.

In his award, Mr. Hitchcock declared, "The only matters submitted for my determination in this case are whether a clearance now prevailing of 60 days between the exhibition of features in the Park and the Strand, first-run theatres located in the center of Taunton, Mass., and their availability for the Grand Theatre, a second-run theatre operated by the complainant in a suburban part of Taunton, known as Whittendon, is reasonable; and if it is found unreasonable, what maximum clearance would be a reasonable one.

"I find that a clearance of 60 days is unreasonable. I do not deem it my duty to discuss the evidence in detail, but I have fully considered the evidence before me as to the factors listed as items 1-6 inclusive in Paragraph VIII of the Consent Decree. I particularly find that, while there is some slight competition between the Grand and the two first-run theatres, it is not of such a substantial character as to require a clearance of 60 days for the reasonable protection of the two other theatres of the distributors.

"The fixing of a maximum clearance which shall be reasonable under all the conditions is a matter of considerable difficulty. Perhaps it can fairly and finally be fixed only by experiment. On the evidence now before me I find that the maximum reasonable clearance between the theatres involved in this case is 30 days. In reaching this conclusion, I have in mind that if the putting into effect of a 30-day clearance seems, after a fair trial, to produce such a change in conditions as in their judgment to warrant a modification of that clearance, the distributors may under the Consent Decree institute a further proceeding for that purpose."

Costs, the award stipulated, shall be paid by the five distributors.

Three New Complaints

A new complaint, Boston's sixth, was filed August 20th by William Deitch and Pauline Goldberg, partners in the operation of the Weymouth theatre in Weymouth, Mass., for a reduction of clearance. The complainants assert that their house serves the population of the town, about 22,000, and an additional four or five thousand persons. The Weymouth plays after the Strand and the Quincy in nearby Quincy, Mass., operated by the Levinson Brothers. The complainants charge that they had had 14 days clearance after Quincy and that without warning, the clearance was raised to 30 days. They seek a return to the 14-day clearance. The demand listed Paramount, RKO, 20th Century-Fox and Loew's, Inc., as defendants.

At Dallas a fifth case was filed on Monday by B. R. McClendon, owner of the Texan and State theatres in Atlanta, Tex., asking that all

(Continued on following page)

Three Arbitration Complaints Filed

(Continued from preceding page)

clearance be eliminated. MGM, RKO, Warner Brothers, and 20th Century-Fox are named in the complaint. Mr. McClendon charges that the Paramount and Strand theatres in nearby Texarkana hold an unreasonable 30 to 60-day margin over his houses.

At Memphis on Monday the management of the Petit Jean theatre filed the tribunal's second complaint asking for some run. MGM was the only distributor cited.

Distributors were asked to supply product pending the publishing of an award by A. A. Ribicoff, Hartford attorney, at the conclusion of the hearings before him at New Haven on the clearance complaint of Fred Quatrano, operator of the New Newington, Newington, Conn., last Thursday. The case, the tribunal's third, was filed in behalf of a new house, which opened August 1st.

Hearings were completed August 21st with an evening session that lasted until midnight. Mr. Ribicoff urged the parties to sit until the case was finished at the second hearing since no convenient continuance date could be set for several weeks. He noted that the new theatre awaited disposition of the case before closing new product deals. The Warner circuit and Peter Perakos, operating intervening houses in New Britain, were given 14 days to file answering briefs. The arbitrator promised consideration of the 51 exhibits and a decision in less than the maximum 30 days.

New Haven's fourth case, that of College Open Air, Middletown, against the consenting distributors, for "some run," will be heard October 6th.

St. Louis

At St. Louis hearing on the some-run complaint filed by Louis Sosna, of Mexico, Mo., against MGM, was postponed from August 26th to September 4th at the request of intervening Frisina circuit. Fred Armstrong is the arbitrator.

Paramount Office Union Meets

Circulars and handbills distributed in and around the Paramount Building in New York last Tuesday brought to light the "organizing" meeting of Paramount Pictures Employes Association of Greater New York, an office workers' union, which was to be held at the Capitol Hotel on Thursday.

The circulars disclosed no affiliation of the Paramount union with either established office workers' unions or an international union. Statements in the circular revealed that organization of Warner home office employes is nearing completion and that Columbia, Twentieth Century-Fox and Loew's employes already have launched organizing drives. Universal has had an office workers' union for several years, but it was not mentioned in the circulars. The Universal unit belongs to an A. F. of L. affiliate. Organizers at Fox, it is said, are representing the C. I. O. office workers' union.

New Astoria House

Wednesday, August 27th, marked the official, gala opening of a new theatre in Astoria, Queens, the Strand, located on Broadway and Crescent streets. Jacques Horn is manager. The Strand is owned by the Cedar Operating Company, an affiliate fo the Croyden Operating Company, of which Jacob Levy is president and Leon Levy, vice-president. The theatre seats 1,250.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

Memphis—One on Some Run
Boston—One on Clearance
Dallas—One on Clearance

Previously Reported:

Clearance	76
Some Run	27
Total to August 27th	106

Hearings Held This Week:

New Haven—Case No. 3

Settled This Week:

Boston—Case No. 4
Dallas—Case No. 2 (Appeal)

Appealed This Week:

Washington—Case No. 6
New York—Case No. 2

8,369 Houses in USO Theatre Drive

Joseph Bernhard of Warners', chairman of the USO theatre drive, announced this week that a total of 8,369 theatres throughout the country had been enrolled in the campaign which begins next Monday. Mr. Bernhard reported that every theatre on Broadway and every circuit in the New York exchange area would participate. Co-chairmen in 31 exchange centers have reported that all important circuits, affiliated and independent, will have been enrolled for participation by Labor Day.

Meanwhile, Governor Bricker of Ohio designated next week as USO Theatre Week and urged people of his state to support the campaign. President E. L. Kuykendall of MPTOA, in a bulletin issued to all members, requested them to cooperate in the drive, pointing out that the great majority of theatre patrons had relatives or friends in U. S. service and that theatres would earn the good will of their patrons through helping these men.

Mr. Bernhard announced that while the USO theatre week officially starts next Monday, those houses which usually change programs on Thursdays and Fridays may, if they wish, start their collection campaigns accordingly towards the end of the week. The USO trailer, made at the MGM studios, is being supplied to theatres by National Screen Service for the drive.

In Kansas City, Elmer C. Rhoden, Fox-Midwest division manager, and R. F. Withers, Republic, co-chairmen respectively for exhibitors and distributors for USO in that exchange territory, announced that they already had obtained many pledges of cooperation for the week's campaign.

Stanley Books Stage Shows

Stage shows at the Stanley theatre in Pittsburgh will be the fixed policy of the house. Shep Fields, Alvino Rey, Glenn Miller, Jimmy Dorsey and Frankie Masters have been booked for five consecutive weeks, supported by straight acts. Other name bands and units will be scheduled as available.

Sees Psychology Aid for Studios

Recommending that motion picture producers employ psychologists as consultants to sit in on "script conferences before a film is produced in order to save companies thousands of dollars before a picture hits the cutting room," J. S. List of New York, consultant psychologist who specializes in pre-testing children's radio programs for psychological effects, said, "The motion picture industry should take a lesson from radio and employ psychologists as technicians."

Seated in a heavily draped and carpeted sanctum decorated to lend an atmosphere conducive to sympathetic rapport between consultant and client, Mr. List, who is licensed with the N. Y. State Department of Mental Hygiene, held forth for an hour last week on "wrong thinking" prevalent in the industry.

Quotes Survey

According to a survey he conducted, statistical reports on which were not revealed, Mr. List deduces that "fifty per cent of the nation's theatregoers cease to be regular patrons when they reach the age of 40; 75 per cent are lost to the theatre when they reach 60, and 98 per cent at the age of 70." He believes that one of the principal reasons for the drop in box-office receipts is at the source. "Million dollar investments," he said, "are handled by theatre managers getting $35 or $40 a week. They are not equipped to tie up their product with the community life around them. They have no knowledge of how to build up a psychological public relations job with various centers of their community such as Parent-Teacher groups, Rotary and Kiwanis clubs."

He recommended that the film firms should invite Parent-Teacher groups, of which there are 150,000 local organizations in the country, to preview with exhibitors, and Rotary and Kiwanis clubs, blocks-of-five pictures in order to give community interests an opportunity to pre-test films before their release.

As an example of "wrong thinking," Mr. List cited a letter which he wrote to Walt Disney after release of "Snow White," in which he charged the film as "affecting the emotions of children and even adults." According to the psychologist, Mr. Disney replied: "We make our pictures only for the child mind in the adult," whereupon Mr. List enquired, "What can you expect of such an unhealthy attitude?"

Reminded of efforts on the part of the industry to determine public taste in pictures, currently being waged throughout the nation, Mr. List said that such "questionnaires can be planted for 'yes' and 'no' answers, depending on how the questions are worded," and he intimated that the questionnaire method, unless conducted by a psychologist, is not valid for determining "correct" answers.

Mr. List began his career with the original Bray-Paramount studios which animated the early Max Fleischer cartoons and was the first psychologist "ever associated with handling educational scripts for animated work."

Yost Promoted

George Yost has been promoted to managership of the Palace Theater in Oakland. He formerly managed the Dimond, where he is succeeded by Frank Hayward.

Drama Editor Named

Virginia Oakey has be en appointed drama editor of the Richmond, Va., *News Leader,* succeeding Elizabeth Copeland.

SPECTACLE!... Gorgeous Gals and Gay Blades Flashing Through A Breath-taking, Spine-tingling Laugh And Thrill Review On Ice!



Ice-Capades



JAMES ELLISON
JERRY COLONNA
DOROTHY LEWIS

BARBARA JO ALLEN *(VERA VAGUE)*
ALAN MOWBRAY • PHIL SILVERS
featuring
THE ICE CAPADES COMPANY
with internationally known skating stars including
BELITA • LOIS DWORSHAK
MEGAN TAYLOR • VERA HRUBA
Directed by JOSEPH SANTLEY
Screen Play by
JACK TOWNLEY • ROBERT HARARI • OLIVE COOPER
ORIGINAL STORY *by* ISABEL DAWN • BOYCE DE GAW
Additional dialogue by SHAVELSON • JOSEFSBERG
Associate Producer ROBERT NORTH



A REPUBLIC PICTURE

THE HOLLYWOOD SCENE

No Politics

When Paramount purchased Ernest Hemingway's "For Whom the Bell Tolls" last October for an aggregate amount of $150,000 there was much speculation in Hollywood as to what the political implications would be. Since the book was on the Spanish Civil War many of the industry's figures seemed to feel that was a rather touchy subject.

However, word in Hollywood this week has allayed these fears, Mr. Hemingway's story will reach the screen as a classic love story without political hue. This was revealed by Louis Bromfield, himself a novelist of some renown, who is adapting the Spanish war story to the screen.

Mr. Bromfield explained that he has strong classic views about the virtue of eliminating propaganda from art, and Sam Wood, who will direct the production, and Buddy G. DeSylva, Paramount's executive producer, have agreed from the outset that the scenario should be a romance laid against the tragic background of the Civil War. Mr. Hemingway's mood of impending doom will remain, but the ideological lines of the book will not be drawn on the screen.

The censorable aspects of the book have been avoided, according to Mr. Bromfield, and the dialogue has been considerably cleaned up. The hero's sleeping bag, which has been the subject of much discussion since the story was purchased, will be seen in the picture, but will remain unoccupied.

"I have had a good deal of experience in suggesting enough to let members of an audience think anything they like," Mr. Bromfield said. "Anyone who has the novel will feel, I think, that we have been faithful to the original because he can fill in whatever we leave unsaid. To others, the omissions will not matter."

▽

The start of "Vicki and Her Eagles" was postponed by Twentieth Century-Fox this week for eight to ten weeks because of rewriting necessary to remove similarity between the story as originally planned and Warners' "Dive Bomber." The film originally was titled "Flight Surgeon." George Mongomery and Jack Oakie are the only ones set for the picture so far.

▽

Paramount has announced "Amateur Admiral" as the next for Bob Hope and Dorothy Lamour, following "Caught in the Draft." Writers have been assigned to prepare an original.

▽

Earl H. Rettig, formerly an executive with Hal Roach and the Disney studio, has been appointed financial assistant to Reginald Armour, studio representative of George J. Schaefer, RKO president.

Paramount will release "Guardians of the Wilds," a one-reel short subject, dealing with the Forest Rangers and their efforts to protect and develop America's forests. The short was produced with the cooperation of the Forest Service of the United States Department of Agriculture and has been set for August 29th release.

▽

Metro-Goldwyn-Mayer has obtained the cooperation of the United States Army in the production of "Steel Cavalry," formerly titled "Combat Car," which will star Wallace Beery and Marjorie Main. The film will be shot in part at Fort Knox and Fort Lewis.

Name News

DEANNA DURBIN's first picture not produced by JOE PASTERNAK will be "They Live Alone" in which she will play a newspaper reporter. BRUCE MANNING will produce.

PRESTON STURGES' next picture for Paramount after "Sullivan's Travels" will be "Take a Letter, Darling," co-starring JOEL MCCRAE and VERONICA LAKE.

JEAN PARKER, seen opposite RICHARD ARLEN in "Power Dive" has been signed by co-producers WILLIAM PINE and WILLIAM THOMAS to appear opposite CHESTER MORRIS in "No Hands on the Clock" for Paramount.

JUNE PREISSER, whose way with a sweater the magazines were photographing before the Breen ban occurred, will have the feminine lead in Paramount's "Sweater Girl," previously titled "Sing a Song of Homicide."

TO PRODUCE ON STAGE AND SCREEN

After several years as an associate producer at the Twentieth Century-Fox studios in Hollywood, Harry Joe Brown announced last week his intention of entering the field of independent stage and motion picture production. He plans to do one play in New York annually, followed by a screen production of the play if the initial adventure is successful.

For the new Broadway season Mr. Brown has scheduled "After Tomorrow" which George Seaton is currently rewriting. Mr. Brown expects to have the piece ready for a Broadway opening October 1st. The play was given a tryout in Hollywood last winter by the producer, with Frank Craven heading the cast at that time.

Product Tally

Eighteen pictures were taken off the shooting stages last week and put in the editing cubicles, making a total of 80 there. Only nine pictures started, lowering the total of features in production to 44, as against 53 the week before. Twenty five are being prepared.

The tabulation follows:

COMPLETED

COLUMBIA
Honor of the West
Go West, Young Lady
M-G-M
Untitled Tarzan
Untitled Greta Garbo vehicle
When Ladies Meet
MONOGRAM
Spooks Run Wild
The Drifting Kid
PARAMOUNT
Fly By Night
The Remarkable Andrew
Reap the Wild Wind
Bahama Passage
RKO
Land of the Open Range
REPUBLIC
Death Valley Outlaws
Sailor Be Good
20TH CENTURY-FOX
How Green Was My Valley
UNIVERSAL
Ghost Town Buckaroo
The Great Man
WANGER
Sundown

STARTED

M-G-M
Her Honor
MONOGRAM
Here Come the Marines
Producers Releasing
Professional Bride
Jungle Man
PARAMOUNT
Midnight Angel
REPUBLIC
Down Mexico Way
20TH CENTURY-FOX
Lone Star Ranger
UNIVERSAL
Nobody's Fool
The Vigilantes

IN WORK

COLUMBIA
The Lady Is Willing
Sing for Your Supper
GOLDWYN
Ball of Fire
KORDA
Jungle Book
M-G-M
Kathleen
Shadow of the Thin Man
H. M. Pulham, Esq.
Babes on Broadway
Panama Hattie
MONOGRAM
Bad Man from Bodie
PARAMOUNT
Mr. Aldrich's Boy
No Hands on the Clock
MALAYA
Louisiana Purchase
RKO
A Date with the Falcon
PLAYMATES
Street Girl
REPUBLIC
Mercy Island
ROACH
Fiesta
SMALL
The Corsican Brothers
20TH CENTURY-FOX
Young America
Confirm or Deny
Hot Spot
Swamp Water
UNIVERSAL
Appointment for Love
Paris Calling
It Started with Adam
Hellzapoppin'
WARNERS
Bridges Built at Night
All Through the Night
The Black Widow
Kings Row
Captains of the Clouds
They Died with Their Boots On
The Man Who Came to Dinner

LEGAL NOTICE OF TRADE SHOWINGS

Published for the benefit of exhibitors generally in compliance with Section III of the Consent Decree

ALBANY—

Sept 2	Law of the Tropics (Warner)	79 No. Pearl St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	79 No. Pearl St.	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	1052 Broadway	2 pm
Sept 9	Last of the Duanes (20th-Fox)	1052 Broadway	11 am
	Man at Large & Great Guns (20th-Fox)	1052 Broadway	2 pm
Sept 10	Riders of Purple Sage (20th-Fox)	1052 Broadway	11 am
	Weekend in Havana (20th-Fox)	1052 Broadway	2 pm

ATLANTA—

Sept 2	Law of the Tropics (Warner)	191 Walton St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	191 Walton St.	11:15 am
Sept 8	We Go Fast (20th-Fox)	197 Walton St. N.W.	11 am
	Yank in the R.A.F. (20th-Fox)	197 Walton St. N.W.	2 pm
Sept 9	Last of the Duanes (20th-Fox)	197 Walton St. N.W.	9:30 am
	Man at Large (20th-Fox)	197 Walton St. N.W.	11 am
	Great Guns (20th-Fox)	197 Walton St. N.W.	2 pm
Sept 10	Riders of Purple Sage (20th-Fox)	197 Walton St. N.W.	11 am
	Weekend in Havana (20th-Fox)	197 Walton St. N.W.	2 pm

BOSTON—

Sept 2	Law of the Tropics (Warner)	115 Broadway	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	115 Broadway	11:15 am
Sept 8	We Go Fast (20th-Fox)	115 Broadway	10:30 am
	Yank in the R.A.F. (20th-Fox)	115 Broadway	2:30 pm
Sept 9	Last of the Duanes (20th-Fox)	115 Broadway	10 am
	Man at Large (20th-Fox)	115 Broadway	2 pm
	Great Guns (20th-Fox)	115 Broadway	3 pm
Sept 10	Riders of Purple Sage (20th-Fox)	115 Broadway	10:30 am
	Weekend in Havana (20th-Fox)	115 Broadway	2:30 pm

BUFFALO—

Sept 2	Law of the Tropics (Warner)	290 Franklin St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	290 Franklin St.	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	290 Franklin St.	2:30 pm
Sept 9	Last of the Duanes (20th-Fox)	290 Franklin St.	10:30 am
	Man at Large & Great Guns (20th-Fox)	290 Franklin St.	2:30 pm
Sept 10	Riders of Purple Sage & Weekend in Havana (20th-Fox)	290 Franklin St.	2:30 pm

CHARLOTTE—

Sept 2	Law of the Tropics (Warner)	308 S. Church St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	308 S. Church St.	11:15 am
Sept 8	We Go Fast (20th-Fox)	308 S. Church St.	1:30 pm
	Yank in the R.A.F. (20th-Fox)	308 S. Church St.	3 pm
Sept 9	Last of the Duanes (20th-Fox)	308 S. Church St.	11 am
	Man at Large (20th-Fox)	308 S. Church St.	1:30 pm
	Great Guns (20th-Fox)	308 S. Church St.	3 pm
Sept 10	Riders of Purple Sage (20th-Fox)	308 S. Church St.	11 am
	Weekend in Havana (20th-Fox)	308 S. Church St.	3 pm

CHICAGO—

Sept 2	Law of the Tropics (Warner)	1307 S. Wabash Ave.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	1307 S. Wabash Ave.	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	1260 S. Wabash Av.	10:30 am & 2 pm
Sept 9—	Man at Large & Great Guns (20th-Fox)	1260 S. Wabash Av.	10:30 am & 2 pm
Sept 10	Weekend in Havana (20th-Fox)	1260 S. Wabash Av.	10:30 am & 2 pm
Sept 11	Last of the Duanes & Riders of Purple Sage (20th-Fox)	1260 S. Wabash Av.	10:30 am & 2 pm

CINCINNATI—

Sept 2	Law of the Tropics (Warner)	Palace Th. Bld., E. 6 St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	Palace Th. Bld., E. 6 St.	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	1632-38 Central Pkwy	9:30 am & 1:30 pm
Sept 9	Last of the Duanes & Man at Large & Great Guns (20th-Fox)	1632-38 Central Pkwy	9 am & 1:30 pm
Sept 10	Riders of Purple Sage & Weekend in Havana (20th-Fox)	1632-38 Central Pkwy	9:30 am & 1:30 pm

CLEVELAND—

Sept 2	Law of the Tropics (Warner)	2300 Payne Ave.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	2300 Payne Ave.	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	2219 Payne Ave.	10 am & 2:30 pm
Sept 9	Last of the Duanes (20th-Fox)	2219 Payne Ave.	10 am
	Great Guns & Man at Large (20th-Fox)	2219 Payne Ave.	10 am & 2:30 pm
Sept 10	Riders of Purple Sage (20th-Fox)	2219 Payne Ave.	10 am
	Weekend in Havana (20th-Fox)	2219 Payne Ave.	10 am & 2:30 pm

DALLAS—

Sept 2	Law of the Tropics (Warner)	1801 Wood St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	1801 Wood St.	11:15 am
Sept. 8	Last of the Duanes & We Go Fast (20th-Fox)	1801 Wood St.	10 am
	Yank in the R.A.F. (20th-Fox)	1801 Wood St.	2:30 pm
Sept 9—	Man at Large & Riders of Purple Sage (20th-Fox)	1801 Wood St.	10 am
	Great Guns (20th-Fox)	1801 Wood St.	2:30 pm
Sept 10	Weekend in Havana (20th-Fox)	1801 Wood St.	10 am

DENVER—

Sept 2	Law of the Tropics (Warner)	21st & Stout Sts.	8 pm
Sept 2	Nine Lives Are Not Enough (Warner)	21st & Stout Sts.	9:15 pm
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	2101 Champa St.	1:30 pm
Sept 9	Last of the Duanes (20th-Fox)	2101 Champa St.	10:30 am
	Man at Large & Great Guns (20th-Fox)	2101 Champa St.	1:30 pm
Sept 10	Riders of Purple Sage (20th-Fox)	2101 Champa St.	10:30 am
	Weekend in Havana (20th-Fox)	2101 Champa St.	1:30 pm

DES MOINES—

Sept 2	Law of the Tropics (Warner)	1300 High St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	1300 High St.	11:15 am
Sept 8	Yank in the R.A.F. & We Go Fast (20th-Fox)	1300 High St.	12:30 pm
Sept 9	Last of the Duanes (20th-Fox)	1300 High St.	10:30 am
	Great Guns & Man at Large (20th-Fox)	1300 High St.	12:30 pm
Sept 10	Riders of Purple Sage (20th-Fox)	1300 High St.	10:30 am
	Weekend in Havana (20th-Fox)	1300 High St.	1 pm

Legal Notice of TRADE SHOWINGS continued

DETROIT—

Sept 2	Law of the Tropics (Warner)	2310 Cass Ave.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	2310 Cass Ave.	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	2211 Cass Ave.	10:30 am & 1:30 pm
Sept. 9	Last of the Duanes & Man at Large & Great Guns (20th-Fox)	2211 Cass Ave.	10:30 am
	Man at Large & Great Guns (20th-Fox)	2211 Cass Ave.	3 pm
Sept 10	Riders of Purple Sage & Weekend in Havana (20th-Fox)	2211 Cass Ave.	10:30 am & 1:30 pm

INDIANAPOLIS—

Sept 2	Law of the Tropics (Warner)	116 W. Michigan	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	116 W. Michigan	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	326 No. Illinois St.	1:30 pm
Sept 9—	Man at Large & Great Guns & Last of the Duanes (20th-Fox)	326 No. Illinois St.	1:30 pm
Sept 10	Weekend in Havana & Riders of Purple Sage (20th-Fox)	326 No. Illinois St.	1:30 pm

KANSAS CITY—

Sept 2	Law of the Tropics (Warner)	1720 Wyandotte St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	1720 Wyandotte St.	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	1720 Wyandotte St.	10 am & 2 pm
Sept 9	Great Guns & Last of the Duanes (20th-Fox)	1720 Wyandotte St.	10 am
	Great Guns & Man at Large (20th-Fox)	1720 Wyandotte St.	2 pm
Sept 10	Weekend in Havana & Riders of Purple Sage (20th-Fox)	1720 Wyandotte St.	10 am & 2 pm

LOS ANGELES—

Sept 2	Law of the Tropics (Warner)	2019 S. Vermont Ave.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	2019 S. Vermont Ave.	11:15 am
Sept 8	Last of the Duanes (20th-Fox)	2019 S. Vermont Ave.	10:30 am
	We Go Fast & Yank in the R.A.F. (20th-Fox)	2019 S. Vermont Ave.	2:30 pm
Sept 9	Riders of Purple Sage (20th-Fox)	2019 S. Vermont Ave.	10:30 am
	Man at Large & Great Guns (20th-Fox)	2019 S. Vermont Ave.	2:30 pm
Sept 10	Weekend in Havana (20th-Fox)	2019 S. Vermont Ave.	2:30 pm

MEMPHIS—

Sept 2	Law of the Tropics (Warner)	151 Vance Ave.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	151 Vance Ave.	11:15 am
Sept 8	Yank in the R.A.F. (20th-Fox)	151 Vance Ave.	10:30 am
	We Go Fast (20th-Fox)	151 Vance Ave.	2:30 pm
Sept 9	Last of the Duanes (20th-Fox)	151 Vance Ave.	10:30 am
	Man at Large (20th-Fox)	151 Vance Ave.	1:30 pm
	Great Guns (20th-Fox)	151 Vance Ave.	3 pm
Sept 10	Riders of Purple Sage (20th-Fox)	151 Vance Ave.	10:30 am
	Weekend in Havana (20th-Fox)	151 Vance Ave.	2:30 pm

MILWAUKEE—

Sept 2	Law of the Tropics (Warner)	1324 W. Wisconsin Av.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	1324 W. Wisconsin Av.	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	1016 N. 8th St.	2 pm
Sept 9	Last of the Duanes (20th-Fox)	1016 N. 8th St.	10:30 am
	Man at Large & Great Guns (20th-Fox)	1016 N. 8th St.	2 pm
Sept 10	Riders of Purple Sage (20th-Fox)	1016 N. 8th St.	10:30 am
	Weekend in Havana (20th-Fox)	1016 N. 8th St.	2 pm

MINNEAPOLIS—

Sept 2	Law of the Tropics (Warner)	1104 Currie Ave.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	1104 Currie Ave.	11:15 am
Sept 8	Yank in the R.A.F. & We Go Fast (20th-Fox)	1015 Currie Ave., North	2 pm
Sept 9	Last of the Duanes (20th-Fox)	1015 Currie Ave., North	11 am
	Great Guns & Man at Large (20th-Fox)	1015 Currie Ave., North	2 pm
Sept 10	Riders of Purple Sage (20th-Fox)	1015 Currie Ave., North	11 am
	Weekend in Havana (20th-Fox)	1015 Currie Ave., North	2 pm

NEW HAVEN—

Sept 2	Law of the Tropics (Warner)	70 College St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	70 College St.	11:15 am
Sept 8	Yank in the R.A.F. & We Go Fast (20th-Fox)	40 Whiting St.	1 pm
Sept 9	Last of the Duanes (20th-Fox)	40 Whiting St.	11 am
	Man at Large & Great Guns (20th-Fox)	40 Whiting St.	1 pm
Sept 10	Riders of Purple Sage (20th-Fox)	40 Whiting St.	11 am
	Weekend in Havana (20th-Fox)	40 Whiting St.	1 pm

NEW ORLEANS—

Sept 2	Law of the Tropics (Warner)	200 S. Liberty St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	200 S. Liberty St.	11:15 am
Sept 8	Last of the Duanes (20th-Fox)	200 S. Liberty St.	9 am
	We Go Fast (20th-Fox)	200 S. Liberty St.	1:30 pm
	Yank in the R.A.F. (20th-Fox)	200 S. Liberty St.	3 pm
Sept 9	Riders of Purple Sage (20th-Fox)	200 S. Liberty St.	9 am
	Man at Large (20th-Fox)	200 S. Liberty St.	1:30 pm
	Great Guns (20th-Fox)	200 S. Liberty St.	3 pm
Sept 10	Weekend in Havana (20th-Fox)	200 S. Liberty St.	2 pm

NEW YORK—

Sept 2	Law of the Tropics (Warner)	321 W. 44th St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	321 W. 44th St.	11:15 am
Sept 8	Yank in the R.A.F. & We Go Fast (20th-Fox)	345 W. 44th St.	2 pm
Sept 9—	Man at Large & Last of the Duanes (20th-Fox)	345 W. 44th St.	10:30 am
	Great Guns (20th-Fox)	345 W. 44th St.	2 pm
Sept 10	Weekend in Havana & Riders of Purple Sage (20th-Fox)	345 W. 44th St.	2 pm

OKLAHOMA CITY—

Sept 2	Law of the Tropics (Warner)	10 N. Lee Ave.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	10 N. Lee Ave.	11:15 am
Sept 8	Yank in the R.A.F. (20th-Fox)	10 N. Lee Ave.	10 am
	We Go Fast (20th-Fox)	10 N. Lee Ave.	2 pm
Sept 9	Great Guns (20th-Fox)	10 N. Lee Ave.	10 am
	Man at Large (20th-Fox)	10 N. Lee Ave.	2 pm
	Last of the Duanes (20th-Fox)	10 N. Lee Ave.	4 pm
Sept 10	Weekend in Havana (20th-Fox)	10 N. Lee Ave.	10 am
	Riders of Purple Sage (20th-Fox)	10 N. Lee Ave.	2 pm

OMAHA—

Sept 2	Law of the Tropics (Warner)	1502 Davenport St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	1502 Davenport St.	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	1502 Davenport St.	2 pm
Sept 9	Last of the Duanes (20th-Fox)	1502 Davenport St.	11 am
	Man at Large & Great Guns (20th-Fox)	1502 Davenport St.	2 pm
Sept 10	Riders of Purple Sage (20th-Fox)	1502 Davenport St.	11 am
	Weekend in Havana (20th-Fox)	1502 Davenport St.	2 pm

Legal Notice of TRADE SHOWINGS continued

PHILADELPHIA—

Sept 2	Law of the Tropics (Warner)	1220 Vine St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	1220 Vine St.	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	302 N. 13th St.	10:30 am & 2:30 pm
Sept 9	Last of the Duanes (20th-Fox)	302 N. 13th St.	10 am
	Man at Large (20th-Fox)	302 N. 13th St.	11:30 am
	Great Guns (20th-Fox)	302 N. 13th St.	2:30 pm
Sept 10	Riders of Purple Sage & Weekend in Havana (20th-Fox)	302 N. 13th St.	10:30 am & 2:30 pm

PITTSBURGH—

Sept 2	Law of the Tropics (Warner)	Clark Building	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	Clark Building	11:15 am
Sept 8	We Go Fast (20th-Fox)	1715 Boulevard of the Allies	11 am
	Yank in the R.A.F. (20th-Fox)	1715 Boulevard of the Allies	2 pm
Sept 9	Last of the Duanes (20th-Fox)	1715 Boulevard of the Allies	10 am
	Man at Large (20th-Fox)	1715 Boulevard of the Allies	11:30 am
	Great Guns (20th-Fox)	1715 Boulevard of the Allies	2 pm
Sept 10	Riders of Purple Sage (20th-Fox)	1715 Boulevard of the Allies	11 am
	Weekend in Havana (20th-Fox)	1715 Boulevard of the Allies	2 pm

PORTLAND, ORE.—

Sept 2	Law of the Tropics (Warner)	1947 N. W. Kearney St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	1947 N. W. Kearney St.	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2 pm
Sept 9	Last of the Duanes (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	10:30 am
	Man at Large & Great Guns (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2 pm
Sept 10	Riders of Purple Sage (20th-Fox)	Star Film Exhange	10:30 am
	Weekend in Havana (20th-Fox)	925 N.W. 19th Ave.	2 pm

SALT LAKE CITY—

Sept 2	Law of the Tropics (Warner)	216 E. 1st South St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	216 E. 1st South St.	11:15 am
Sept 8	We Go Fast (20th-Fox)	216 E. 1st South St.	1 pm
	Yank in the R.A.F. (20th-Fox)	216 E. 1st South St.	2:15 pm
Sept 9	Last of the Duanes (20th-Fox)	216 E. 1st South St.	11:00 am
	Man at Large (20th-Fox)	216 E. 1st South St.	1 pm
	Great Guns (20th-Fox)	216 E. 1st South St.	2:15 pm
Sept 10	Riders of Purple Sage (20th-Fox)	216 E. 1st South St.	11:00 am
	Weekend in Havana (20th-Fox)	216 E. 1st South St.	1:30 pm

SAN FRANCISCO—

Sept 2	Law of the Tropics (Warner)	221 Golden Gate Ave.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	221 Golden Gate Ave.	11:15 am
Sept 8	We Go Fast (20th-Fox)	245 Hyde St.	10:30 am
	Yank in the R.A.F. (20th-Fox)	245 Hyde St.	2 pm
Sept 9—	Man at Large & Last of the Duanes (20th-Fox)	245 Hyde St.	10 am
	Great Guns & Riders of Purple Sage (20th-Fox)	245 Hyde St.	2 pm
Sept 10	Weekend in Havana (20th-Fox)	245 Hyde St.	2 pm

SEATTLE—

Sept 2	Law of the Tropics (Warner)	2318 2nd Ave.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	2318 2nd Ave.	11:15 am
Sept 8	Yank in the R.A.F. & We Go Fast (20th-Fox)	2421 2nd Ave.	2 pm
Sept 9	Last of the Duanes (20th-Fox)	2421 2nd Ave.	11 am
	Man at Large & Great Guns (20th-Fox)	2421 2nd Ave.	2 pm
Sept 10	Riders of Purple Sage & Weekend in Havana (20th-Fox)	2421 2nd Ave.	2 pm

ST. LOUIS—

Sept 2	Law of the Tropics (Warner)	3143 Olive St.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	3143 Olive St.	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	SRENCO Screening Room 3143 Olive St.	10 am
Sept 9	Man at Large & Great Guns (20th-Fox)	SRENCO Screening Room 3143 Olive St.	10 am
	Last of the Duanes (20th-Fox)	SRENCO Screening Room 3143 Olive St.	1:30 pm
Sept 10	Weekend in Havana & Riders of Purple Sage (20th-Fox)	SRENCO Screening Room 3143 Olive St.	1:30 pm

WASHINGTON, D. C.—

Sept 2	Law of the Tropics (Warner)	13th & E St., N. W.	10 am
Sept 2	Nine Lives Are Not Enough (Warner)	13th & E St., N. W.	11:15 am
Sept 8	We Go Fast & Yank in the R.A.F. (20th-Fox)	932 New Jersey Ave., N. W.	1:00 pm
Sept 9	Last of the Duanes (20th-Fox)	932 New Jersey Ave., N. W.	11 am
	Man at Large & Great Guns (20th-Fox)	932 New Jersey Ave., N. W.	1:30 pm
Sept 10	Riders of Purple Sage & Weekend in Havana (20th-Fox)	932 New Jersey Ave., N. W.	1:00 pm

CORRECTION

Legal Notice of PARAMOUNT Trade Showing published for the benefit of exhibitors generally. Jewel Box, Screening Room, 2318 - 2nd Ave. instead of 2318 - 22nd Ave.

SEATTLE, WASHINGTON

Tue. Sept. 2—1:00 P.M.—AMONG THE LIVING
Tue. Sept. 2—2:30 P.M.—BIRTH OF BLUES
Wed. Sept. 3—1:00 P.M.—GLAMOUR BOY
Wed. Sept. 3—2:30 P.M.—NIGHT OF JAN. 16
Thur. Sept. 4—1:30 P.M.—SKYLARK
(Paramount Pictures Inc.)

CORRECTION!

Title change in M-G-M Trade Showing:

"THE FEMININE TOUCH"

is the new title for the M-G-M picture which was advertised in our recent list of trade showings as:

"FEMALE OF THE SPECIES"

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TIME CHANGE for NEW YORK and NEW JERSEY ONLY!

It was originally advertised that all four of the next M-G-M pictures to be trade shown would be screened at the New York Exchange Screening Room on Thursday, September 11th. Kindly note that the first two, "MARRIED BACHELOR" and "SMILIN' THROUGH," will be screened on Thursday, September 11th. The next two, "THE FEMININE TOUCH" (*formerly "Female of the Species"*) and "HONKY TONK" will be screened the following day, Friday, September 12th. Showings will begin at 9:30 A.M. each day and will be repeated during the day until 5:30 P.M. with an intermission of one hour, between 12:30 and 1:30.

'GRAND FIESTA' TO MARK MEXICAN CINEMA WEEK

Government to Sponsor Fete Sept. 10 to 17; Workers Ban Columbia's "Breakfast"

by LUIS BECERRA CELIS
in Mexico City

Public interest in Mexican pictures and the domestic cinemetographic industry is to be whetted with the presentation of an elaborate program during National Cinematographic Week which has been finally decided upon for September 10 to 17. This fiesta will be staged by the National Athenaeum of Sciences and Arts and the Federal Film Supervising and Censoring Department. Both organizations announce the following program:

September 10: "Gran Gallo" ("reveille"), pasting of proclamations of the Week and its festivities and a parade of the principal streets by the studios' workers.

September 11: President Manual Avila Camacho, accompanied by the Ministers of the Interior, Finance and National Economy and the Mayor of Mexico city to visit the two principal studios here, the Clasa and the Azteca, special performances in all the theatres which will be profusely illuminated and decorated, featuring the national colors:

September 12: Flag raising and general exercises before the Monument to the Revolution by the studio workers:

September 13: Street parades, "verbenas populares" (block parties), and a grand ball in the Hotel Reforma under auspices of the Association of Cinematographic Journalists of Mexico. Five young stars will be chosen from among the candidates representing various Federal Government Ministries and departments and clubs throughout Mexico. Contracts are to be awarded the five winners of this contest by the Mexican Association of Motion Picture Producers;

September 14: Procession of decorated cars and floats in historic Chapultepec Park, a special program devoted entirely to pictures and the theatre on the "National Hour" by the Federal Government of a national network of 26 radio stations;

September 15 and 16: a series of fiestas organized by picture players;

September 17: a supper to President Avila Camacho and his cabinet tendered by the Producers Association.

Theatres in the provinces are to participate in the Week with the presentation of special programs featuring Mexican pictures.

Fight Over "Breakfast"

The industry and the public are indignant about the arbitrary banning by the powerful Confederation of Mexican Workers of "He Stayed for Breakfast." This Columbia picture which provoked such a protest by the Confederation when it was announced for exhibition late last year at the select Cine Teatro Alameda, that screenings of it had to be cancelled, seems now to be strictly banned as far as Mexico is concerned.

The Alameda management decided to try again with "Breakfast." But the second attempt failed, under more sensational circumstances that it did the first. For some time before the theatre opened for the second scheduled debut matinee of "Breakfast," a large number of uniformed police, armed with rifles, mounted guard at the main entrance and surrounded the theatre. Some unidentified person, it is understood, had tipped police headquarters that there might be trouble in connection with this second try at serving "Breakfast."

A crowd of about 300 angry looking men and women hovered about the theatre. But there was no disturbance. The presence of the police apparently kept order. Just before the show was to have started, the theatre's management posted an announcement to the effect that "Breakfast" had had to be cancelled because the civic government had not approved the exhibition and that Mickey Rooney's "Andy Hardy's Private Secretary" would be continued for a second week.

As was the case with the banning the first time, the reason unofficially cited for this second action was that "Breakfast" was not to the taste of the Confederation because it ridiculed Communism.

The Ministry of the Interior, whose section, the Federal Film Censoring and Supervision Department, has full charge of pictures in Mexico, declared that it could not nothing about "Breakfast" and its case. The Ministry explained that this was a 1940 film and as the department did not come into existence until last March 26 it had not authorized this picture.

Protests against the prohibition of "Breakfast" were lodged with President Manual Avila Camacho and the civic government by the Association of Mexican Cinemotographic Journalists which called the action "arbitrary."

The banning was caustically criticized by the local press which openly accused the Confederation of being directly responsible for the action.

Strike Looms for September 2nd

Complete support in their controversy with the eight major American distributors over demands for a new contract that entails increased wages and several other expensive concessions that bears the threat of a strike for September 2, has been pledged the National Cinemetrographic Workers Union by the Confedation of Mexican Workers. The Confederation, in making this announcement, declared that the distributors were trying to deprive their employees of "labor conquests they have made during 20 years of constant striving" and that it was only just that the Americans raise wages because, so says the Confederation, they are making huge profits, most of which go abroad, leaving only small change in Mexico.

The distributors have told local newspapers that are unbiased in this controversy that after paying salaries, rent, other operating expenses and taxes and giving the exhibitors a cut they only make a clear profit of 15.57 per cent.

The industry is rather pessimistic about the result of conversations that Lic. Javier Rojo Gomez, the local mayor who is acting as arbiter in this case, is holding with a view to averting the strike.

Provincial exhibitors have implored the Federal Government to do all it can to prevent the strike which they declare would be disastrous for them because of the acute shortage of films it would mean.

A Mexican distributor, Felipe Mier, who before he went into business for himself was Warners' manager in Mexico, will be affected by the strike threatened against the eight major Americans because of his membership on the Film Board of Trade, the Americans' unofficial organization. Sr. Mier is the only Mexican member of the Board.

Though Mexico is short of Mexican pictures, a curious circumstance has developed in this regard as 33 Mexican films, some of them said to be excellent, have not yet been exhibited. Some of these films were produced as long ago as 1937. Producers and exhibitors, it is said, have various reasons for not screening these films. In some cases, the producers do not consider the picture good enough. In others, the exhibitors are chary about taking a chance with them in view of losses they suffered with some Mexican productions.

Producers and exhibitors are expected to get together with regard to the exhibition of at least some of these 33 pictures, for they represent a considerable amount of frozen capital.

Mexico to Grade Pictures, Theatres

Theatres and films in Mexico are soon to have letter gradings similar to those given milk in the United States. This system is being prepared as an official efficiency measure, to facilitate check ups on the exhibitors and films, and as a protection for the public by the federal film supervision and censoring department. All of Mexico's 958 theatres are to be so rated. So will every picture exhibited in this country.

For example, the film cathedrals, the largest and best equipped ones that give the best shows, will be rated AA. A, B and C will be the other ratings. Like lettering is to be given pictures.

This measures, which is expected to go into effect in September, demands that the theatres in all their advertising must give their particular grading letter and those of the kinds of picture they screen. This, the department explains, is to inform the public as to the various classes of theatres and films.

▽

Parking of automobiles and other vehicles before the doors of theatres and other amusement centers here is to be forbidden and the managements of these places must provide a sufficient number of emergency exits and keep them in good working order, under a bylaw the municipal government is preparing. The measure is intended to reduce the danger of accidents to patrons of theatres and other amusement centers.

▽

Preparations are being completed by the federal government for the installation here of equipment of radio station XERA, of 180,000 watts, that it recently expropriated at Villa Acuña, over the border from Eagle Pass, Tex., on the ground that the station was not obeying Mexican regulations.

The government expects to have this station in service by next February. It is to be the official radio mouthpiece of the administration and its power may be increased to as high as 250,000 watts.

Lamm with P.R.C.

Joseph H. Lamm has been appointed Comptroller and assistant to Leon Fromkess, Vice-President in charge of domestic and foreign operations of P.R.C., according to an announcement by Mr. Fromkess. Mr. Lamm, formerly comptroller of Monogram and treasurer of subsidiary companies of that organization, resigned to accept his present position with P.R.C.


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SEPTEMBER 16 • 17 • 18
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IF YOU PLAY GOLF • Bring your sticks for the big Industry Tournament on Sept. 19th!

SEC APPROVES KAO DEAL; RKO GETS $3,000,000

New Financing Deal Made With Bankers Trust Company; Half Year Net Is $485,605

The RKO interests this week obtained $3,000,000 of new financing from Bankers Trust Company, in New York, and at the same time, obtained approval of the Securities and Exchange Commission, in Washington, of the RKO-KAO-Atlas-Mike Meehan application for approval of a plan of reorganization for Keith-Albee-Orpheum.

RKO is already operating under the credit fund, it is reported. The fund is to be used for production under its terms, and the company is privileged to obtain certain credits as low as one-half per cent.

RKO reported on August 18th a net profit of $485,605 for the 26-week period ending July 5th, compared with a profit of $220,819 for the corresponding period in 1940.

The earnings statement noted that for the 53 calendar weeks ended July 5th the company and its subsidiaries showed a net loss of $723,404 after all charges.

KAO Votes Dividend

The board of directors of Keith-Albee-Orpheum Corp., principal theatre subsidiary of RKO, it was disclosed Friday, August 22nd, has declared a dividend out of operating surplus of $1.75 a share of the seven per cent cumulative convertible preferred stock, for the quarter ended September 30th, payable to stockholders on record September 15th.

The sale by KAO to the B. F. Keith Corporation (a company to be formed as a result of the consolidation of two existing subsidiaries of KAO), of certain securities and other property of KAO having a book value of approximately $1,400,000 and the purchase of such securities and other property by the B. F. Keith Corporation.

The entry into and the exercise of an option agreement between the Atlas Corporation and the American Company on behalf of and for the account of RKO and the sale by Michael J. Meehan to Atlas Corporation and American Company, for the account of RKO, of 21,800 shares of KAO's preferred stock.

The purchase by KAO from RKO and the sale by RKO to KAO of 48,586 shares of KAO's preferred stock.

The entry into and exercise of an option agreement between RKO and Atlas Corporation and American Company for the purchase by RKO from Atlas Corporation and American Company of all or any part of the outstanding voting trust certificates for 6,000 shares of the preferred stock of KAO.

Pathe, DuPont Deal

Pathe Film Corp. and E. I. du Pont de Nemours on Friday, August 22nd, signed an agreement for the exchange of stock, a deal under which Pathe stockholders will receive the equivalent of more than $15 a share in du Pont stock for their Pathe shares. Robert Benjamin, attorney for Pathe, said the price was based on the present market value.

Mr. Benjamin also said that Pathe stockholders would meet about September 23rd for the purpose of approving the plan and to vote on the dissolution of Pathe Film Corp.

It is also understood that the deal involves $10,000,000 in stock and cash. Proxy statements were to be mailed out this week.

SHORT PRODUCT PLAYING BROADWAY

Week of August 23

ASTOR
- Water Bugs ..... MGM
- *Feature: Dr. Jekyll and Mr. Hyde* ..... MGM

CAPITOL
- Information Please, No. 13, with Anna Neagle..... RKO Radio
- Haiti, Land of Dark Majesty. MGM
- *Feature: Life Begins for Andy Hardy*..... MGM

CRITERION
- Picture People, No. 6..... RKO Radio
- Your Last Act (Passing Parade)..... MGM
- *Feature: World Premiere*..... Paramount

PARAMOUNT
- Lasso Wizards ..... Paramount
- Gabby Goes Fishing..... Paramount
- The Jungle ..... Paramount
- *Feature: Kiss the Boys Goodbye* ..... Paramount

RIALTO
- Battle of the Atlantic..... 20th Cent.-Fox
- Sun Fun ..... Paramount
- Problem Pappy—Popeye ... Paramount
- *Feature: Citadel of Crime*... Republic

ROXY
- 12 O'clock and All Ain't Well ..... 20th Cent.-Fox
- Winter in Eskimo Land..... 20th Cent.-Fox
- Soldiers of the Sky..... 20th Cent.-Fox
- *Feature: Charley's Aunt*..... 20th Cent.-Fox

STRAND
- Heckling Hare ..... Vitaphone
- Carnival in Rhythm..... Vitaphone
- White Sails ..... Vitaphone
- *Feature: Bad Men of Missouri.* First National

National Decency Legion Classifies Eleven Films

Of the 11 motion pictures classified by the National Legion of Decency in its listing for the current week six were found unobjectionable for general patronage and five were classified as unobjectionable for adults. The films and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Belle Starr," "The Deadly Game," "Flying Blind," "International Lady," "Lone Rider Ambushed" and "Parachute Battallion." Class A-2, Unobjectionable for Adults: "Dr. Kildare's Wedding Day," "Sun Valley Serenade," "Swing it, Soldier," "That Woman Is Mine," "World Premiere."

Kerr Joins P. & S.

Edmund Kerr, formerly with the Arizona State Network at station KOY in Pheonix, and previously with Acme Newspictures, has joined the staff of Photo & Sound, Inc., San Francisco film and radio transcription laboratory.

'Medicine Show' Tax Invoked to Stop Free Films

Backers of merchant-sponsored free motion pictures in small communities filed suit in circuit court at Wabash, Indiana, August 22 asking an injunction and declaratory judgment to prevent the state of Indiana from collecting a $1 per day tax from the operators. About six Wabash county communities have the free shows each week.

Plaintiffs are the Dennis Film Bureau, Inc., V. E. Bromley, Roger Wright, Earl Scott, Clarence Crouch, Hugh Singer, Howard Gaunt and Russell Hughes of Wabash and George Morgan of Peru, Ind.

Ruled "Wagon Shows"

The attorney-general of Indiana, George N. Beamer, has ruled that the free movies come under the classification of "wagon shows" and thus are subject to the tax. Penalty is a fine of $50 for each day when a show is given without payment of the $1 tax. Plaintiffs say the law was passed in 1917, before the day of the free motion picture show, and was intended to apply to medicine shows.

The complaint contends that an automobile used to transport film from town to town can't be termed a wagon. If the attorney-general's ruling is upheld, the suit sets out, it should be necessary to collect the $1 a day fee from college glee clubs, 4-H Clubs and all others who provide any sort of entertainment and travel by automobile.

Wabash county, Indiana, lays claim to being the first to have free motion picture shows. Original show was held there by Dennis & Scott in 1925.

During the last three sessions of the legislature, the Indiana Theatre Owners' association is understood to have proposed bills to cripple non-theatrical shows, but each time the measure was defeated.

The Dennis Film Bureau, Inc., is the only exchange in the state furnishing films for these shows. The film has been named a party in the suit because it sponsors two shows in the community, one at the Eagles lodge and the other in the Century school.

Advertising reels will be taxed the same as entertaining pictures should the state contention be upheld. It is believed that the present court action will attract interest throughout the state and other states where the same or similar statutes are in effect.

Six Negro Features Set by Cinema Studios

Six features and a series of short subjects for coin operated machines have been set for production at Cinema Studios, Inc., Palisade, N. J., and stages are being enlarged in preparation.

The feature productions will be with all-Negro casts, directed by Joseph Seiden for Jack Goldberg of Internations Roadshows, Inc.

Warner Houses Reopen

Two houses of the Warner theatre circuit in Philadelphia reopened this week. The center city Aldine Theatre, always closed during the summer, resumed operations on Friday, August 29th, as a first run house, showing "Our Wife." George Balkin returned as house manager. The Sixty-Ninth Street Theatre, key neighborhood house, reopened earlier in the week after renovations costing $150,000 were completed.

To You-from Us!

PEnnsylvania 6-7927

Motion Picture Theatres Drive

For American Soldiers, Sailors and National Defense

NATIONAL U.S.O. CAMPAIGN

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August 25, 1941.

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TO MY FELLOW EXHIBITORS

In the next few days you will be making final arrangements for U.S.O. Theatre Week. The Drive officially begins next Monday, Labor Day. However, those theatres which start their week on Thursday or Friday, etc. may start showing the U.S.O. trailer on their opening day this week.

While you are making these arrangements, let your mind slip back 24 years ago when YOU were in the service, or had relations and friends wearing the uniform of Uncle Sam. Just try to recall how you felt about having some wholesome recreation at the end of a hard day Just try to remember how much you wanted some good, clean fun, away from barracks, hiking and maneuvers.

I am sure you will want to help the boys of '41 as you wanted to be helped in 1917. To do this - you will run the U.S.O. trailer at every performance. You will spot it away from the break of your show, when most of your patrons are seated and can be reached by the collection basket. You will collect in the audience because you get the most money that way. You will keep the house lights up until the collection basket reaches the last row.

For the honor of our industry which has so generously cooperated in helping other causes, for your own satisfaction as an American - together with the thousands of other exhibitors throughout the country who are uniting during Labor Day Week - let's make sure we will collect all the people want to give.

Up to date, we have the largest exhibitor enrollment in the annals of the industry. Now - let's make it the greatest collection in movie history. Let's do a man-size job for our boys in uniform.

Sincerely yours,

JOSEPH BERNHARD,
Chairman.



U. S. O. THEATRE WEEK · BEGINNING SEPTEMBER 1st, 1941
LET'S DO A MAN-SIZE JOB FOR THE MEN IN UNIFORM!

NEW TRUST MOVE AGAINST MAJORS, AS CRESCENT BATTLE CONTINUES

Philadelphia Suit Against Majors Brings Request to Force "Open Market"; Long-Term Contracts Studied at Trial

Engaged in a vigorous defense of the United States Government's prosecution of its anti-trust suit in the Crescent case in Nashville, the major companies were this week hit by independents on another front, in Philadelphia, where the Schad Theatres filed an application for a preliminary injunction in the $750,000 anti-trust suit brought August 20th against Twentieth Century-Fox and 8 other defendants.

Balancing this, however, was the dropping of the Shapiro anti-trust suit in Philadelphia.

Probably the most effective testimony offered by the Crescent defense thus far was that introduced last Wednesday in Nashville when officials of the Vitagraph and Twentieth Century-Fox companies gave their reasons for making film long-term contracts and franchises. Upsetting the Government's case considerably, Benjamin Kalmenson, Mt. Vernon, N. Y., Western and Southwestern division sales manager for Vitagraph denied that Tony Sudekum ever told him that if he didn't make a deal with Crescent and the Rockwood Amusement Company that he could not sell to Muscle Shoals and to certain other Crescent affiliates. Defense attorneys believed that the entire Kalmenson testimony completely cleared up the vital issue of second runs and re-runs in connection with Crescent contracts in competitive situations. Court observers felt that Judge Elmer D. Davies' reaction to the witness' statements concerning this issue was visibly favorable.

Denies Agreement

Following Mr. Kalmenson, W. J. Kupper of New York City, Western division sales manager for Twentieth Century-Fox, took the stand and testified that he had never met Mr. Sudekum or any other of the defendants, that he had never had any direct correspondence or communication with them and had never been a party to any agreement or understanding with the defendants in any way leading to any monopolistic control of films in restraint of interstate commerce.

On Friday, defense attorneys had opportunity to clear up the Universal Film Exchange deal with John D. Henry at Union City, in December, 1938, which Judge Davies declared on August 8th, was the only reason which prevented him from dismissing Universal as a defendant to the anti-trust suit. Testifying for the defense were J. A. Prichard, former Memphis exchange manager for Universal and Mrs. L. D. Miller, "office secretary."

According to the witnesses and on direct testimony of Mr. Henry who was witness for the plaintiff, the Union City theatre operator made application on December 30, 1938 for a second-run contract for Universal pictures and then, as late as January 13, 1939, telephoned Harry Graham, manager of the Universal exchange at Atlanta, Ga., about the rejection of his application for first-run contract for 1938-39. Mr. Henry did contract with Universal for second-run for this season but played only four pictures out of 22, as play-off sheets proved.

WOR SURVEYS PUBLIC ON FM

A survey conducted by station WOR, the Mutual Broadcasting System's New York outlet, covering 3,000 homes in New York City, revealed that over 50 per cent of radio listeners have some understanding of the term, FM, it was announced this week. Station officials believe the survey proves that frequency modulation broadcasting no longer is a "stranger to the public." WOR's questionnaire also revealed that ten per cent of those queried expect to own FM receiving sets within the year.

Kermit C. Stengel, president of the Rockwood Amusements, Inc., a Crescent affiliate, introduced a new note in the case last Monday when he testified that exhibits prepared by a Crescent auditor and Rockwood bookkeepers, produced in court, showed that four or six geographically selected Rockwood theatres operated at a loss during 1940 unless popcorn sales and advertising revenue were counted. He said that in 33 houses, income on Saturdays, when westerns were shown, averaged 33 to 35 per cent of the entire week's income.

Following prosecution Attorney Wright's contention that the exhibits were "immaterial," Judge Davies ruled these out. WilliamWaller, defense counsel, questioned Mr. Stengel on every bit of evidence introduced by the Government pertaining to contracting for or buying of films. Mr. Stengel emphatically denied that there had ever been any agreement or understanding between any distributor or his agents and the Crescent company or its affiliates that could be used in any way to prevent competitive showing of pictures.

On Monday, it was expected that defense presentation of its case would be concluded by mid-week. With possible rebuttal testimony and final arguments to follow, it was doubted, however, whether the case would close this week.

Contracts Identified

David Prince, former United Artists' Southern district manager and branch manager at Atlanta, testified on Tuesday during an all-day questioning in the Crescent case. John D. Mosby, attorney assisting Edward C. Raftery of New York in defense of UA and Universal, examined Mr. Prince, who is now Southeastern district manager at Atlanta for RKO.

The witness identified for Attorney Mosby 35 UA contracts with theatre groups in the South since 1928, describing all as blanket deals. Arguing on this exhibit, Mr. Mosby declared the contracts were introduced in answer to an earlier challenge by Robert L. Wright, Government counsel, to show a single other instance where UA had made such a contract as the much-discussed 61-situation deal with Crescent for 1938-39 product.

One of the highlights of the Crescent defense trial last week was the appearance of Oscar A. Morgan, division sales manager for Paramount Pictures who testified as a defense witness. Previously Mr. Morgan had been a Government witness when he was called on subpoena by the prosecution. Under examination of William Waller, Crescent counsel, Mr. Morgan outlined negotiations of several years' standing with Tony Sudekum and generally brought to light the matter of extended and circuit contracts and franchises, points of the utmost importance to the outcome of the suit. He described as "the most difficult deal I ever had with Crescent" the two years of negotiations leading to a five-year franchise on Paramount product for the Crescent circuit and the leasing of the Paramount Theatre in Nashville to the defendant company for five years, beginning in 1937.

Mr. Morgan pointed out that franchises were advantageous in that they assured distributors a steady outlet for films and saved much expense, and he added that the film business "is a horse-trading business." He scored an effective point for the defense when he explained that the terms of a franchise covering any number of situations are determined from the estimated saleability of films in each town individually and not the basis of a combination.

Meanwhile, in Philadelphia, last week, Harry and Sallie R. Schad, operators of Schad Theatres, applied for a preliminary injunction in the $750,000 anti-trust suit filed August 20th against the following: Twentieth Century-Fox, Wilmer and Vincent Theatre Company, Wilmer and Vincent Amusement Company, Berks Amusement Company, Warner Brothers Pictures, Inc., Warner Brothers Circuit Management Corp., Warner Brothers Theatre, Inc., Stanley Company of America and Vitagraph, Inc. The case is expected to be heard on September 8th by Judge J. Cullen Ganey in Federal Court.

Triple Damages Asked

Filed under the Clayton Act, the anti-trust suit asked for triple damages and charged "illegal operations" of certain theatres in Reading, Pa. The plantiffs claimed among other points, that Warner and Wilmer and Vincent caused the Berks Amusement Company to sublet the State in Reading to Warner and that the theatre was renamed "Warner" subsequently showing all Vitagraph product. They also charged that Warner then subleased the Arcadia to Wilmer and Vincent, renaming it the "Ritz." Tracing further operations, the Schads asserted that the alleged combination should be declared illegal and that steps should be taken to keep a "free, open and untrammeled market" in Reading. They further stipulated that the defendants conspired to relegate the Schad Astor house in Reading to a "secondary" position, damaging its reputation and denying it the right and ability to bargain for product.

While the Astor is presently operated on a pooling deal with Jay Emanuel's Park Theatre in Reading, Mr. Emanuel is no party to the litigation. The house has operated as a first run house, playing RKO, Universal and some Columbia product, which is an open account in Reading.

State Senator Harry Shapiro of Pennsylvania, and William Rudenko are attorneys for the plaintiffs.

Balancing the new Philadelphia move against the distributors, however, was the subsequent action, this week, by the A. M. Ellis interests in taking over the operation of the Admiral theatre in that city, from Rubin Shapiro, resulting in the dropping of the Shapiro anti-trust suit, filed January 3, 1940, against Warners and all the major distributors. It was understood that an unofficial out-of-court settlement was made by the defendants prior to the sale of the case.

The action sought damages of $22,530 and was scheduled to go to trial this autumn, based on charges that product for the Admiral was cut off when the management tried to reduce admissions to compete with circuit properties in the neighborhood.

'BINGO FOR DEFENSE' IS NEW TWIST TO KEEP CHANCE GAMES IN THEATRES

Officials Approve New Game Which Uses Defense Bonds and Stamps as Giveaways; Chicago Theatres Test Plan

"Bingo for Defense."

The new slogan forecasts Bingo's revival, under the habilments of patriotism. "Bingo for Defense" is being tried on a big scale in Chicago, currently; to test the efficacy of the new "line" in that city's 360 theatres. The plan is being tried elsewhere, too, and is growing.

Of the Chicago theatres, 50 are featuring the game one to three times weekly. They give United States Defense Stamps as awards and use U. S. Defense Savings Bonds, for building the "jackpot."

That is "Bingo for Defense."

The Illinois theatres are members of the Illinois Allied, reported sponsoring the new idea—and reported receiving the sanction of city officials, who ordinarily dislike theatre chance games.

Those officials see impetus in public acquisition of defense bonds and stamps, from the games. They see customers for the bonds and stamps, not ordinarily reached. The same officials, in scores of places who previously cracked down with legal clubs on "Bingo" at theatres and clubs and churches, now find themselves in the position of practically having no alternative but to smile approval on "Bingo for Defense."

Reports Vary on Drawing Power

As played in Chicago, theater Bingo operates with a bulb controlled, electrically operated slide, leased to the theater for $2.50 a week, price entitling licensee to use same as many times weekly as he wishes. Bingo cards are furnished for $2.00 per thousand. A complete line of advertising accessories are obtainable including two 40 x 60s, one type and one screen process; one one-sheet; window cards; two types of handbills; two doorhangers, and two trailers.

Theaters are giving from $15 to $50 worth of stamps at each playing with $20 to $50 (maturity value) in bonds added each time to a jackpot.

Although some theaters report negligible results at the box office since starting the game, two and three weeks ago, others claim it has increased receipts considerably. This is in face of an 18-day hot spell, which began about the same time the theaters started Bingo. One theater manager reports that his audience expressed dissatisfaction at the awards preferring something to spend instead of something that had to be saved. This angle may rob the game of popularity in many sections, it is said.

Bringing back Bingo marks the second attempt this year by the exhibitors of Chicago to find something to bolster their box offices. In December, 1940, certain groups of managers "took the bull by the horns" and revived Screeno, despite a city ordinance prohibiting games of chance in Chicago theaters. Screeno had been banned for many months by city officials previously but they were allowed to run until March, 1941 before being stopped. Some 92 theaters participated in the last effort.

I. H. Van Winkle, attorney general of Oregon, last week ruled that "Defense Bond Night", a game to have been tried by some Portland theatres, is a violation of the state's anti-lottery laws.

In the game any person 18 years old or more, signs his name opposite a number in a book at the theatre front. On a specified night, after completion of performances, theatre doors were to be opened, with free admissions, for the drawing. Contenders in lobby, and outside the theatre, were to have the same chances.

U.S. defense bonds are being used as 'come-ons' by Fox in a number of its Wisconsin houses.

Michigan exhibitors who saw an opportunity to circumvent stringent state laws on bank nights by using U. S. bonds and stamps as prizes had their enthusiasm dampened at Detroit this week when Internal Revenue officials indicated that they would permit no evasion of state laws.

Dallas downtown and neighborhood theatres have started offering U. S. defense savings stamps of 25 and 50 cent denominations to customers in change at the boxoffice. The idea is reported to be finding high public favor.

Florida Circuit Uses Stamps for Admissions

Endeavoring to aid national defense, the Florida State Theatres circuit, of approximately 110 houses, is running special Saturday childrens' matinees, allowing United States Defense Savings Stamps to be used as admissions.

The idea brought immediate response. It was estimated that prior to one Saturday 35,000 children bought ten cent stamps in postoffices and theatre lobbies, where the samps were also sold.

J. L. Cartwright, circuit publicity director, last week hoped all exhibitors of the state would adopt the plan. He sent an outline of it to every Florida theatre owner and suggested exploitation ideas, such as making of pictures of children buying stamps; speeches at the matinees to impress the children with the importance of their contributions; staging of prologues with patriotic themes; issuance of passes and extra stamps as bonuses to children who come to theatres with filled stamp books.

Radio stations and newspapers have cooperated with the circuit's matinee plans.

Cash giveaways, once featured at almost 30 Warner circuit houses in eastern Pennsylvania, are now being used at only two houses in the circuit with a strong possibility that they might be discontinued even there. At the present time, Bank Night is featured at the Majestic Theatre in Gettysburg, Pa., and Bingo at the State Theatre in Hanover, Pa. Emphasis on the cash giveaways was minimized by the circuit after the movie games were banned in Philadelphia by city officials.

SHOOTING GALLERIES FOR YOUR LOBBY

Robert Waldman, Boston attorney and former theatre man, is operating target guns in theatres within a 100-mile radius of Boston. He has installed the coin-operated target guns in approximately 30 theatres and house managers report the guns more than pay for the space they use. Different types of guns, depending upon the amount of floor space available, are installed. As little as 6 feet is needed for some of the one-unit gun installations. Others, involving two separate pieces, need more room. All are electrically operated and make no noise.

Because there is no gambling element involved, the machines are legal for use anywhere. In addition to the guns, bowling alleys and baseball games are available.

Warner Theatres To Sell 'Service'

Fall show business at the Warner theatre circuit houses in the Philadelphia area for this coming season will be divorced of "phony" ballyhoo methods and meaningless "overstuffing" of lobbies. Under the personal supervision of zone chief Ted Schlanger, a new and revised method of soliciting old and new theatre business was outlined to the circuit's district managers, including Maurice Gable, Steve Barutio, Al Plough, Larry Graver, Paul Castello, Louis Davidoff, Jack Flynn, Bill Morgan, Eddie Moore and Mort Levine.

Representing the most comprehensive "right-down-to-business" ideas and operating formulas ever adopted by the circuit, the new season selling campaign calls for discarding unnecessary draping around lobbies with all house managers instead to be prepared to sell the new season with actual programs, carefully arranged kiddie shows, special adult serials, and adventure nights, using pictures that lend themselves to the program idea and are an adjunct to the regular program.

Moreover, Mr. Schlanger impressed, there will be no "phony" ballyhoo. The house managers are going to ballyhoo what they conceive and have to sell. Importantly, the house managers will be encouraged to build good-will dealings with organizations, churches, merchants and schools. Also, the house managers are to become an integral part of activities around their particular neighborhood or communities, bringing as many of the benefits to their theatres. Still another important factor in the new season's selling campaign calls for a vigorous effort to sell and serve "service."

Warner Theatre Meeting

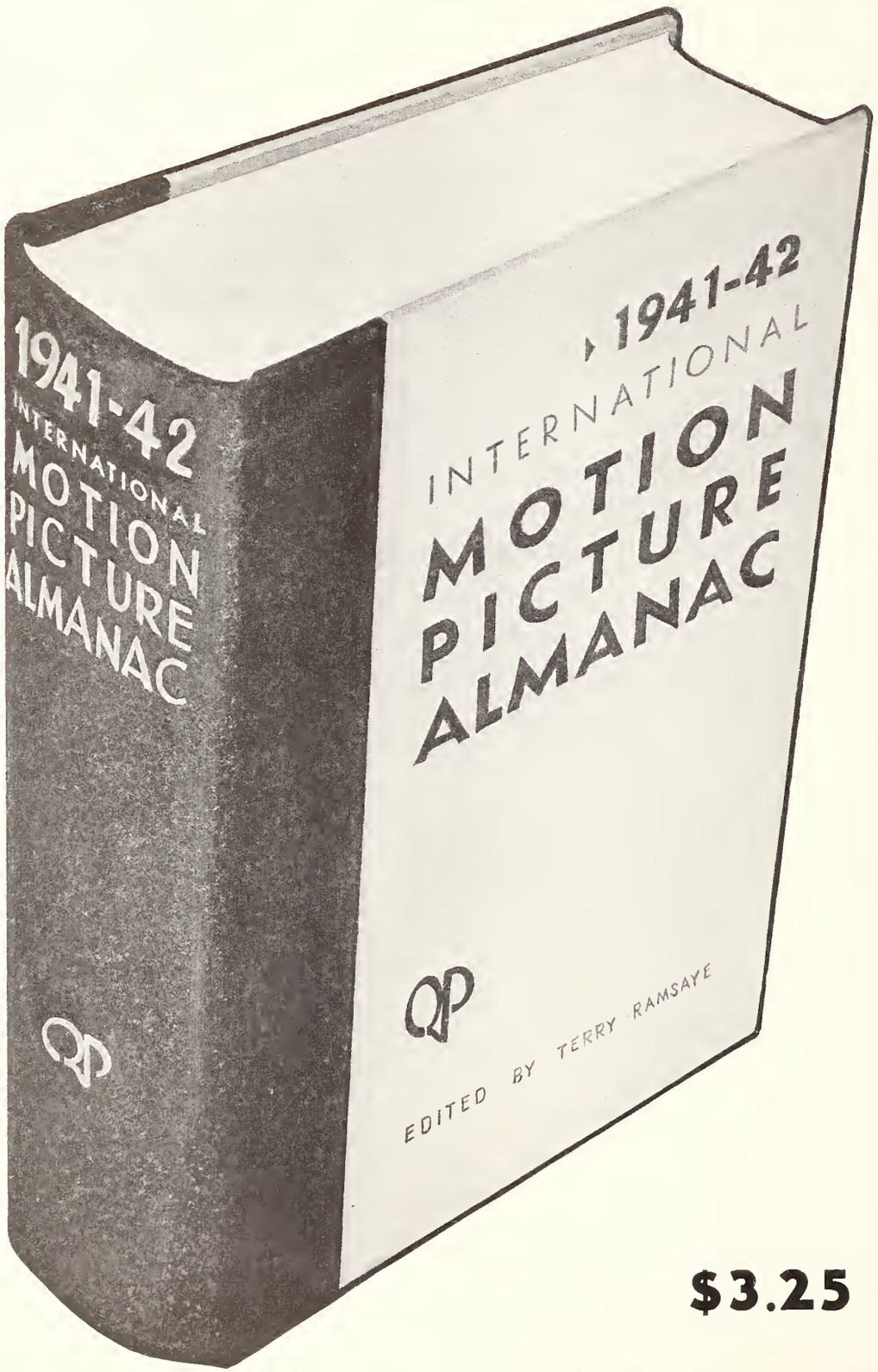
Joseph Bernhard, general manager of Warner Theatres, presided at home office meeting Wednesday of Warner Theatre zone managers, film buyers and bookers. Theatre men discussed merchandising, handling of forthcoming product and company operational problems. The one

Those present at the meeting were: Zone Managers—James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; Moe Silver, Albany; Ted Schlanger, Philadelphia; Harry Kalmine, Pittsburgh, and John J. Payette, Washington.

Film Buyers—Alex Halperin, Chicago; Nat Fellman, Cleveland; Bert Jacocks and Max Hoffman, New Haven; Frank Damis, Newark; Max Friedman, Albany; Ed Hinchy, Philadelphia; Harry Feinstein and Saul Bragin, Pittsburgh; George Crouch, Washington.

Among the Home Office Executives who participated in the conference were: Clayton Bond, Harry Goldberg, Leonard Schlesinger, Frank Phelps, Sam Morris, Abel Vigard, W. S. McDonald, Harry Rosenquest, Louis Kaufman, Herman Maier and Frank Cahill.

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CENTER, . . . NEW YORK

BOX OFFICE CHAMPIONS FOR JULY



William Keighley, director

THE BRIDE CAME C. O. D: Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, William Cagney. Director, William Keighley. Photographed by Ernie Haller, A.S.C. Cast: James Cagney, Bette Davis, Stuart Erwin, Eugene Pallette, Jack Carson, George Tobias, Harry Davenport. Release date, July 12, 1941.



David Butler, director

CAUGHT IN THE DRAFT: Produced and distributed by Paramount. Producer, Buddy G. de Sylva. Director, David Butler. Photographed by Karl Struss. Edited by Irene Morra. Cast: Bob Hope, Dorothy Lamour, Lynne Overman, Eddie Bracken, Clarence Kolb, Paul Hurst, Ferike Boros, Phyllis Ruth, Irving Bacon, Arthur Loft, Edgar Dearing. Release date, July 4, 1941.



Fritz Lang, director

MAN HUNT: Produced and distributed by Twentieth Century-Fox. Associate producer, Kenneth MacGowan. Director, Fritz Lang. Based on the novel, "Rogue Male", by Geoffrey Household. Photographed by Arthur Miller. Cast: Walter Pidgeon, Joan Bennett, George Sanders, John Carradine, Roddy McDowall, Ludwig Stossel. Release date, June 20, 1941.



Garson Kanin, director

TOM, DICK AND HARRY: Produced and distributed by RKO Radio. Produced by Robert Sisk. Directed by Garson Kanin. Photographed by Merritt Gerstad. Cast: Ginger Rogers, George Murphy, Alan Marshal, Burgess Meredith, Joe Cunningham, Jane Seymore, Lenore Lonergan, Vicki Lester, Phil Silvers, Betty Breckenridge. Release date, July 4, 1941.



Clarence Brown, director

THEY MET IN BOMBAY: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Hunt Stromberg. Director, Clarence Brown. Photographed by William Daniels. Edited by Blanche Sewell. Cast: Clark Gable, Rosalind Russell, Peter Lorre, Jessie Ralph, Reginald Owen, Matthew Boulton, Edward Ciannelli, Louis Alberni. Release date, June 27, 1941.



Walter Lang, director

MOON OVER MIAMI: Produced and distributed by Twentieth Century-Fox. Producer, Harry Joe Brown. Directed by Walter Lang. From a play from Stephen Powys. Photographed by Peverell Marley, Leon Shamroy and Allen M. Davey. Cast: Don Ameche, Betty Grable, Robert Cummings, Charlotte Greenwood, Jack Haley. Release date, July 4, 1941.

N. Y. Censors Stop "Forgotten Village"

New York's State Board of Censors acted last week to prevent theatrical exhibition of another of those screen portrayals of childbirth, the John Steinbeck-Herbert Kline "Forgotten Village," made in Mexico. Irwin Esmond, director of the motion picture division of the State Department of Education, directed the firm of Mayer-Burstyn Productions, Inc., distributors of the picture, to "eliminate" approximately 400 feet of the picture before he would license it for showing.

John Steinbeck, of "Grapes of Wrath" and "Of Mice and Men" fame, wrote the film in Mexico and it was directed by Herbert Kline, who also made "Crisis" and "Lights Out in Europe." "Forgotten Village" was produced by Pan-American Film Company. It is reviewed on page 31.

At the Mayer-Burstyn office last Monday, it was learned from Joseph Burstyn that the firm intended to contest the ban in the courts, if necessary, on the ground that the State Censors had no jurisdiction in this case as the picture is a documentary film.

Mr. Burstyn said that at the time he was preparing to distribute "Crisis" and "Lights Out in Europe," he "invited" Mr. Esmond to see the pictures, but the latter said "that he didn't have to see them, that they were documentaries and therefore application for license didn't have to be made."

The West Coast Hays' office approved of the picture, by letter, Mr. Burstyn said, although it did not furnish a seal. He, therefore, could not understand the action taken by Mr. Esmond in banning its exhibition. Neither could a number of motion picture critics of the New York press, who, during the week-end, crusaded in behalf of "The Forgotten Village."

The film was scheduled to open at the Belmont Theatre, September 16th, Mexico's Independence Day, under the auspices of the local Mexican Consulate and the sponsorship of the Mexican Government.

Tampa Censors "Girlie" Shows

Instigated by complaints from the Tampa, Florida, Ministers' Association, the police of that city cracked down last week on the Broadway and Rialto theatres for permitting "obscene and indecent" acts in their burlesque shows. Both houses are managed and operated by the B. E. Gore Company, which has used burlesque only as "Midnight Matinees" for adults only. The firm recently turned another theatre it operates, the Howard, in West Tampa, into a straight burlesque show. Advertisements of the Howard show which have appeared in Tampa newspapers already have prompted many "irate" citizens to write letters to the editor in protest of the "indecent" ads.

The Tampa police sat through the midnight performances at both the Broadway and Rialto theatres and at the close of the show arrested the managers and 15 members of the cast who were taken to police headquarters and held until bonds of $50 each had been posted.

Trial was set for Thursday of this week, but was postponed because of illness of the assistant city attorney who is prosecuting the case.

In Philadelphia last Thursday, the Pennsylvania censor board stopped the scheduled opening of the 16 mm. silent version of "Charley's Aunt" which starred Charles Chaplin's brother, Syd.

Rathbone Heads Relief

Basil Rathbone has been elected to succeed Robert Montgomery as president of the British War Relief in Southern California.

Philadelphia Committee Named

Ely Epstein, president of Motion Picture Associates in Philadelphia has announced the appointment of the following committees to serve for the coming year: Constitution and by-laws: Albert M. Cohen, chairman, Samuel Rosen, F. L. Rogers. Entertainment: Alfred Davis, chairman, Harry Blumberg, George Beattie. Welfare and charity: Samuel Gross, chairman, Ulrik F. Smith, William J. Doyle. Membership: Frank Hammerman, chairman, John Golder, Edward Gabriel. Publicity: George Fishman, chairman, James A. Dalton, Paul Greenhalgh. Finance: Earle W. Sweigert, chairman, Jay Emanuel, Benjamin Blumberg.

Buehrig in St. Louis

Adolph Buehrig, theatre manager for Loew's, Inc., in South Africa, India and Egypt, arrived in St. Louis last week to spend a three-weeks' vacation with relatives and friends while awaiting a new assignment by his company. He was at one time assistant manager of Loew's in St. Louis.

New Fisher Broadcast

A new "Hollywood Reporter" series will be started Sunday afternoon, September 28th, over New York station WOR and the Mutual network, by George Fisher. Sponsor will be Mar-O-Oil Shampoo.

Lewis to New Post

Tom Lewis has been designated Hollywood radio executive for Young and Rubicam, advertising agency. He is also manager of the agency's radio department.

Horne Calls for 30 Exploiteers

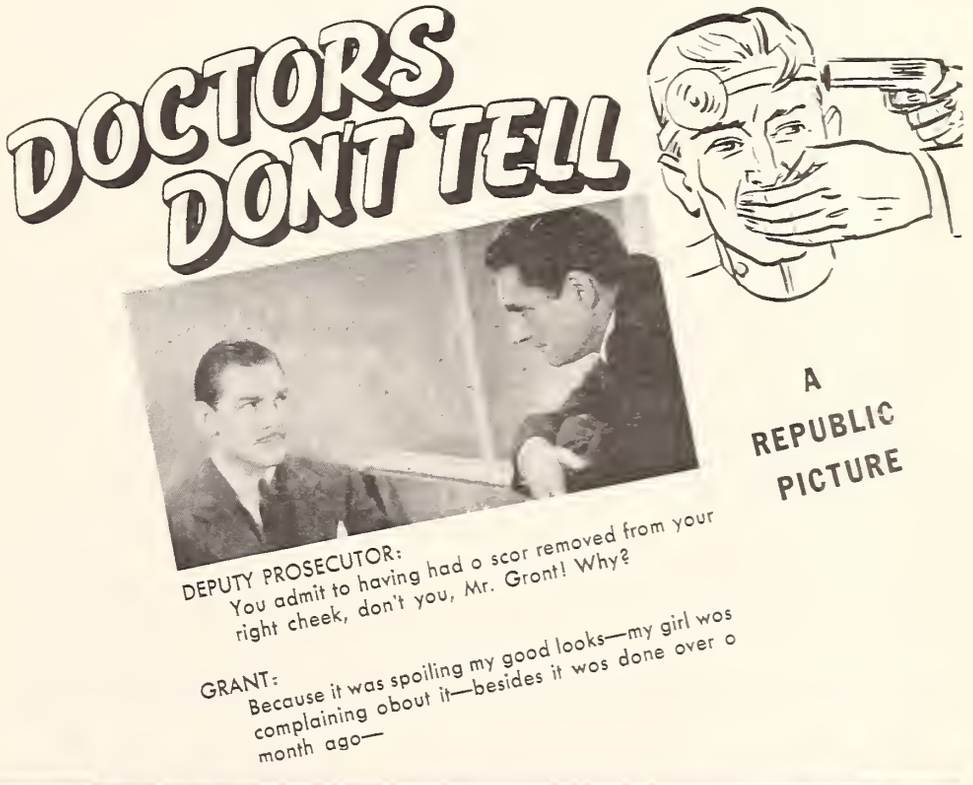
Hal Horne's newly established exploitation organization, in New York's General Motors Building, at 1775 Broadway, sent out a call Tuesday, through Richard Condon, its general manager, for 30 exploitation men, to begin work immediately on scheduled openings of "Belle Starr," and to lay the groundwork in the field for "A Yank in the R.A.F.," the two initial Twentieth Century-Fox productions the Horne Organization will handle.

M. D. (Doc) Howe, formerly with RKO in the midwest, has assumed duties as field coordinator for the organization.

In keeping with his arrangement with Twentieth Century-Fox, under which Mr. Horne will handle national exploitation for top Fox pictures, these men, it was announced, will work directly out of the Horne office.

Staunton Union Elects

At the annual election of officers of Staunton, Va., Local No. 572 of the IATSE, held Sunday, August 17th, the following were elected to office: Lewis Rodgers, Lexington, president and business agent; George Riley, Staunton, vice-president; Donald Pattee, Harrisonburg, financial and corresponding secretary; Anthony Peduto, Staunton, treasurer, and Raymond Bowers and Clifton Forge, sergeants-at-arms. All officers were reelected with the exception of Mr. Riley, who succeeds Herman H. Diehl, Jr., of Harrisonburg, who is now at Fort Meade, Maryland.



Western Mass. Circuit Turns to Institutionals

Institutional selling of the screen by theatres is growing. Plans for an institutional advertising campaign stressing the need of relaxation at film theatres and for introducing a system of junior admissions were discussed last Thursday, August 21, at the last session of a three-day convention of Western Massachusetts Theatres, Inc., managers held at the Hotel Weldon, in Greenfield, Mass.

The advertising campaign has two ideas—an adaptation of the movie vacation idea started some months ago in Philadelphia, these ads to be run off the amusement pages, and introduction of the new season pictures as Happy Movie New Year.

Ad Campaign Started

First of the institutional series was started the opening day of the convention, Aug. 19, in papers in Brattleboro, Greenfield, Northampton, Holyoke, Chicopee, Springfield, Pittsfield, North Adams and Westfield. Trailers and lobby displays also were used. The Movie New Year ads will be interspersed as the campaign progresses.

The convention was the first of the kind for Western Massachusetts Theatres. Usually one-day meetings are held and a large part of the time is devoted to bookings. Business and pleasure were mixed at this convention, with golf the afternoons of the first and second days. Wednesday a Hollywood preview of "Whistling in the Dark" and a broadcast over WHAI were staged at the Garden Theatre.

A special edition of the Greenfield *Recorder-Gazette,* with banner headlines, was issued the opening day of the convention.

Harry Smith, division manager, was guest of honor throughout, as it was his 33rd anniversary with the Goldstein brothers—Nathan E. and Samuel, president and vice-president of the company.

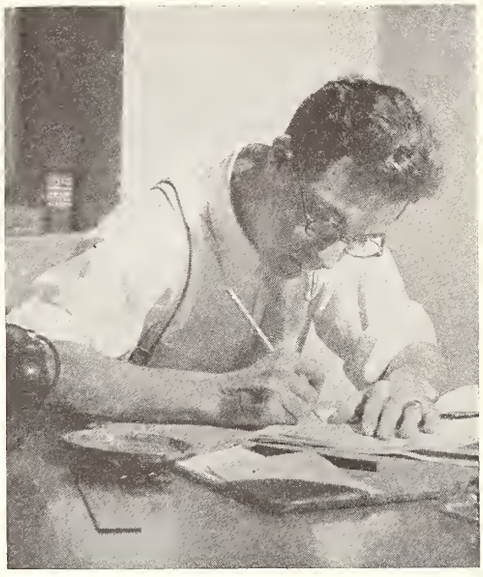
Managers were urged by Mr. Goldstein to take an active part in the civic affairs of their communities to increase the prestige of their own houses and of the industry. A talk along these lines also was made by Maurice Wolf, New England district manager for M-G-M, who was present the opening night. It was decided to get in back of the Labor Day week U. S. O. campaign in a big way.

In addition to trailers and newspaper ads, several thousand window cards will be used in putting over the New Movie Year campaign.

Several personnel shifts were announced at the convention. Claude Frederick, who has been on leave of absence from the Garden, Greenfield, for two months because of his health, was transferred to the Paramount, Brattleboro. Clifford Boyd was moved from Brattleboro to the Arcade, Springfield, replacing Ray Cronin, who has returned to the Paramount, Springfield, as house manager for Edward Smith. Gerald Savoie, assistant at the Capitol, Pittsfield, was made manager of the Colonial, Pittsfield. He fills the vacancy caused by the transfer of James M. Gerauld back to the Springfield home office.

Since May 13 Mr. Jerauld has been handling publicity and advertising for the six houses in Pittsfield and North Adams, taking care of other public relations problems and at the same time managing the Colonial. Don Chambers and Mr. Jerauld will handle the circuit publicity and advertising jointly, and Mr. Jerauld will take on such other duties as are assigned to him from time to time by Harry Smith.

HERALD PEOPLE



PAUL C. MOONEY, JR., whose diligence is so accurately recorded here by Motion Picture Herald's staff photographer, is so devoted to matters of dates and times that he reminds one of Ben Franklin's remarks on the superstitious nature of creditors. Mr. Mooney presides over the compilation of those utterly statistical and highly informative pages of the Product Digest Section — the same which this week appears in gay new format and arrangement. Mr. Mooney is a stickler for facts and the regimentation of figures in orderly array so they add up and count. In lighter mood he looks at pictures and writes reviews that tend to indicate that he likes them. So far as is known, he is the only track athlete on the staff. As a runner he seems to have preferred the quarter and the half mile. Incidentally, he is the only member of the staff born in Council Bluffs, Iowa, and that was, if you know esoteric screen history, where—many the year before—the first film corporation was formed. Mr. Mooney had a military education and was an instructor in tactics at LaSalle Military Academy, 1930-33. He came to the editorial staff of the Herald in 1934.

Hearing Equipment Installed

The Philadelphia League for the Hard of Hearing reported that it has been successful in getting nine theatres in the area to install headphone equipment for the convenience of those hard of hearing. The Alden, Rialto, Fox, Terminal and Tioga in the city proper have installed hearing devices, and in the suburban areas, the Seville, Bryn Mawr; Anthony Wayne, Wayne; Suburban, Ardmore; and the Savar, in Camden, N. J.

Al Pearce for Republic

Republic pictures have closed a deal with Harry C. Arthur, Jr., executive of Fanchon & Marco, to present Al Pearce and his radio "gang" in a musical for next season. Fanchon and Marco will be the associate producers on the picture to be titled "Marines On Parade."

Erpi to Close Coast Studio

Electrical Research Products, Inc., will end operation of General Service Studios, Inc., in Hollywood on March 31st, 1942, when existing studio rental commitments cease, T. K. Stevenson, president, announced this week. The move applies only to the studio and will not affect the portable sound facilities now available, it was announced.

Efforts have been made to dispose of the property in the past, Mr. Stevenson said. No plans for disposition have been set but offers will be sought, he explained.

The portable facilities by which independent producers utilize Western Electric recording, re-recording and scoring equipment will continue to be offered in the future either by Erpi or through some other operator. Erpi's primary purpose in taking over the studio was to protect an indebtedness due from the former owners, he explained, and successful operation of the studio for the past several years has reduced the investment to a point where the property can be disposed of at a figure which would substantially clear the remaining investment.

In Hollywood, the Erpi decision created much speculation, wondering whether it was accepted as meaning that Erpi money no longer would be available for production financing.

Producers using space at the studio included Alexander Korda, Edward Small, Boris Morros and Richard Rowland.

Tax Collections Show Increase

Federal admission tax collections in July totaled $6,760,861, against $5,880,649 in June. Most of the $880,000 increase was confined to the Third New York (Broadway) District, it was reported Wednesday by the U. S. Internal Revenue Bureau at Washington. All of which shows the marked upward trend of the black line on the graph of box office income.

July's collections were more than $5,000,000 ahead of July, 1940, when $1,650,163 was collected, and brought the total for the first seven months of the year to $45,408,414, against $12,817, 994 for the same period a year ago.

The Bureau's side report for the Broadway sector showed that tax collections increased from $818,629 in June to $1,434,942 in July, where they compared with $484,661 for that month a year ago.

Screen Club Picnic Set

The annual picnic of the Rocky Mountain Screen Club will be held August 28th at Eddie Ott's By-the-Lake, Evergreen, Colo. Features of the all-day event will be golf and bridge tournaments, tennis, horseback riding, swimming, soft ball and other games, followed in the evening with an outdoor chuck-wagon dinner, and dancing.

Warners Schedule "Peary"

Warner Brothers has added to its new season's schedule, "Peary at the North Pole," a film dealing with the adventures of the famous explorer. Raymond Schreck will do the story.

700 Operators In N. Y. Houses To Get 5% Raise

In New York on Monday 700 projectionists in 150 metropolitan circuit theatres will receive an additional five per cent increase in wage scales, in accordance with the agreement reached March 26th, 1940, on the wage and hour terms of the contract between Operators' Local 306 and the circuits. The contract extends to August 31st, 1945.

An initial increase of eight per cent, retroactive to September 1st, 1939, was won in the 1940 negotiations, which also provided for the five per cent increase due Monday and a final two per cent increase on September 1st, 1943. Hours remain at 30 a week, and no further wage-hour negotiations under the existing agreement are anticipated.

Studio Contract Pushed

The Hollywood Motion Picture and Amusement Federation consisting of ten IATSE studio locals, on Monday pushed forward its plan to negotiate contracts for wage scales and working conditions with producers independently of the International officers. Meetings were set with Pat Casey and Fred Pelton, producer labor contracts, throughout this week. Delegations from Costumers Local 705 and Utility Workers 727 met with Mr. Casey and Mr. Pelton on Monday.

At a convention attended by 50 accredited delegates and many others, The New York IATSE meeting in Syracuse, N. Y., in advance of the week's sessions of the State Federation of Labor, by unanimus vote re-affirmed the vote of confidence given George E. Browne, international president, at the Louisville convention.

The group also voted immediate affiliation with the Union Labor Trades Department of the state, gave a vote of confidence to the State Federation's officers and fixed jurisdictional lines of the various state locals.

Readers Win Voting

The Screen Readers Guild of New York won a 100 per cent victory in the voting for a collective bargaining agency for home office readers, it was determined last week when the ballots were counted at the offices of the National Labor Relations Board. Charles Kramer, trial examiner, supervised the count. Of 22 votes cast, all favored the guild, but three were challenged by the companies. The guild, it was said, will ask immediately that contract negotiations be opened with the major companies.

The first meeting between representatives of the Screen Publicists Guild and home office publicity heads of the home offices in New York was held Thursday, August 21st, to discuss terms of a proposed contract submitted by the Guild. The meeting was said to be preliminary in nature and no specific agreement was reached.

In Los Angeles, contracts covering working conditions and minimum wage scales for writers has resolved itself into a 27-page document which the Screen Writers Guild bargaining committee and producer attorneys are still ironing out.

Operators Local 329 of Scranton, Pa., has elected the following officers: Percy Carr, president; William Wolft, vice-president; Vincent Brozill, secretary; Joseph Namitha, financial secretary; Clayton Leas, treasurer; Sam Kessler, business representative; Chris Armstrong, Glenn Ornstein and Edward Miles, trustees; Angelo Greco, Ralph Longs, William Warner, Vincent Costanzi and Joseph Dubish, executive board.

Pay increases of five cents an hour and one week's vacation with pay were terms of settling the Exhibitor's Service Co. strike in Pittsburgh of drivers and mechanics, president George Callahan revealed. Delivery of film to more than 350 theatres in the Tri-State area had been stopped for more than a week by the strike.

C. N. F. E. Moves; Aberman Joins

Ted Toddy, head of the Consolidated National Film Exchanges, has announced that they have moved into larger quarters at 729 Seventh Avenue, New York City. Arthur Aberman, formerly of Columbia Pictures, has joined the organization as executive assistant to Mr. Toddy, and also supervisor of the New York branch.

Urges Handbill Ban

The Town Council of West Haven, Conn., is proposing legislation this week which would prohibit distribution of handbills and advertisements to homes, on public property and in automobiles, except during daylight hours and then only with the announced permission of the owner of the property. Walton Cronan, town councilman, sponsored the bill.

Grove Theatre Opens

The Grove theatre in Galesburg, Ill., was to be formally opened on Friday, August 29th. For the opening night all seats were to be reserved and a capacity audience was expected.

CIO Failure Seen In Detroit Theatres

by JOHN WAGNER

in Detroit

An attempt by the CIO to organize more than 1,000 ushers, usherettes, cashiers, doormen and other employees in local theatres apparently has failed with the announcement by the newly formed AFL Local-B-179 that it will start conferences Wednesday with three exhibitor groups leading toward union recognition. This meeting as a basis for future negotiations for a contract will mark the first time such a union will have obtained recognition by the local exhibitors.

The local is affiliated with the International Alliance of Theatrical Stage Employees and Motion Picture Operators. The organization campaign came to its climax last Friday. At that time 750 stage employees met at the Labor Temple to discuss organization plans for the Local.

Frank X. Martel, president of the Detroit & Wayne County Federation of Labor, addressed the young workers and reviewed the history of the labor movement. He welcomed them into the AFL and predicted that they would eventually get more money and better working conditions.

According to R. M. Kennedy, business agent of Local 299 of the ATSEMPO, the meeting Wednesday will bring together representatives of the union and the Cooperative, the United Detroit Theatres and the Allied Theatres of Michigan, Inc.

"We will discuss the existing working conditions and wages and use them as a basis for future negotiations which we hope will lead toward a contract for our new local," Mr. Kennedy explained. "Of course we will hold for the 40-hour week. But other than that we do not know yet just what wage rates will be set up."

Billy CONN



BILLY: I'm liable to be pretty busy—road work, keeping fit. There won't be much time for fun. It's just that I take fighting seriously—you see what I mean?

BABS: Yes—I think I do. You can skip the rest.

The PITTSBURGH KID



JEAN PARKER

Dick Purcell · Alan Baxter · Veda Ann Borg · Jonathan Hale

And These Sports Celebrities · Arthur Donovan · Henry Armstrong · Freddie Steele

Jack Roper · Sam Balter · Don Tobey · Directed by Jack Townley

Screen Play by Earl Felton & Houston Branch · From the novel "Kid Tinsel" by Octavus Roy Cohen

A REPUBLIC PICTURE

OBITUARIES

George Fischer, Music Publisher, Dies at 70

George Fischer, president of the musical publishing firm of J. Fischer & Brothers, New York, which specializes in printing Catholic liturgical music, died Saturday, August 23d, at his summer home on Fire Island, Long Island, N. Y., after an illness of eight months. He was 70 years old.

During his music publishing career he was president of the Music Publishers Association for three years, and for the past 18 years treasurer of the St. Gregory Society of America. He is also a former member of the board of directors of the American Society of Composers, Authors and Publishers. He leaves a widow, three sons and a daughter.

David C. Werner

Funeral services were held in Hollywood for David C. Werner, casting director, formerly with Universal and later with Richard Rowland, who died Tuesday, August 19th. Interment was in New York. Mr. Werner is survived by a widow and a son.

J. C. Yorkney

Funeral services were held in Fort Lee, N. J., on Sunday, August 24th, for J. C. Yorkney, an actor of the silent film days when motion pictures were produced at Fort Lee by D. W. Griffith.

Henri Chomette

Henri Chomette, brother of Rene Clair, French film director, is dead at Rabat, Morocca, according to a cabled report. Mr. Chomette also directed several films, although most of his time was taken by technical research for motion pictures.

Art Curry

Art Curry, 56, night construction supervisor for Samuel Goldwyn for the past 13 years, died at his home in Culver City of a heart attack, Wednesday, August 20th. Funeral services were held in Inglewood Cemetery Chapel.

E. M. Corcoran, Paramount-Richards Executive, Dies

Edward M. Corcoran, an executive of Paramount-Richards Corporation of New Orleans, died Monday, August 18th, while vacationing in Miami, Fla. Mr. Corcoran was an executive of the Paramount Pictures Corporation in New York for many years prior to joining Mr. Richards in New Orleans in 1932.

Surviving are his widow, a daughter, three sons, two sisters and one brother.

Glenn N. Heiser

Glenn N. Heiser, 34, former poster artist for the Ottumwa Theatre Corp., at Ottumwa, Ia., until forced to resign a few months ago by illness, died at his home in that city Monday, August 18th. He is survived by his wife, a son and his parents.

David Robbins

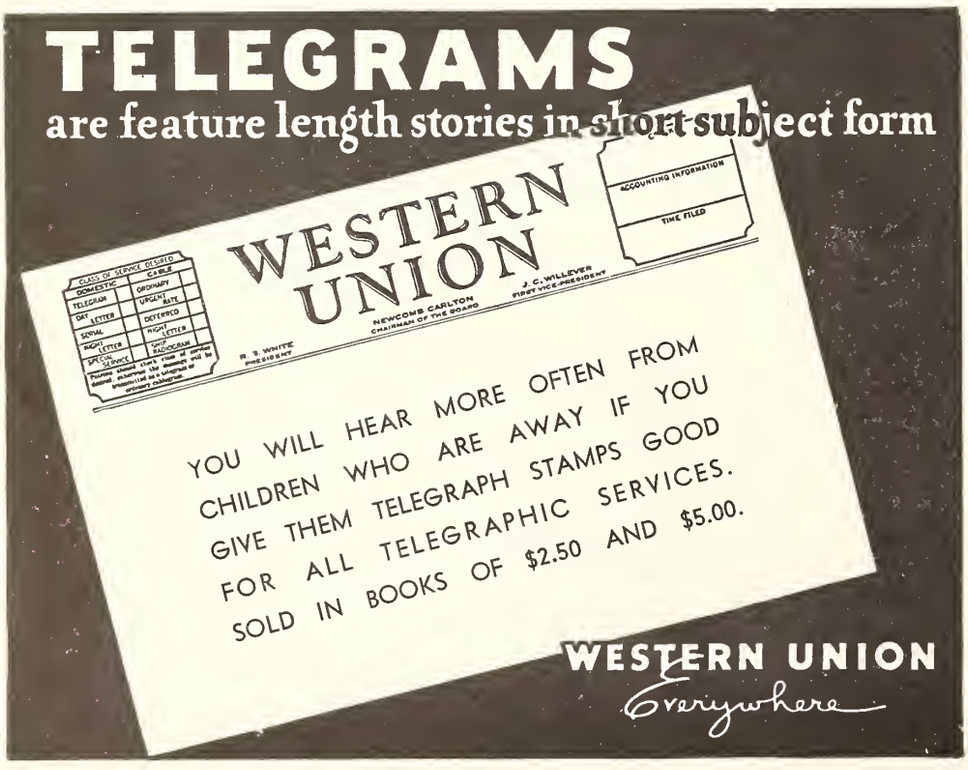
David Robbins, Warner theatre manager in Youngstown, Ohio, died Monday, August 25th, following an operation. Mr. Robbins' widow is the former Anna Warner, sister of Harry and Jack Warner.

De Navarro Will Filed

Mary Anderson De Navarro, American actress of the 1870's and 80's, who died in England last May, left an estate of $183,659 gross and $174,732 net, according to a transfer tax appraisal filed in the New York State office building. The bulk of the estate was left to her son, Jose M. De Navarro.

Sues on Prize Award

Aubrey L. Loew of Ilion, N. Y., has filed suit against the Liberty Operating Co., operating the Liberty theatre in Herkimer, N. Y., for a $1,800 "Pot O' Gold" radio prize. Mr. Loew contends that last May the Liberty advertised that the theatre would make up the difference if any of their patrons were in the theatre when the contest phone call arrived. He alleges that he was in the theatre when the phone call arrived at his home but that the theatre refused to make up the prize money.



IN COURTS

Government Seeks Third Davis Trial

After a Federal jury failed to reach a verdict Friday, August 22d, in the trial of J. Warren Davis, retired judge of the Federal circuit court of appeals, and Morgan S. Kaufman, a Scranton, Pa., attorney, the Government will move for a third trial, it was announced in Philadelphia by Walter H. Gahagan, special assistant to the Attorney General. William Fox, former film executive, pleaded guilty some months ago to charges of attempting to influence court decisions in his bankruptcy proceedings by loans made a that time to Judge Davis. The first trial also ended in a jury disagreement.

Mr. Gahagan said he would confer with the Department of Justice in Washington before seeking a third trial.

The Government contends that Judge Davis accepted $27,500 in two unsecured loans from Mr. Fox. The former executive testified that he had hoped to obtain favorable rulings.

Court Directs Trial Action

Complaint of Joseph Auerbach in the $14,805 damage suit against Grand National Pictures, Ltd., was upheld Wednesday, August 20th, by Justice J. Sidney Bernstein of the New York supreme court, who directed a trial of the action. Defendant had sought the vacating of a levy of attachment against its New York property. The suit is based on the alleged agreement made by the defendant with Grafton Films, Ltd., to repay a debt of the company to the plaintiff.

Mae Murray Loses Plea

Justice Denis O'Leary Cohalan of the New York supreme court on Friday, August 22d, refused to entertain the motion of Mae Murray, former motion picture actress, to enjoin Mitzie Haynes and George Fontana, dancers, from performing the "Merry Widow" waltz. Miss Murray sought the court action on the grounds that Miss Haynes is impersonating her in a dance she made famous.

Annabella Sued

Annabella C. Power, known on the screen as Annabella, has been sued for $47,000 commissions in the New York supreme court by Thomas Hayes Hunter as assignee of Film Rights, Ltd. Mr. Hunter claims the actress in 1936 signed a three-year exclusive agency contract on a ten per cent commission basis.

Cincinnati Petition Filed

The city of Cincinnati has filed an intervening petition in the dissolution proceedings of the Delta Realty Co., owners of the Strand Office Building, which houses the 1,200-seat Strand theatre. The petition, which was filed in behalf of the "Cincinnati University Fund," which holds a $285,000 mortgage on the building, requests sale of the property.

Republic, Actress Sued

Republic studios and Judy Canova were named defendants Monday, August 25th, in a $35,000 suit for alleged unauthorized use of the song "Puddin' Head" in the picture of the same name. George R. Brown, who wrote the song with Sol Meyer and Jule Styne, filed the action in Los Angeles, charging consent was not given for its inclusion in the picture.

Examination Ordered

Konrad Bercovici, plaintiff in a $5,000,000 suit against Charles Chaplin, will submit to examination before the trial on August 29th. He claimed his script was used for "The Great Dictator."

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ADVENTURE IN WASHINGTON: Herbert Marshall, Virginia Bruce, Gene Reynolds—Played with "She Knew All the Answers" (Col.) to satisfactory business. Although well done with good acting by Gene Reynolds and the rest of the cast, this type of film means very little to me. My audience just sat through it without comment. I think the story was too obvious for one thing. Your bunch may think this is swell. If so, congratulations! As you know, it is a patriotic story of the Senate Page Boys. Running time, 86 minutes. Played August 11-12.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town patronage.

MEET BOSTON BLACKIE: Chester Morris, Rochelle Hudson—A fast mystery drama. Not bad. Running time, 58 minutes. Played August 8-9.—Guy G. Black, Plaza Theatre, Inc., Lyons City, N. Y. General patronage.

PENNY SERENADE: Irene Dunne, Cary Grant—Picture well liked, especially by the women. Business below normal due to extreme hot weather. Running time, 119 minutes. Played August 10-11.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

SHE KNEW ALL THE ANSWERS: Franchot Tone, Joan Bennett—After this gets under way it has some of the funniest moments we have shown in quite a while. Columbia certainly knows how to make this style of comedy. Audience very enthusiastic about it. The eye exercises made a hit and could be used for come-on build-up to good advantage in advance humorous advertising. Played with "Adventure in Washington" (Col.) to satisfactory business. Running time, 86 minutes. Played August 11-12.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town patronage.

TIME OUT FOR RHYTHM: Rudy Vallee, Rosemary Lane, Ann Miller—Attracted by Glen Gray's Orchestra, the dating crowd kept our gross in line with pictures of higher allocations, but don't bank too heavily on big grosses. Running time, 75 minutes. Played July 13.—D. E. Burnett, State Theatre, Larned, Kans. General patronage.

TIME OUT FOR RHYTHM: Ann Miller, Rosemary Lane, Rudy Vallee—Good picture, one that kept them in stitches all the time. The Rhumba dance by the 3 Stooges and Brenda and Cobina was something that they all talked about. If Columbia had left Rudy Vallee out it would have grossed more, as his name is wortb nothing at the box-office. Keep up the good work, Columbia, and you will have a big winner yet. Running time, 74 minutes. Played July 30-31.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

Metro-Goldwyn-Mayer

BAD MAN, THE: Wallace Beery, Lionel Barrymore, Laraine Day—Price of it calls for Sundays. It is a fairly good picture, but not for Sundays. Play it on Friday and Saturday if you can. Running time, 70 minutes. Played August 1-2.—Guy G. Black, Plaza Theatre, Inc., Lyons City, Nebraska. General patronage.

BAD MAN, THE: Wallace Beery, Lionel Barrymore, Laraine Day—Good Wallace Beery picture but not up to his usual standard. The picture did average Friday, Saturday business. Comments were about 50-50. Some said that it was good, others were disappointed. Played July 25-26.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

BIG STORE, THE: Marx Brothers, Virginia Grey, Tony Martin—A very good picture for Marx fans but not enough fans to do any business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy, Ian Hunter—Remarkably beautiful technicolor, an ordinary plot with not enough action in the first half, good enough acting; brought out a fairly good turn-out for our summer season. The color in the final chase sequence is certainly outstanding. It really is a scene stealer at that point in the picture. Running time, 95 minutes. Played August 8-9.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town patronage.

BLONDE INSPIRATION: John Shelton, Virginia Grey—Didn't get film rental on this one. Played July 5-7.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon—Exceptionally fine feature and very appropriate at this time for the flying forces of our nation. A very interesting story with plenty of action. Enjoyed by all my patrons. Would recommend this for any spot. Played August 7-9.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. General patronage.

FREE & EASY: Ruth Hussey, Robert Cummings—This one failed to pay off and was very weak. Played July 29-31.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

GETAWAY, THE: Robert Sterling, Charles Winninger—It's a gangster picture with terriffic action. It has every thing in it for entertainment. If you can get them in they will like it but it hasn't much drawing power. Running time, 89 minutes.—J. L. Thayer, Leddy Theatre, Raymond, N. H. Small town patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Olivia de Havilland—Nothing unusual—just a big build-up to an awful letdown. Good work by Hattie McDaniel and Olivia de Havilland. Not Gable's type of picture. This picture could have told the same story in about half the time it ran. Business good, mostly curiosity seekers. Running time, 225 minutes. Played July 27-28-29.—Guy G. Black, Plaza Theatre, Inc., Lyons City, Nebraska. General patronage.

LOVE CRAZY: Myrna Loy, William Powell—Very good picture; however, it did not draw like I believed it would. Pleased all who saw it. Played July 23-24. —Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

MEN OF BOYS TOWN: Mickey Rooney, Spencer Tracy—One of the best; is equal to its original. Play on best days. Running time, 105 minutes. Played August 10-11-12.—Guy G. Black, Plaza Theatre, Inc., Lyons City, N. Y. General patronage.

PENALTY, THE: Lionel Barrymore, Edward Arnold—A picture that pleased. Business up to standard. —Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

PEOPLE VS. DR. KILDARE, THE: Lew Ayres, Lionel Barrymore, Laraine Day—It's a grand little picture—everybody will enjoy it and it will draw them in. Running time, 78 minutes.—J. L. Thayer, Leddy Theatre, Raymond, N. H. Small town patronage.

PEOPLE VS. DR. KILDARE, THE: Lionel Barrymore, Lew Ayres, Laraine Day—Just as good as the rest and that always means extra business at our box office. This series is getting rather long-winded but don't believe our patrons would have them stop making them. But why in the world would MGM make the mistake of having Miss Day die in the next picture when she has just recently been honored as the most popular screen star? Sure, they had to get her out of this series because she is too valuable to play such small roles, however popular she was in them, but they could get her out some better way, surely! (Messrs. Horn & Morgan, refer to MOTION PICTURE HERALD'S Exhibitors Poll of "Stars of Tomorrow." See MOTION PICTURE HERALD, August 9, 1941.) Running time, 77 minutes. Played August 8-9.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TRIAL OF MARY DUGAN, THE: Laraine Day, Robert Young, Frieda Inescort—Here is a picture worth your best days. Very interesting and good for general patronage. Not as good as its original version in 1930, but will rank among the best today. Running time, 99 minutes. Played August 3-4-5.—Guy G. Black, Plaza Theatre, Inc., Lyons City, N. Y. General patronage.

WASHINGTON MELODRAMA: Ann Rutherford, Kent Taylor, Frank Morgan—This one fell flat and did not even do one-third bargain nite business. Many were dissatisfied and told me so. It just failed to click despite a good trailer on it. Running time, 80 minutes. Played August 12.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

WASHINGTON MELODRAMA: Frank Morgan, Ann Rutherford—A small picture that pleased. Ann Rutherford does her best performance in this one. She is surely headed for a big success.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

WOMAN'S FACE, A: Joan Crawford, Melvyn Douglas—One of the best that has come from Metro. I thought that this type story would fall flat in my small town, but they ate it up. Did average business despite opposition from street dances and side shows in town. Many remarked that this one was the best one that I had shown in a long time. Running time, 102 minutes. Played August 13-14.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

WOMAN'S FACE, A: Joan Crawford, Melvyn Douglas, Conrad Veidt—Excellent cast—excellent acting. I thought it was a good picture but it just did not seem to click with the audience. Possibly because of its foreign setting. The crowd seems to want stories with a good old U. S. A. background. Running time, 105 minutes.—J. L. Thayer, Leddy Theatre, Raymond, N. H. Small town patronage.

ZIEGFELD GIRL: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner—A big picture made by a big company who knows how to put in the big-time stuff. Well produced and well acted by entire cast. Lana Turner was very good and Judy Garland came up to expectations. James Stewart was good. Picture was about 30 minutes too long.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Paramount

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris—Good show for all Americans to see. Especially pleasing to those who are "air minded." Above average gross. Running time, 135 minutes. Played July 20.—D. E. Burnett, State Theatre, Larned, Kans. General patronage.

LADY EVE, THE: Barbara Stanwyck, Henry Fonda—We did not do very well with this picture. Weather was terrifically hot. It is, however, a fine picture. Good cast. Funny and entertaining all the way. All classes of people will like it. Running time, 95 minutes.—J. L. Thayer, Leddy Theatre, Raymond, N. H. Small town patronage.

LIFE WITH HENRY: Jackie Cooper, Leila Ernest —Excellent program picture. Everyone commented favorably on it. Running time, 81 minutes. Played July 30-31.—Guy G. Black, Plaza Theatre, Inc., Lyons City, Nebraska. General patronage.

ONE NIGHT IN LISBON: Madeleine Carroll, Fred MacMurray, Patricia Morison—While this picture started out a little slow, it managed to hold the patrons interest to the climax. Audience reaction fair. Average gross. Running time, 97 minutes. Played July 27.—D. E. Burnett, State Theatre, Larned, Kans. General patronage.

ROAD TO ZANZIBAR, THE: Bing Crosby, Dorothy Lamour, Bob Hope—It's "tops" from start to finish. Pulled a full house. One of the good pictures; you can stand in the lobby afterwards and smile with the audience as they come out. Running time, 90 minutes. —J. L. Thayer, Leddy Theatre, Raymond, N. H. Small town patronage.

ROAD TO ZANZIBAR, THE: Bob Hope, Dorothy Lamour, Bing Crosby—Pleased generally. Everybody likes Hope but only the men seem to go for Lamour in this town. Guess there's a reason! Has lots of laughs and borders on the slapstick in many places. Incidentally, what's wrong with you exhibitors who read all these reports but have quit making them yourselves. The Department will be closed perhaps if you don't do your share. Running time, 90 minutes. Played August 10-11.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

WIDE OPEN TOWN: William Boyd, Russell Hay-

(*Continued on following page*)

(Continued from preceding page)
den—Hop-a-long always pleases the Western crowd.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Republic

SINGING HILL, THE: Gene Autry, Smiley Burnette, Mary Lee—Doubled this with "Melody and Moonlight" (Rep.). Makes a grand show. Stood them in the aisles. Autry packs them in like no other star. Running time, 75 minutes.—J. L. Thayer, Leddy Theatre, Raymond, N. H. Small town patronage.

RKO

DEVIL AND MISS JONES, THE: Jean Arthur, Charles Coburn, Robert Cummings—A swell picture which will undoubtedly please the masses if you can get them in. We couldn't. But we're glad we played it even if we did lose money. Played August 3-4.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THEY MET IN ARGENTINA: James Ellison, Maureen O'Hara—Very ordinary to say the most. Running time, 77 minutes. Played August 6-7.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Twentieth Century-Fox

COWBOY AND THE BLONDE, THE: George Montgomery, Mary Beth Hughes—Just a filler. Running time, 66 minutes. Played August 10-11.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

GIRL IN THE NEWS, THE: Margaret Lockwood, Barry K. Barnes—Well, this turned out to be just what was predicted by reviewers. We were fortunate in having an outside drawing card, had good attendance and it pleased immensely. Well played throughout but the talk was hard to understand if your sound equipment is not in the best of condition. Running time, 77 minutes. Played August 13-14.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, John Payne, Jack Oakie—Here is a good idea gone wrong. The history of radio should make a good story but this one misses fire somewhere badly. Jack Oakie does a good job and the specialties by the Ink Spots, Nicholas Brothers, and the Wiere Brothers are very good but the story itself just doesn't jell. (Maybe Jack Benny could have helped out on that with some flavor or another.) Attendance was just fair. We are closing for a month now, thank goodness. I'll be seeing you again when our tremendous crowds flock back to do nothing but attend our shows. Running time, 91 minutes. Played August 13-14.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne—Enjoyed by our patrons. Musicals with Alice Faye seem to click here. Running time, 89 minutes. Played August 3-4.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

GREAT COMMANDMENT, THE: John Beal, Maurice Moscovitch, Albert Dekker—No appeal for our audience. Biblical stories just don't go here. Running time, 79 minutes. Played August 8-9.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MOON OVER MIAMI: Don Ameche, Betty Grable, Robert Cummings—This picture did above average for us. Color was fine and music pleased everyone. Average recording, but nothing to boast about. This picture is a hot weather special, light story, light music and Florida background make it ideal for "Movie Vacation" promotion. Running time, 91 minutes. Played August 10.—D. E. Burnett, State Theatre, Larned, Kans. General patronage.

TOBACCO ROAD: Gene Tierney, Charles Grapewin—Picture did fair business but did not please many of the patrons, however. I had heard it wasn't much but personally I thought it not so bad.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

A ★★★★ SPECIAL

For releases, equipment and supplies. RAILWAY EXPRESS service means quick, sure deliveries at low cost.

—And—

For *super-speed* use *AIR EXPRESS* 3 miles a minute

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

United Artists

CHEERS FOR MISS BISHOP: William Gargan, Martha Scott—Very good picture. Started off slow but on last day business was more than good. Good comments sure helped this one along. Martha Scott's "Miss Bishop" was good as was the story and the remarkable makeup was something to talk about. Running time, 100 minutes. Played July 26-28.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

Universal

SAN ANTONIO ROSE: Robert Paige, Jane Frazee—If Universal could deliver some more of this type every exhibitor would need their product. This picture drew well and pleased as we had a number to see it two times and some came back all three days; yes, paid to see it three times. A well balanced musical that everybody enjoyed. It really did the business here. If more pictures were of this type and drawing power, we would not need the super million dollar type. Running time, 63 minutes. Played August 2-4.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

Warner Brothers

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien, Margaret Lindsay—It's a honey of a picture. The night was hot but still they crowded in to see it. It has plenty of drawing power and the picture has everything else too. Show it if you can buy it. Running time, 86 minutes.—J. L. Thayer, Leddy Theatre, Raymond, N. H. Small town patronage.

GREAT LIE, THE: Bette Davis, George Brent, Mary Astor—Pleased all. An excellent picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GREAT MR. NOBODY, THE: Eddie Albert, Joan Leslie, Alan Hale—An excellent medium priced picture that pleased all. Excellent comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HERE COMES HAPPINESS: Mildred Coles, Edward Norris—Fair; will give you a few laughs. Most people liked it. Running time, 58 minutes. Played August 6-7.—Guy G. Black, Plaza Theatre, Inc., Lyons City, N. Y. General patronage.

HIGH SIERRA: Humphrey Bogart, Ida Lupino—A swell picture that pleased and thrilled most of the patrons. Bogart and Lupino were very good and also the supporting cast. Played July 12-14.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan—Very much enjoyed by my patrons but struck the worst part of the season as it rained all three nights of playing. However, cannot blame the product for this and would recommend this to any theatre. Played August 2.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. General patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck—Good picture that followed the Capra pattern. Good comment and good business. However, this one in my estimation does not come up to the previous standard set by Capra in his previous productions. Running time, 123 minutes. Played August 6-7.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

UNDERGROUND: Jeffrey Lynn, Philip Dorn—A very good picture for its type, well produced, well acted; should do good business if advertised properly. I played it early and didn't know much about the picture at that time.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

WAGONS ROLL AT NIGHT, THE: Humphrey Bogart, Eddie Albert, Joan Leslie—Good picture, business up to standard and pleased. Bogart was good, and Albert was exceptionally good.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Short Features

Columbia

BLACK EYES AND BLUES: Roscoe Karns—This is a very wacky slapstick comedy that managed to keep the kids laughing at any rate. The grown-ups laughed while it was on and then said they didn't like it afterward. I suppose it is one of those things you feel ashamed to admit you liked. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town patronage.

COOKOO CAVALIERS: Stooges—The Stooge's two reel slapstick comedy, in a class by themselves.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

INTERNATIONAL FORUM NO. 2: Special—This issue deals with invasion and seems to me to be better than the first. However, when most of your patrons spend the day studying and thinking, they rather resent being asked to do it again when they spend some money for relaxation. These subjects are respected but not particularly looked forward to in this spot. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

BABY BLUES: Our Gang—They are still good in comedies. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons City, Nebraska. General patronage.

FLAG SPEAKS, THE: Special—Advertise it for best days. Not only interesting but educating as well. In Technicolor. Running time, 18 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons City, Nebraska. General patronage.

NEWS OF THE DAY: No. 286, Vol. 286—Fair. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons City, Nebraska. General patronage.

Paramount

FLIES AIN'T HUMAN: Popeye the Sailor—Most Popeye cartoons slipping. Should be revived and made in color.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Genearl patronage.

HOOLA BOOLA: Madcap Models—These animated models continually amaze me as I have done enough of that type of work to realize the problems in it. The color is dandy, the subject matter is entertaining, and the technique is marvelous. It must have taken patience to handle so many characters at one time. Running time, 9 minutes.—W. Varick, Nevins, Ill. Alfred Co-Op Theatre, Alfred City, N. Y. Small college town patronage.

HOOLA BOOLA: Madcap Models—Better than Paramount's cartoons. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons City, Nebraska. General patronage.

MY POP, MY POP: Popeye the Sailor—Fair. Running time, 7 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons City, Nebraska. General patronage.

OCCUPATION NO. 6: Unusual Occupations—These reels always please and are one of the best fillers on the market.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO

PATHE NEWS: Too much war. Have ladies wait outside until news is over. Why not give us a News about one-third war, the balance news of the day.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

PLAYING WITH NEPTUNE: Sports Review—Nice slow motion diving and water sport reel. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town patronage.

UNCLE JOEY: Terrytoons—A fairly good color cartoon but my patrons are used to much better ones. Running time, 6 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town patronage.

Universal

BAGDAD DADDY: Musicals—Why do they do it? Very poor musical play, mostly to Harem girls running around. Disgusted our audience.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SALT WATER DAFFY: Color—A shame to spend the money on color on such a cartoon. Pass it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

CRACKPOT QUAIL, THE: Merrie Melodies—An excellent color cartoon that pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WACKY WILDLIFE: Merrie Melodies—Very good. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons City, Nebraska. General patronage.

Miscellaneous

MARCHING WITH OLD GLORY: William J. Ganz—Very good. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons City, Nebraska. General patronage.

Serial

Republic

JUNGLE GIRL: Frances Gifford, Tom Neal—This is the best serial Republic has made since the Lone Ranger. All the kids like it and most of the adults. Plenty of action and the main thing it is different.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Griffith Theatres: A Bill of Rights

MUCH has been written here and more will be set down upon economic soundness of profit-sharing and employee-welfare. Leading circuits have given evidence of the reasons therefor. Currently and conspicuously, the Griffith-Southwestern Theatres now hold the floor.

The facts of it prominently come to attention in the elaborate souvenir program issued on the dedication of the circuit's new Will Rogers theatre, in Tulsa, Oklahoma. The brochure, additionally, does an excellent public-relations job in revealing the inner workings of Griffith operations having to do with manpower-guidance.

It is no new story that worthy Griffith managers are given a stock interest in the company. That emerges as one of the earliest operation foundations. Costless group insurance, a benefit trust fund, a retirement pension plan and salary savings insurance for employees are other steel spokes long turning the circuit's wheels, profitably and progressively.

Now the story bears retelling, and is best told in the brochure on "Employees and Their Welfare", in these quotes:

"The founders of this company have consistently, from the beginning, recognized the value of happy, satisfied and permanent employees. They recognized the duty of management to care for and help the people who made this company their life's work.

"Not all employees can scale the heights of promotion . . . but each employee is important as an individual. Your company has tried to make it possible for every person connected with it to fill his particular spot to the best advantage to himself in line with his abilities.

"Promotion from the ranks has been an ironclad rule. No outsider has ever been moved in over the heads of worthy men or women working for advancement.

"College educations have been possible for ambitious young men and women by arranging transfers to college towns where we are operating.

"The Griffith companies have been developing a plan of entire financial security for employees and have instituted a program which through Home Office guidance and cooperation will serve to offset to a great degree the hazards of illness, accident, death and old age.

"The success of the individual is dependent upon the ability to work, earn and accumulate; yet this constitutes a problem with which the average employee is unable to cope—except by planned cooperative effort. To assist employees in solving such problems, your company has from time to time inaugurated a concerted program of security, now available to every employee, regardless of position, age or sex."

Here is summed up an exact measure for evaluation of employer-employee relationships that tell a story of successful theatre operation. It is a credo for living, a bill of rights determining once and for all the "importance of the individual".

▽ ▽ ▽

THE POLISHING OF THE APPLE

This week's pages tell of a "Whodunit Jamboree" in Corsicana, Texas, where Interstaters Miller and McCary surrounded a mystery picture showing with a citywide fanfare that just about doubled average grosses. In October of 1940, as reported in the Round Table, the Miller-McCary duo performed as sensationally for the box office with an amazing "Corn" campaign wherein they calmly sold a comedy date as "corny"—but strictly for gales of laughter.

In both instances it is to be noted—and emphasized—that the theatremen used excellent judgment in selling their wares for nothing more than represented. The exploitations they conceived and advertised served only to enhance the entertainment values of their programs. The customers, according to returns, were the ones to call out, "Colossal".

▽ ▽ ▽

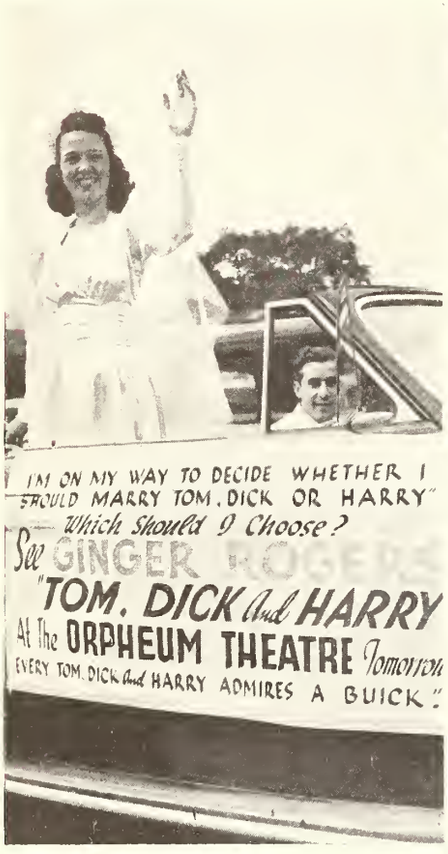
WITH the results set down on a following page, the Third Quarter Competitions of the 1941 Quigley Awards move nearer to the finish. Which is set down as a reminder to those of the membership interested in taking down one of the Quarter-Master prizes.

A-Mike Vogel

Round Table In Pictures



Atmospheric lobby display arranged by Gaston Dureau of the Saenger Theatre, New Orleans, for the world premiere of "Aloma of the South Seas" stressed star cutouts visible from window of thatched hut.





(Above) Manager Bill Israel of the Fox, Philadelphia, dug up Benny's double for costumed ballyhoo on "Charley's Aunt".

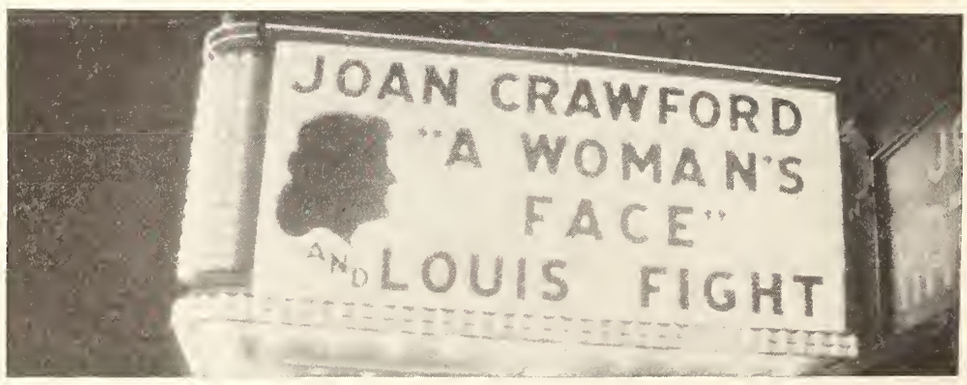
(Left) Girl in bannered car exploited Bill Spears' "Tom, Dick and Harry" date at the Orpheum, in Minneapolis.



Animation for "In the Navy" lobby at Warners' Jeffery, Chicago, and reported by Manager Bob Busch, had guns raising and lowering, with flasher-bulbs in gun barrels simulating gun fire.



Crowd-stopper slant arranged by Arnold Gates for "Barnacle Bill" at Loew's Granada, in Cleveland, featured lad in rowboat on wheels appropriately bannered and manoeuvered about streets at peak hours.



Before taking over his new spot in Madison, Wis., Marlowe Conner used compoboard silhouette, painted black, illustrated at right, for date on "Woman's Face"

Fitzpatrick Seeks Rooney "Doubles"

To announce his date on "Life Begins for Andy Hardy" at Loew's Poli, in Waterbury, Conn., Ed Fitzpatrick got behind a Rooney doubles contest, publicized with miniature counter cards in department stores, window cards in strategic locations and colorful heralds. Special trailer some two weeks ahead gave further details of the hookup and among other sources, leading downtown hotel which feted the winner on opening night, used 40 by 60 display in the lobby. The Loewman also made much of a Rooney poster in the foyer by stapling a real straw hat to the star's head, surrounding it with scene stills of Mickey purchasing a "bonnet" in the picture.

Street ballyho that attracted was a rolled 24-sheet carried along the downtown streets by a quartette of boys who, from time to time, unrolled the poster as a crowd attracter. Another slant was cutout of Garland with arms around Rooney, copy inviting boys to have their pictures taken alongside the girl. 1931 jalopy, bannered with Andy Hardy sayings and plastered with scene stills, was also driven about town. The jalopy stunt was built up further by cooperation of a boys' story which put on a contest inviting customers to decorate the "heap." For this purpose, scene cut of Rooney in the car was made into heralds and distributed at the store.

Fitz Plans School Tieups

With schools reopening in the next few weeks, Fitzpatrick has already made contacts with private and public schools and local colleges for cooperation through the school year. Among the things already set is a movie column in the high school paper on pictures that have historical or educational value. School paper will also run essay, coloring and drawing contests, etc., students offered guest tickets as prizes. Librarians and dramatic clubs are also in line and the Loewman is working with the senior class officers for the formation of school parties on selected attractions. In addition, permanent poster space has been arranged for in all high school gymnasiums.

"LET'S HEAR FROM YOU"

"Tillie the Toiler" Star Attends Home-Town Premiere

Since it is the home town of Kay Harris, who has the title role in the picture, Elkhorn, Wis., was chosen for the premiere of Columbia's "Tillie the Toiler" with the opening elaborated by the personal appearance of Miss Harris during the run at the Sprague Theatre. Due to the enterprise of Daniel Kelliher, manager and owner of the theatre, a big-time premiere was put on with all the Hollywood properties, the event further publicized by photographers from nearby key cities on hand to cover the opening.

Prominent among the guests at the showing were the mayor and city counsel, his honor extending the keys of the city to the star. Civic cooperation was additionally had with a reception at the city hall to which the entire town was invited. As part of the campaign, Kelliher arranged for telegrams of congratulations from other picture stars who came from Wisconsin.

SOME LATE STUNT STUFF

Bowing in with the first snaperoo reported on "Sun Valley Serenade," Dan Terrell hit a flock of newspaper breaks and windows for the date at Loew's Palace Washington, D. C., by having snowballs from Sun Valley, Idaho, brought in by air-mail for advance on the date. Packed in dry ice, the snow was called for at the airport by a flock of photogenic girls with Terrell arranging further to have the local "Miss Snowball," in bathing costume, pose with an armload of the imported ice. The wire services also picked up the gag and additional shots were taken by Life magazine.

One of the snowballs was planted in the window of the airlines offices with explanatory card and theatre credits. Rest of the "plug-hat destroyers" were repackaged and sent around to drama editors and columnists—a neat opportunity the newspaper folk took to speak up about it, and of course about the picture.

HOLDEN REWARDS PURSE-FINDERS WITH ADMISSIONS

As a switch from the double-horror program, Earle Holden recently booked a Double-Laff show at the L. & J. Capitol, Atlanta, using a lost-purse idea to secure attention. About 25 pocket-books, used and new, were "lost" on the street, in stores, and lobby. Inside of each was a note that invited finders to return the purses for free admissions. Many were returned and quickly put back into circulation to keep the gag going, says Earle. Here is the copy he used in the purses to explain the thing:

"Hello, Sucker. Sorry to have fooled you, but you won't be a sucker if you see the Double-Laff Show, at the Capitol, starting Sunday. You'll see Hugh Herbert in "Hello, Sucker" and Mischa Auer in "Cracked Nuts," two big comedies on the same program. If you will take this purse and note to the cashier at the Capitol immediately she will present you with a free guest ticket."

HAMMITT OFFERS CALL ON "HANDSOME SOLDIER" CONTEST

Two weeks of newspaper featuring, page-one and otherwise, was the net reported by Guy D. Hammitt on his "Most Handsome Soldier" contest in which reader submitting the winning photo was awarded the unique prize of a long-distance call from the stage of the Strand, Crawfordsville, Ind., to the winning boy in camp. As to be expected, entries were had in great number, the winner selected by a committee of local artists. Call was made during the run of "They Met in Bombay," credited in all the publicity, with hookup arranged over the house p. a. system so that the conversation was amplified to the capacity house.

PINCUS TIES NEWSPAPER SMASH TO "MANHUNT" TRAILER

Instead of the page-one overprint idea, for "Manhunt" at the Utah, Salt Lake Charlie Pincus had newspaper-size banner heads made up with three full lines of copy reading: "Salt Lake's Great Manhunt Starts Thursday." These were pasted in regular headline position over top half of local dailies, and 15 seconds before the trailer was shown, at a given signal from Charlie, newsboys rushed up the theatre aisles shouting "extry." Newsies then adjourned to out front where on spills they caught audience attention with the same spiel.

DINERMAN LANDS SEVEN-DAY RUN ON BENNY CONTEST

Among the late hookups reported on "Charley's Aunt" is the fun-photo contest put across in the Cincinnati Times-Star by "Dinny" Dinerman wherein for four days the daily ran two-column cuts, each with head of Jack Benny superimposed on the full-length figure of a different woman star. Cash prizes were offered for correct identifications of the girls, plus best letters of 25 words or less stating which of the feminine stars contestants preferred. Clews were supplied with each of the photos. In all, contest ran seven days, with initial break running a quarter-page, plus two-column followup.

ELDER SHORT TIEIN BRINGS CROWD TO THEATRE

The unusual sight of a page one break on short subjects exploitation was recently had by Bill Elder on behalf of MGM's "Coffin on Wheels" at Loew's, in Indianapolis. The 17-minute film, which depicts what could happen to juvenile motorists who operate defective used automobiles, moved the Loewman to contact local juvenile court judges to "sentence" youthful traffic violators to see the picture. This was carried out at the theatre where court was featured by a showing of the film with the added presence of civic heads, Chamber of Commerce, officers, etc. Regular courtroom procedure was followed, the entire proceedings being sufficiently newsworthy to rate a two-column break.

LOBBY PUBLICITY OFFICE



For the purpose of bringing extra attention to "Red" Skelton in "Whistling in the Dark" at Loew's Century, in Baltimore, Billy Saxton and George Avis set up a publicity department in the lobby, decorated with all the appropriate fixings, as here noted. Patrons were asked to suggest ways and means of advertising the new star, request further emphasized with circulars distributed to the customers asking them to inform their friends of the Skelton performance.

Poppay Sells "Love Crazy" With Lobby Peep Show

Ahead of "Love Crazy" at the Warner-Majestic Theatre, in Gettysburg, Pa., Manager Sid Poppay arranged a shadow-box out front with a peephole labeled "See what happens to some individuals when they are 'Love Crazy.'" Inside was still showing William Powell dressed in woman's attire as he appears in the picture. In addition, serialization was planted in local daily.

In connection with "The Singing Hill," Poppay arranged with local Rotary Club to provide transportation to the theatre for underprivileged children. Member of nearby Gettysburg College faculty addressed the club prior to the event. While for "Wings," a model plane display, special still board, radio plugs, Boys Legion Band parade and tieups with local recruiting stations gave the picture a goodly start.

"LET'S HEAR FROM YOU"

Advertises for Ghosts On "Hold That Ghost"

Teaser classified ads were run by Eddie Dunn at the Paramount, in Des Moines, ahead of "Hold That Ghost" asking for two boys experienced as ghosts, to ballyhoo Abbott and Costello in their newest laugh hit. From the applicants chosen, lads, one tall and the other short, were dressed in sheets, etc., to represent haunters of houses with chest and back banners. Novelty herald was distributed carrying cut of smiling ghost with small buttons sewed into eye sockets. Copy on card read "A couple of spares to replace those buttons you'll lose from laughing when you see," etc.

"Victor Day" Proclaimed By Mayor for Murdock

With the RCA-Victor Company located in town, Joe Murdock, manager of Warner's Stanley, in Camden, N. J., tied in with outfit and secured cooperation of Mayor Brunner, who proclaimed a "Victor Day" in connection with "Penny Serenade," during which day some 1300 employees of the plant attended the theatre. Opening night Murdock arranged a broadcast over WCAM, from lobby, following 15 minutes of picture endorsements by city officials and visiting celebrities. This was followed by radio interview with record salesgirls and finally, dialogue and music from the film was picked up by a back-stage mike and rebroadcast.

Lobby display included an exhibit showing how recordings are made, models of the very first Victor talking machine up to the latest radio-phonograph combination sets, blowups of Victor recording artists and an improvised music store. Opening day, Joe promoted a cooperative ad section in local papers which was called "RCA-Victor-Penny Serenade" section.

"LET'S HEAR FROM YOU"

Bair's Novel "Navy" Ad

Taking one of the two-column mats from "In the Navy," E. E. Bair at the Valentine, in Defiance, Ohio, made up an unusual advertisement for the date by adding a column of space of the same depth, which he devoted largely to personal copy on his reactions to the show. Headed "Facts About the Feature," Bair stressed the high entertainment value and found this especially effective, since he was playing the picture ahead of "Buck Privates."

Ties "Kiss" Date To Local Election

Coming just in advance of the local elections, "Kiss the Boys Goodbye," at the Fulton, in Fulton, Ky., was tied into the excitement by Malco City Manager Harold H. Thomas, who placed Mary Martin's name and the picture before the voting public, using duplicates of election banners in all of the election wards. Banners were carried by boys who marched up and down in front of the polls during peak hours, Thomas carrying the idea further by painting the sidewalks with the names of his candidates.

For feminine attention, Hal put up what he terms a lucky "kiss wheel" in the lobby, wherein women patrons were allowed to spin the wheel for guest tickets when the wheel stopped at card carrying star names and title. Wheel, electrically controlled, was in charge of girl usher and to build up the stunt, other panels of the wheel carried boy-and-girl kiss sketches.

Stoltz Forms "Kiss" Unit

One that the local dailies went for immediately and sold by Arnold Stoltz for the date at Warner's Avon, in Utica, was a "Kiss the Boys Goodbye Club," membership composed of girls who volunteered to be at the Union Station to "kiss the boys goodbye" on their induction into army service. Stoltz promoted three local goodlookers to pose with the membership poster, the dailies reproducing this in three column breaks.

"LET'S HEAR FROM YOU"

"Jungle Cavalcade" Tied To Local Zoo by Bremer

W. E. Bremer of the Kirby, Houston, Texas, tied in with the zoo for exploitation stunt featuring "Chico," trained chimpanzee for his campaign on "Jungle Cavalcade." A special preview was staged for the monk morning ahead. On opening day Bremer had "Chico" selling tickets in the boxoffice, writing a review for the *Houston Press*, editing a piece of film in the lobby and examining a photo of Frank Buck on the sidewalk in front of the theatre.

Another phase in the campaign was the special front with Jungle grass and tropical moss. Wrestling match programs were distributed the night before at local matches, jungle helmets with imprinted bands were worn by newsboys throughout downtown area beginning on opening day and Bremer also stepped up his advertising campaign with papers running daily feature stories and art while the local radio station plugged the film with spot announcements.

"LET'S HEAR FROM YOU"

Walsh's "Flying Fortress" Lobby

Model replica of the Douglas B-17 Flying Fortress was featured in a display set up by Bill Walsh of the Comerford Theatre, in Wilkes-Barre, Pa., as part of his work as a member of the Motion Picture Committee cooperation in national defense. Model was complete in every detail, with four motors turning continuously and was surrounded by toy soldiers and military weapons with a large American flag on either side. Credit for construction of the display goes to Art Bullock and Howard Williams of the circuit's art department.

Newspaper Pushes 'Mr. Jordan' Hunt

It seems that "Here Comes Mr. Jordan" came to Meriden, Conn., recently as part of Joe Samartano's campaign for the date at Loew's Poli, the arrival being noted by a newspaper tiein wherein readers were invited to find "Mr. Jordan" on the main street at a designated time. Details were carried by the daily in addition to photo of "Mr. Jordan" with eyes and most of nose blacked out. To be considered for the prizes, readers who thought that they recognized "Mr. Jordan" were requested to carry a copy of the participating newspaper to which they would refer in making the identification.

For an additional street stunt, Samartano had a saxophone player make the rounds, copy on back banner reading: "Don't laugh. I don't play the sax good, but neither does Robert Montgomery in," etc. More sax stuff was had with three-sheet cutouts of the star playing the instrument and the Loewman was successful in promoting a lot of saxophones which were hung from lobby ceiling with copy to the effect that they were Montgomery's lucky piece as depicted in the picture.

Added helps in the campaign were a surrealist lobby display with miniature doll, boxing gloves, etc., and another mystery heightener included stencilled sidewalk footprints, copy reading "Follow Mr. Jordan's footprints to," etc. It was emphasized in the advertising that the picture be seen from the beginning, and more of this was made by the Loewman in personal announcements from the stage a week ahead, asking the audience not to divulge the plot to their friends. This was also brought out in the trailer in advance and during playdates.

Paper Runs Benny Wire

On his recent "Charley's Aunt" date, Samartano promoted some unusual publicity with a personal wire addressed to him by Jack Benny in Hollywood, paper thinking enough of it to run a four-column shot of the wire with head "Jack Wires Joe on Charley's Aunt." The Benny wire read "Dear Joe: All the boys tipped their hats to me on the set while making 'Charley's Aunt' but I didn't mind it in the least. 'Charley's Aunt' is the greatest comedy ever written. For 50 years audiences throughout the whole world have been shrieking at it. I will confess this though; all my life I've wanted to win the leading lady in a picture but I never dreamed I'd end up being the leading lady. Regards. Jack Benny."

"LET'S HEAR FROM YOU"

Hill Goes Circus

Elaborate circus atmosphere was introduced by Manager Roy Hill for his date on "Wagons Roll at Night" at the Electric, in Springfield, Mo., the advance newspaper campaign spotted with clown teaser copy, breaking with a large display day ahead set in circus style. Main attractor in the lobby was a carnival booth decorated with banners and pennants. In the booth, a penny pitch board was set up with nine black squares. Patrons were invited to pitch discs to cover the squares with guest tickets to those who were successful.

JUST TWO MORE TO GO

As the Awards move merrily toward the ending of the Third Quarter, the pace continues even as entrants jockey for position into the stretch run. The fourth Fortnight, here reported, finds 59 of the boys represented in the 57 "Fortnighters" voted, for the most part, to "repeaters" but not to the entire exclusion of new names. Here they are, and from where:

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

AL BLASKO
Parthenon, Hammond, Ind.

LIGE BRIEN
Warners' Belmar, Pittsburgh, Pa.

ROBERT BUSCH
Warners' Jeffery, Chicago, Ill.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

LOU COHEN
Loew's Poli, Hartford, Conn.

BEN COHN
Warners' Frolic, Chicago, Ill.

MAURICE CREW
Strand, Waterloo, Ia.

JIM DARBY
Norwalk, Norwalk, Conn.

FRANCIS DEERING
Loew's, Houston, Tex.

BARNEY DE VIETTI
Huish, Price, Utah

E. V. DINERMAN
RKO, Cincinnati, Ohio

PETE EGAN
GEORGE SHAFER
Palace, Calgary, Alta., Canada

BILL ELDER
Loew's, Indianapolis, Ind.

FRANCIS FAILLE
Paramount, North Adams, Mass.

DICK FELDMAN
Schine's Paramount, Syracuse, N. Y.

SAM FITZSIMMONS
Strand, Van Wert, Ohio

ED FITZPATRICK
Loew's-Poli, Waterbury, Conn.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

JERRY GORDON
Palace, Newport News, Va.

JACK GRANARA
RKO Keith Memorial, Boston, Mass.

FRED GREENWAY
Loew's Poli, Hartford, Conn.

GUY D. HAMMITT
Strand, Crawfordville, Ind.

AL HAMILTON
Empress, South Norwalk, Conn.

LOU HART
Schine's Hipp, Gloversville, N. Y.

R. S. HELSON
Voge, East Chicago, Ind.

EARLE HOLDEN
L. & J. Capitol, Atlanta, Ga.

AL HOSTLER
Palace, Lockport, N. Y.

GEORGE IRWIN
Paramount, Grand Forks, N. D.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

HARRIS KRAMER
Tivoli, University City, Mo.

JULIUS LAMM
Warners' Uptown, Cleveland, Ohio

JIM McDONOUGH
Grand, Galt, Ont., Canada

J. R. MAC EACHRON
Malco Paramount, Jackson, Tenn.

HIRAM M. MEEKS
Ritz, Russellville, Ark.

SIDNEY MILLER
Ideal, Corsicana, Tex.

ROY MUEHLEMANN
Gravois, St. Louis, Mo.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

CARMON PHILLIPS
Onate, Belen, N. Mex.

MAX PHILLIPS
Royal, North Bay, Ont., Canada

CHARLES PINCUS
Utah, Salt Lake City, Utah

KEN PRICKETT
Long-Griffiths' El Rancho
Victoria, Tex.

JIM REDMOND
Bonham, Fairbury, Conn.

W. C. RICORD
Grauman's Egyptian, Hollywood

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

DAVID R. SABLOSKY
Norris, Norristown, Pa.

JOE SAMARTANO
Poli Palace, Meriden, Conn.

WILLIAM K. SAXTON
Loew's, Baltimore, Md.

FRANCIS B. SCHLAX
Kenosha, Kenosha, Wis.

FRANK SHAFFER
Warners' Dixie, Staunton, Va.

CHUCK SHANNON
Warners' Whitehall, Pittsburgh, Pa.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Warners' Avon, Utica, N. Y.

DAN S. TERRELL
Loew's, Washington, D. C.

HAROLD H. THOMAS
Malco Fulton, Fulton, Ky.

CHICK TOMPKINS
Elco, Elkhart, Ind.

The Competitions are now moved into the fifth Fortnight of the Third Quarter, leaving just "two more to go"—a month before the voting is held for the Quarter-Master prizes. These two preliminary two-week periods will be made much of by Round Tablers intent upon the Quarter results and, with the current Fortnight added, will be taking advantage of the remaining opportunities to fatten their scores.

"WHODUNIT JAMBOREE" SELLS HORROR PICTURE

Miller and McCary Tie Up City With Exploitation Barrage; Campaign Doubles Business

The picture was "Horror Island." So seeing the wide showmanship possibilities of selling the date with a twist over and above the usual scare-and-thrill attack, Sidney Miller and Terry McCary, at the Interstate Ideal, Corsicana, Tex., advertised the date as "Whodunit, or Murder on Horror Island," and got behind the showing with a "Whodunit Jamboree" that had the town gasping.

The "Whodunit" label identified the campaign, started 10 days ahead with "coming" lobby copy, followed with a four-day newspaper teaser drive, nine days ahead, copy changed each day as follows, ads running one-inch on two columns:

THAUMASION

(In Greek this means "it's swell.")

MACANUDO

(In Argentina this means "it's swell.")

QUEBUENO

(In Spanish this means "it's swell.")

ELLSWA

(In Dog Latin this means "it's swell.")

Then on the fifth day, larger space was taken to repeat the teasers, followed by the "snapper," which ran, "Whodunit; this means it's swell entertainment," plus theatre and date. Newspaper "personals" also were used, two-line shots reading: "For information concerning the guy 'Whodunit' call 2186," the theatre number.

Pup Dogs Stop Traffic

Unique lobby display had to do with four-month-old white Spitz pup dogs, borrowed for the showing, and placed in the foyer in a small pen to which was attached a clothes line hung with women's hose. The pups constantly chewed upon the hose for a crowd-attractor, and tiein copy banner above read: "These Lady Kay hose from K. Wolens Department Store were new. Look at 'em now. Yet it takes no detective to know "Whodunit," etc., etc. As an added pay-off, the theatremen promoted the store's best window for a similar tieup. The aftermath of the stunt was that so many people offered to buy the pups that the Round Tablers decided to name the doggies "Who" and "Dunit" and gave them away on a "lucky number" tiein.

Stunts were widespread. One ballyhoo concerned an old Model A Ford, the sides painted with "Our motor is missing—Whodunit?" Vacant store windows were bonamied with "Help us catch the guy Whodunit." Book store windows carried Whodunit mysteries, and in another window was planted a setpiece with a collection of razors, axes, guns, swords, etc., explained with the line, "Just a few of the gadgets used by the guy Whodunit."

Printed material took different forms. For instance, small cards distributed in advance at the boxoffice read, "Sure, you know that the war of 1812 was fought in 1812. And the battle of Gettysburg was fought at Gettysburg. But do you know Whodunit," etc. Invisible ink heralds also were compelling. They read: "That guy Whodunit writes mysterious messages. Wet the above box. See what it says," etc. When wet, some of the boxes revealed the word "Whodunit" and it was advertised that these would be good for free admissions. Most of the heralds, however, read: "No Soap," or "Try Again," or "Who—Not You," etc.

Aim Puzzle at Rural Schools

Old dictionaries were used for another hand-out, the pages separated and imprinted to read: "There's just not a word in the entire English language to describe the fun you will have trying to find out Whodunit." And especial attention was paid to the rural schools with a numbered-dot puzzle wherein the pupils were invited to discover the face of the "guy Whodunit" by starting at Dot No. 1 and drawing consecutive lines through Dot 81. Space on the puzzles was provided for names and addresses, and completed puzzles mailed to Miller were rewarded with single guest tickets, mailed in return. The stunt sold a lot of extra tickets, since it was found that the winners usually brought relatives or friends for the journey into town. Another publicity builder had the biggest local laundry put slips in all outgoing bundles, copy reading: "If your laundry comes back clean, white and expertly done, then you know Whodunit," etc., etc.

Pass Stunt Climaxes Campaign

The campaign was climaxed with what was intended to be a local school tiein, but speedily reached much greater proportions. It started with two-column ads four days ahead which said that Friday, last day of the school week, would be "Whodunit Day," at which time many guest tickets would be distributed around the town. To obtain a pass, readers were invited to repeat the magic word "Whodunit" to friends, business associates, students, etc., and those possessing the ducats would then give them up.

According to Miller, it took about one hour until thousands of school children were saying "Whodunit" to every one they met, and others took up the call. The passes changed hands rapidly, as all concerned "played ball" to keep the stunt alive. The stunt ran until three o'clock, when those who had the passes were allowed to keep them. Though they recommend this one highly, the Interstaters note it must be handled with great care since school officials, for obvious reasons, might object if the stunt is confined to the youngsters. By carefully advertising that the "Whodunit Day" was for the entire city, and by planting some of the passes in the downtown area, as well, objections from the schools were avoided.

Other appropriate slants were included, the only thing the Interstaters did not get around to, for lack of time, being a "Whodunit Week" proclamation by the Mayor. This did nothing to mar the elaborate but small-cost campaign which increased the Sunday-Monday gross to nearly double the average business, they report.

Radio Announcer Slant Aids Flex on "Tom, Dick and Harry"

Contests were the order of the day on Jack Flex' "Tom, Dick and Harry" date at the Keith, in Syracuse, program manager of WAGE tying in on a radio announcer's stunt, whereby guest tickets were awarded to those submitting largest list of popular radio announcers whose first name was either one of the three used in the picture title. Local daily ran contest on famous persons named Tom, Dick or Harry, entrants required to give full name of person and tell of their prominence nationally.

Extra break was accorded Flex on his "Moon Over Miami" date, since he secured a photo of well-known local physician taken on the lot with Betty Grable, Don Ameche and Harry Joe Brown; this was used in a three-column cut in local daily together with appropriate copy. Numerous window displays were promoted which included scene stills of Grable and Landis.

"LET'S HEAR FROM YOU"

Trick Teaser Ads Launch "Zanzibar" for Petch

Run on the classified ad page by Ernie Petch of the Strand, in Brandon, Manitoba, in advance of "Road to Zanzibar" were such teasers as: "Octopus wrestler wanted who can do a job as good as Bob Hope does in," etc., or "Human Cannonball, to be fired 500 yards the same as Bing Crosby fires Bob Hope in," etc. Office workers were supplied with tinted blotters carrying cut of the stars with copy: "You will blot out all other laugh and love treats when you see."

Getting away from the straight merchant co-op ad, Ernie's promotion in this respect contained picture comment under signature of different members of the theatre staff, which were run in each merchant's ad. Signs with picture title were used on all roads leading into the city, numerous window displays promoted and radio coverage included spot announcements over Station CKX three days ahead and during run.

"LET'S HEAR FROM YOU"

School Dress Designing Class Tied to "Ziegfeld" by Brien

Of no mean proportions was the high schools tieup on "Ziegfeld Girl" arranged by Lige Brien at the Belmar, in Pittsburgh, with 140 students of the dress designing class submitting costume designs for the stars in the picture. These were placed in the local Carnegie Library for display purposes two weeks ahead. Highlights of the campaing consisted of entire student body of 3500 pupils marching to the Library to cast their votes for their favorite "Ziegfeld Girl" design. Winners received guest tickets, dailies coming through with art.

Metal signs with title were planted at stratgic spots around town. Through tieup with local merchant imprinted cellophane bags containing peanuts were distributed copy reading "It's the nuts," etc. Through cooperation of five and dime store, guest tickets were offered to those securing weight cards bearing cut of any star appearing in the picture and four local plants came through by distributing salary checks in imprinted envelopes.

About Novelty Advertising —and What Makes It Work

Theatreman-Specialist Relates Instances to Cite Why "Off-Center" Heralds Pay

by ARNOLD STOLTZ

Manager, Warners' Avon, Utica, N. Y.

Since many of the Stoltz novelties have been reproduced and explained in the Round Table, it was felt that some inside stuff on this form of exploitation would be welcomed by the membership. With this in mind, the Warnerman was asked to say a little more on the subject in general and on this page is set down the first of two articles. The second in the series by Stoltz will be run in an early issue.

One of the earliest forms of advertising was the printed herald. Together with billposting, it was probably the only means Nero used to advertise which gladiator would fight whom, and what delectable Christians would be fed to which Leo. For a certainty, the herald was one of the theatre's earliest forms of publicizing, and was often used in towns too small to even boast of a newspaper. At the time when the country had no free libraries and few publications, the theatre heralds were read from start to finish by a public starved for reading matter. But, later, herald advertising became (as my dad—an old legitimate showman, called it) "blizzard advertising," for the reason that the public no sooner received the heralds than they discarded them with hardly a glance, and, in no time, the area where they were distributed looked like a snow scene.

Calls Herald "Child of Necessity"

The novelty herald, like many other things, was the child of necessity. If you need proof that novelty advertising pays, watch a man with a package of matches. As long as one match remains in the package it will not be thrown away. The reason? Intrinsic value. Thus a theatre ad with any kind of a novelty attached to it will not be discarded hastily.

Every herald, however, cannot have a gadget attached to it, and, therefore, unusual interest must be occasionally aroused by an element of surprise, humor, or oddity. For example, Joe Doaks heard a good story in Los Angeles last week. This week it has already been told and retold in New York City. So, if your herald strikes the funny bone of Mr. Doaks, he will be sure to pass it on before discarding it.

Sets Down Proven Examples

There are several helpful sources of ideas for making your herald into a gadget herald, a novelty herald, or a humorous or surprise herald. The simplest of these sources is found in the title of the pictures. For instance, "Kiss the Boys Goodbye" fairly shrieks for a herald tied up with lip-sticks or kleenex. Here's something we know no women will toss away and men will take home. Just a simple little twist like, "When you Kiss the Boys Goodbye you will give him an extra kiss for taking you to see this swell show," will make for the humorous line necessary for the plain printed throwaway.

Suppose the title fails to give you an idea and the cast likewise leaves you cold. What's the story about? The sea? How about a sample package of life-savers; a single life-saver attached to a card; or a message rolled up in a bottle? (Miniature milk bottles or coca cola bottles can be promoted free). A western story? How about a paper gun; a piece of string looped like a lariat; or the old stand-by, "wanted dead or alive" herald?

But what if even the story leaves you blank? Let's open the newspaper. What's the headline? "Ickes Places Curfew on Gasoline." All right, we'll bring out a folded herald. On the first page we'll print "How To Save Gas." The inside will read, "Park your car and see our show!" Maybe the headline in the newspaper reads—"Rush On Lady's Silk Stockings—Supply Shut Off!" So we'll put out an envelope containing a few small round candies, poppy or carraway seeds, and we'll tell the ladies that the star of our picture has a Christmas gift for them, that the envelope contains silk-worm eggs, and that by Christmas they will have a pair of silk stockings. The women know we are kidding, yet we have told them the name of our star, the show, the theatre and the date. They will not discard the envelope until they have read the copy because their curiosity makes them investigate the alleged eggs.

Here a word of caution to managers in putting novelties together. Experience has taught the dangers of using material that perhaps might injure the curious. As an instance, instead of a tin disc on a recent "money" novelty, we used candy replica of a half dollar. On the silkworm novelty we also protected ourselves by using poppy seeds instead of any other material that might be injurious.

Now then, just suppose there is no news in the newspaper. What's that on the wall? A calendar? Maybe it says March. Let's get busy. We'll print our herald on stage money and be set for April the first with copy like, "Don't be fooled! The best show in town today is," etc. Maybe it's May. Let's give the public a hot tip for Derby Day. They can't lose if they come to see our show.

All right, so we haven't got a calendar. It's Spring! We can feel it in the air. We can't think so we'll take the easy way out. We'll let them "gamble" by numbering our heralds or printing letters on them holding one letter for a key and we'll promote a few prizes from a merchant.

Adds "Twist" for Effectiveness

Advertising stunts often go off better due to a little twist or oddity. For example: I once called an obliging mayor to ask him to present the key to the city to a visiting actor. He agreed but the papers were uninterested. A quick call to the sign shop and I had a big card board key made. When the time came the actor turned the tables by presenting the mayor with the key to the stage door before the clicking cameras of the now interested newspapers. Then there was the time when the police were handing out tickets right and left for careless driving. I supplied several cops with theatre tickets to hand out to careful drivers. It broke front pages and is still being used. Reason: both the above belong to the "Man bites dog" school. The same reverse often clicks in a herald and so our purpose is accomplished. Our heralds are gadgeted and novelty is painted over our stunts. The public has received our message.

Printing costs are no more for well chosen words than for trite ones. The difference between a selling throwaway and a standard one is best expressed by the now famous words of the artist, John Opie. A patron, exclaiming in ecstasy over his beautiful hues, asked with what Opie mixed his paints. "I mix them with brains, Sir," he answered.

USE LAUGH-QUIZZOR FOR "WHISTLING" DATE

Patrons interested in listening to their own laughter had an opportunity to do so last week at Loew's New York Criterion when, reported by Phil Laufer, publicity head, a recording machine, called a "laugh-quizzor," promoted for the date on "Whistling in the Dark," was planted in the lobby. Those participating received autographed photos of Red Skelton.

"LET'S HEAR FROM YOU"

Faille's "Kid" Jigsaw

Planted in both his lobby and nearby vacant lot was stunt pulled by Francis Faille ahead of "Billy the Kid" at the Paramount, in North Adams, Mass. Using nine five-foot cutout letters spelling the word "desperado, Faille mixed up the letters and offered guest tickets to those correctly assembling them.

EXPLOITATION BRIEFS FROM A-FIELD

Arranged at practically no cost was the "balcony closed" sign constructed by Chris Pope, acting manager at Schine's Strand, in Delaware, Ohio. Promoted from drugstore was cutout figure of a drum majorette, which had been part of a cigarette ad. A little art work and a colored spot dressed the sign for the theatreman's purposes.

▽

Newspaper photographer snapped folks on the streets of Crawfordsville, Ind., as part of Guy D. Hammitt's advance for "A Woman's Face." Each day photos were run in cooperating daily with certain faces ringed, to those identifying themselves at the boxoffice guest tickets were awarded.

▽

"What do you seek most in 'A Woman's Face'?" was the subject of a "Woman's Face" contest used by E. Gray Huffman, Clifton, Huntingdon, Pa.

▽

Three men dressed as the Marx Bros. handed out theatre time schedules for "The Big Store" as part of J. Keefe's campaign for the film's showing at the Cambria, Johntown, Pa.

▽

Ahead of "I Wanted Wings" at the Brandon, in Brandon, Vt., John Hamilton purchased a number of various type planes from the five and ten and hung them from the ceiling of the lobby. In addition, one-sheets from the Army on flying were spotted about the theatre. On "Man Hunt," John invited localites to enter his search, guest tickets going to those identifying the man, description of whom was given to the newspapers for breaks.

▽

A four-day contest asking readers of the *Press Scimitar* for suggestions on what famous person, novel, play or short story they would like to see brought to the screen was a feature of the "Blossoms in the Dust" campaign executed by Cecil Vogel, Loew's State, Memphis. Each day the paper ran a two-column picture plus a story about Mrs. Edna Gladney, impersonated in the film by Greer Garson. Cash prizes went to winners of the contest.

▽

An "It's True" mat was used on a "Woman's Face" herald with copy for the film, and guest tickets were awarded those who received heralds with lucky numbers that were posted in the lobby of the Majestic, Ellwood City, Pa., during Andy Biordi's campaign for the film.

▽

First 25 listeners submitting correct lists of Wallace Beery's last three pictures were awarded guest tickets in a radio contest arranged by George Papoulas, Capitol, Wheeling, W. Va., as a highlight of his "Barnacle Bill" campaign.

▽

Making up checks—like those used by the local bank—issued for "1,000 in Entertainment," Orville Rennie, Fort, Rock Island, Ill., distributed them among local merchants. Patrons getting four of these checks at different shops were awarded guest tickets for "They Met in Bombay."



BARBARA SUE, weight six pounds, 10 oz. on August 13 to Mr. & Mrs. George L. Rabb. Daddy manages the Phillips Theatre, in Springfield, Mass. Mother is daughter of Herman Rifkin, Vice President Monogram Pictures.

▽

JONATHAN, weight seven pounds, on Monday, August 25, to Mr. and Mrs. A-Mike Vogel. Proud father is Chairman of Managers' Round Table.

▽

A well-rounded campaign was accorded the opening of "North West Mounted Police" in Sao Paulo, Brazil, through the efforts of Julio Llorente, director of the Empreza Serrador Cinema, who secured wires from the picture's producer and stars in Hollywood which were used for newspaper breaks. Special house front displays were constructed for the engagement. Co-operating newspapers came through with stories and art, one-sheet posters were planted about town and stills were landed in magazines.

▽

To open his date on "In the Navy" at the Capitol, in Winnipeg, Manitoba, Hal Bishop arranged for a contingent of local navy boys to parade to the theatre in uniform. Lads put on a nice show out front before entering, drilling in formations for five minutes.

▽

Tying in with drugstore, Al Hostler at Schine's Palace, in Lockport, N. Y., ahead of "Kiss the Boys Goodbye," distributed heralds on which were outline of Mary Martin's lips. Space was provided for imprint of patron's lips, with guest tickets awarded those whose impressions came closest to the star's.

EGAN'S ALERTNESS NETS CUT AND STORY

In addition to his job of assistant manager at the Palace, Calgary, Canada, Gail Egan also does a regular theatre program over CFAC. Discovering recently that the station technician was a brother of one of the players in "There's Magic In Music," booked at the theatre, Gail promoted a lot of plugs to that effect and also planted an added two-column newspaper cut and story on the girl and the picture.

Since Brenda Marshall was born in the Philippines, Clifford Almy, Warner's manager in Manilla for the date on "Singapore Woman" at the Lyric built a special lobby display featuring the fact that the "local-girl" actress was elevated to stardom in this picture. In addition, giant easel carrying congratulatory message to Brenda in Hollywood was available for patrons to affix their signatures.

▽

In connection with "Beast of Berlin" at the Lafayette, in St. Louis, John Heflinger constructed a gallows on roof projecting over sidewalk and strung up cutout of Hitler in effigy. In addition a "wanted" herald was distributed ahead as teaser and for lobby purposes, herald blowup was featured surrounded by scene stills.

▽

A beautiful young lady, in cowgirl attire, rode a horse through Indianapolis streets—with a sign on her back reading: "I'm on my way to see Robert Taylor in 'Billy the Kid'"—as part of the campaign for the film put over by Bill Elder, Loew's.

▽

Two girls in slack suits distributed glassine bags of nuts as part of the "Love Crazy" campaign executed by Bill McCurdy, United Artists, Portland, Ore.

▽

An art contest in the local high schools was a highlight of the "Ziegfeld Girl" campaign put over by Ken Butterfield, Myers, Janesville, Wis. Guest tickets were awarded for the best paintings inspired by the film.

▽

A special screening for city officials, civic heads, clergymen and prominent local women was a highlight of the "Blossoms in the Dust" campaign put over by E. J. Fahey, State, Manchester, N. H.

▽

An ad run upside down was one of the attention-getters for "The Big Store" employed by Gilbert Cook, Mercer Square, Greenville, Pa.

▽

A donkey was led down the main street carrying a sign reading: "I'm the only one in town who isn't going to see the Marx Brothers in 'The Big Store'—and you know what I am!' during the campaign for the comedy put over by Dale Loomis, Roxy, Peru, Ind.

▽

All theatre employees wore sun helmets during the showing of "They Met in Bombay" at the Tivoli, Richmond, Ind., as a highlight of Jim Chandler's campaign.

▽

Readers of the Bridegport, Conn. *Times-Star* were asked to describe the expressions on the faces of "Stars Look Down" players as a highlight of the campaign for the film put over by Morris Rosenthal, Majestic.

▽

Roses were distributed to the first 400 women entering Loew's, Houston, opening night of "Blossoms in the Dust," as a feature of the film's campaign executed by Homer MacCallon and Francis Deering.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion. $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. State full details in reply. BOX 1421-A, MOTION PICTURE HERALD.

FOR SALE, THEATRES IN SEVERAL STATES now operating. Have several listed for lease as well. Let me know what size and where you desire to operate. BOX 1432-A, MOTION PICTURE HERALD.

FOR SALE: FULLY EQUIPPED THEATRE, small town, N. Y. State. BOX 1433, MOTION PICTURE HERALD.

FOR SALE: WESTERN MINING TOWN THEatres. No opposition. Buildings and equipment require money. No sacrifice. Write 3132 AMES, Denver, Colorado.

WANTED: THEATRE SOUTH EASTERN TERritory approximately 2000 population. Good equipment, reasonable price. WM. GREENE, 957 Church Street, Decatur, Ga.

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WHY NOT REPLACE YOUR METAL DISPLAY frame mouldings with newest design to conform with your architecture? Prices and literature on lobby and front display metal frames supplied upon request. BOX 1419-A, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITY

INTERNATIONAL SITUATION CREATES TREmendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase state franchise rigbts. If prepared to invest up to $10,000 for branch bureau and facilities to supply wbat may be America's outstanding industry, write at once for details. Supply financial reference for interview. BOX 1426-A, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to bave bad bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

CLOSE OUTS—GRAB THESE QUICK! $135 CUTawl, $69.50; DeVry 2000′ converted sound projector $79.50; Amplifiers $9.95; Soundheads $9.95; Ticket boxes $8.95; Chairs 75c. Bargain Bulletins free. S. O. S. CINEMA SUPPLY CORPORATION, New York.

FOR SALE — COMPLETE EQUIPMENT AND cbairs from 700 seat theatre. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

NEW AND USED HOLMES EDUCATORS, SIMplex Projectors, Low Intensity lamps, complete sound systems. (Sound features) — real money-makers for better class showmen. WESTERN FEATURE FILMS, 1018 S. Wabash, Chicago.

FOR SALE—USED PROJECTION EQUIPMENT. FARMERS SAVINGS BANK, Pierson, Iowa.

FOR SALE — COMPLETE TALKING PICTURE equipment, two Simplexes, everything, showing Saturday, Sunday. $475. GEM THEATRE, Mt. Olivet, Ky.

BUSINESS BOOSTERS

BRAND NEW THEATRE PREMIUM IDEA SOON available to theatres. Men in key film centers wanted to act as local distributors on commission basis. Only those qualified with theatre and film experience and financially able need apply. Give complete background and reference in first leter to arrange interview. Box 1416-A, MOTION PICTURE HERALD.

HAVE EXCELLENT MOVIE-DIARY, ONLY ONE of its kind containing photos and biograpbies of stars, can be used in conjunction witb birthdays of stars. Will consider reliable agents. BOX 1417-A, MOTION PICTURE HERALD.

BINGO CARDS $2.00 PER THOUSAND, 10,000 25% discount. Die cut numbered 1 to 100 or 1 to 75. Cash with order. BOX 1434, MOTION PICTURE HERALD.

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LEARN MODERN THEATRE MANAGEMENT and advertising. Big opportunities for trained theatre men to advance to better theatre positions. Free catalog. 14tb year. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

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PROJECTIONIST, FULLY EXPERIENCED. REFerences. Draft exempt. BOX 61, Sanger, Texas.

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PRESS OF
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NEW YORK, N. Y.

Starting this week, Product Digest section appears weekly, continuing all advance information and including Reviews and the Release Chart.

The Index, formerly on the last page of Product Digest section is now, for greater convenience, included in the Release Chart.

PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

Aloma of the South Seas

(Paramount, 1940-41)

South Sea Island Romance

Designed to profit by a number of precedents, this South Sea island romance in Technicolor lives up to most of them.

Precedent for the title is the success of like title in which Gilda Gray at peak of her popularity made money for showmen up and down the land.

Precedent for the co-starring of Dorothy Lamour and Jon Hall is, of course, Samuel Goldwyn's "Hurricane," which turned in substantial returns more recently.

Precedents for the Technicoloring of Miss Lamour in sarong and gardenias against background of ukelele music and palm trees are plentiful.

This offering differs from most in kind mainly in that it contains a villain whose jealousy of the hero animates him to the extent of coldbloodedly murdering an innocent bystander by way of implementing a threat. After which the story exerts more power than previously by this intimation that anything in the nature of the unexpected may be expected to happen, although it finally doesn't. A volcanic eruption which destroys the island finishes the picture, sweethearts and their friends escaping disaster.

Production by Monta Bell is elaborate and successful, as is Alfred Santell's direction. Frank Loesser and Frederick Hollander supplied Miss Lamour with a song in her pattern which has the essentials of popularity.

Previewed in studio projection room to small press audience which seemed satisfied.—WILLIAM R. WEAVER.

Produced and released by Paramount. Monta Bell, producer. Alfred Santell, director. Assistant director, John Coonan. Photographer, Karl Struss. Color cameraman, Wilfred Cline. P. C. A. Certificate No. 7578. Running time, when seen in Hollywood, 77 minutes. Release date, August 29, 1941. General audience classification.

CAST

Aloma	Dorothy Lamour
Tanoa	Jon Hall
Corky	Lynne Overman
Nea	Dona Drake
Revo	Philip Reed
Kari	Katherine DeMille
High Priest	Fritz Leiber
Raaiti	Pedro de Cordoba
Ikali	John Barclay
Moukali	Noble Johnson
KeLali	Francis MacDonald

Unfinished Business

(Universal, 1941-42)

Another Triangle

Irene Dunne as "Nancy Adams" dons her "Back Street" role in another portrayal of the woman who loves not wisely, but too well, which establishes "Unfinished Business" as a woman's picture. When she declares, in speaking about love, that in every woman's life there is some "unfinished business," the daughters of Eve will probably sigh with reminiscent regret, and the sons of Adam will probably wonder again about the operation of the female mind. Unlike "Back Street," however, the "business" is finally "finished" with Miss Dunne marrying, having a baby, and settling down.

The star will continue to charm her fans as the small town singer who embarks for New York in her search for love and romance, and attains them—with heartache and compromise. Preston Foster is the man she desires; Robert Montgomery is the man she acquires. Miss Dunne makes good compromises.

Under the direction of Gregory La Cava, of "My Man Godfrey," "Stage Door" and "Fifth Avenue Girl" fame, the picture is treated as sophisticated comedy, despite its theme. The dialogue is witty and amusing, comedy is supplied by Walter Catlett as a night club proprietor and Eugene Pallette as a butler, and music is furnished by Miss Dunne who sings several songs, including "Happy Birthday To You."

Despite its sophistication and obvious adult appeal, the picture never leaves the straight and narrow path of good taste.

Previewed at the studio projection room, before a mixed audience, who seemed to enjoy especially the humorous aspects of the picture.—IRENE SMOLEN

Produced and distributed by Universal. Produced and directed by Gregory La Cava. Photographed by Joseph Valentine. Musical direction, Franz Waxman. Art director, Jack Otterson. P.C.A certificate No. 7826. Running time, 96 minutes. Release date, September 12, 1941. Adult audience classification.

CAST

Nancy Andrews	Irene Dunne
Tommy Duncan	Robert Montgomery
Steve Duncan	Preston Foster
Elmer	Eugene Pallette
Frank	Dick Foran
Aunt Mathilda	Esther Dale
Billy Ross	Walter Catlett
Richard	Richard Davies
Katy	Kathryn Adams
Uncle	Samuel S. Hinds
Clarisse	June Clyde
Sheila	Phyllis Barry

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Badlands of Dakota

(Universal, 1941-42)

Ridin', Shootin' and History

When Universal sets out to do a big-scale western the sky's the limit and this number falls into that category with a bang. It's got more shootin', more ridin', and a heap more story-tellin' of the kind that makes a hard-bitten western fan saddle sore from grippin' his opera chair than any similar project of approximately contemporary circulation.

The terrain of this outing is the area named in the title and most of the action happens in Deadwood, the murder of Wild Bill Hickok at the poker table being just an incident in the riotous goings-on. There's a link with history, too, in the presence of General Custer, who rides out of this picture to his last stand against Sitting Bull, and there's a character named "Jane" who might as well be "Calamity" if she isn't.

Brod Crawford and Lon Chaney, Jr., are the principal bad men of the story, Richard Dix playing "Wild Bill" as a heroic character and Robert Stack attending to the romantic requirements opposite Ann Rutherford, who turns in quite a performance as the sweet young thing contrasted against Frances Farmer's "Jane." Hugh Herbert, Andy Devine and Fuzzy Knight put a lot of zip and much effectiveness into comedy assignments.

The story is about two brothers in love with the same girl, the younger marrying her and the elder turning outlaw in his heartbreak. Robbing of stagecoaches is the principal occupation of the bandits concerned, who are numerous and full of gun fight. An Indian raid on Deadwood, with the arrival of the cavalry deferred beyond the point of corny climax in the interest of plausibility, highlights a film full of all the things western lovers love.

Alfred E. Green's direction achieves a realism seldom paralleled in the field of westerns. George Waggner, associate producer, rates a bow from the waist.

Previewed in studio projection room to a large turnout of press people who relished the offering as a forthright western tailored to the market it serves.—W.R.W.

Produced and released by Universal. George Waggner, associate producer. Alfred E. Green, director. Photographer, Stanley Cortez. Art director, Jack Otterson. Costumes, Vera West. Film editor, Frank Gross. Sound supervisor, Bernard B. Brown. Sound recorder, Robert Pritchard. Assistant director, Vernon Keays. P. C. A. No. 7715. Running time, when seen in Hollywood, 74 minutes. Release date, September 5, 1941. General audience classification.

CAST

Jim Holliday	Robert Stack
Anne Grayson	Ann Rutherford
Wild Bill Hickok	Richard Dix
Jane	Frances Farmer
Bob Holliday	Brod Crawford
Rocky Plummer	Hugh Herbert
Spearfish	Andy Devine
Hurricane Harry	Fuzzy Knight
Jack McCall	Lon Chaney, Jr.
General Custer	Addison Richards
Chapman	Bradley Page

The Release Chart and complete index to Product Digest starts on page 240.

World Premiere

(Paramount, 1940-41)

The Profile Returns

With the title and situations based on the recent world premiere ballyhoo and long-distance junkets sponsored by film companies, John Barrymore, thespian of stage and screen, again brings his much publicized profile before the camera to give it an unprecedented workout in the cinema art of "mugging." With a Hollywood background the star appears as the producer of an anti-Axis production which is constantly under the threat of sabotage by Axis spies.

Produced by Sol C. Siegel and directed by Ted Tetzlaff, "World Premiere" ofttimes for the sake of comedy overreaches for sprightliness, although comedy roles by Sig Rumann, Luis Alberni and Fritz Feld, as Axis spies, and Cliff Nazarro with his double-talk dialogue, are handled competently. The romantic roles enacted by Frances Farmer, and Ricardo Cortez as the temperamental film stars, and Virginia Dale and Don Castle, as the actress and press agent secretly married, supply the remaining ingredient to round out the picture as an entertaining comedy farce.

For the showman whose patrons thrive on Barrymore comedy, "World Premiere" may be exploited to its utmost since the star has been given a free hand in enacting the role of the eye-rolling and temperamental producer. Mr. Barrymore's antics and ad-libs on a national hook-up with the Rudy Vallee show during the past months have also kept him before the public and is an angle worthy of exploitation.

Reviewed ot the Criterion theatre on Broadwoy, New York, attended by an eorly afternoon audience who found many chuckles in the humorous dialogue ond situations.—GEORGE SPIRES.

Produced and distributed by Paramount. Produced by Sol C. Siegel. Directed by Ted Tetzlaff. Sound mixer, Hugo Brenzbach. Film editor, Archie Marshek. Art directors, Hans Dreier and William Flannery. Photographed by Don Flapp, ASC. Running time, 70 minutes. P.C.A. Certificate Number 7269. Release date, August 15th, 1941. General audience classification.

CAST

Duncan DeGrasse.....John Barrymore
Kitty Carr.....Frances Farmer
Gregory Martin.....Eugene Pallette
Lee Morrison.....Virginia Dale
Mark Saunders.....Ricardo Cortez
Franz von Bushmaster.....Sig Rumann
Joe Bemis.....Don Castle
Luther Skinkley.....William Wright
Muller.....Fritz Feld
Signor Scaletti.....Luis Alberni
Peters.....Cliff Nazarro
Nixon.....Andrew Tombes

Scattergood Meets Broadway

(RKO-Pyramid, 1940-41)

Comedy

Taking the principal characters, "Scattergood Baines" and his wife, indigenous to the fictional country town of Coldriver, to New York, Producer Jerrold Brandt has "Baines" engage in show business to the extent of backing a play written by one of Coldriver's youths in order to extricate the latter from difficulties caused by two unscrupulous partners. The show is a success, and the stenographer, who steps into the lead of the play when the star vanishes, and the author find romance.

That is the story of "Scattergood Meets Broadway," third of the Pyramid Productions made for RKO release.

Despite the increase in budget over the other two in the group, which shows itself on the screen, the picture nonetheless remains secondary program material, due to an obvious story, trite dialogue, over-acting, and ineffective comedy efforts.

Guy Kibbee again plays the title role, with Emma Dunn as his wife. Others in the cast are Joyce Compton, as a showgirl; Bradley Page and Frank Jenks, as the producers; William Henry, as the playwright; Mildred Coles, as the stenographer, and Paul White, Chester Clute, Carl Stockdale, Charlotte Walker and Sharon MacKie.

Christy Cabanne directed the picture, making the most out of the poor materials he had.

Previewed ot the Colifornia Theotre, Huntington Pork, to an audience whose audible reoction wos lukewarm.—V. K.

Produced by Pyramid Productions for RKO release. Producer, Jerrold T. Brandt. Associate producer, Frank Melford. Directed by Christy Cabanne. From the stories by Clarence Budington Kelland. Photographed by Jack McKenzie. Art director, Bernard Herzbrun. Assistant director, Kenneth Holmes. Edited by John Sturges. P.C.A. Certificate No. 7586. Running time, when seen in Huntington Park, 70 minutes. Release date, Aug. 22, 1941. General audience classification.

CAST

Scattergood Baines.....Guy Kibbee
Mirandy.....Emma Dunn
Diana.....Joyce Compton
Bard.....Bradley Page
Bent.....Frank Jenks
Davy.....William Henry
Peggy.....Mildred Coles
Hipp.....Paul White
Quentin.....Chester Clute
Squire.....Carl Stockdale
Elly.....Charlotte Walker
Rhumba Dancer.....Sharon Mackie

Roaring Frontiers

(Columbia, 1940-41)

Western, with Songs

Second of the Bill Elliott-Tex Ritter co-starring westerns for Columbia release during the new season, "Roaring Frontiers" may be found by western fans to contain a loosely joined story, implausible situations, and dialogue unbelievable in content and manner of delivery.

Supporting the pair are Ruth Ford, Frank Mitchell, Bradley Page, Tristram Coffin, Hal Taliaferro, Francis Walker, Joe McGuinn, George Chesebro, and Charles Stevens.

Elliott still continues his characterization of "Wild Bill Hickok," and as such cleans up a western town, freeing "Tex" from the accusation of murder and ridding the village of its criminal element. A romance between "Tex" and "Reba," manager of a stagecoach office, blossoms.

Ritter sings three songs, one while trapped in a box canyon by the outlaws, one in jail and the third while a prisoner being taken to the county seat for trial.

Lambert Hillyer directed this Leon Barsha production.

Shown ot a Columbia studio projection room in Hollywood.—V. K.

Produced and distributed by Columbia. Produced by Leon Barsha. Directed by Lambert Hillyer. Photographed by Benjamin Kline. Edited by Mel Thorsen. Assistant director, Milton Carter. P.C.A. certificate No. 7513. Running time, when seen in Hollywood, 60 minutes. Release date, October 16, 1941. General audience classification.

CAST

Wild Bill Hickok.....Bill Elliott
Tex Rawlings.....Tex Ritter
Reba Bailey.....Ruth Ford
Cannonball.....Frank Mitchell
Hawk Hammond.....Bradley Page
Flint Adams.....Tristram Coffin
Link Twiddle.....Hal Taliaferro
Boot Hill.....Francis Walker
Knuckles.....Joe McGuinn
Red Thompson.....George Chesebro
Moccasin.....Charles Stevens

Under Fiesta Stars

(Republic, 1940-41)

Shootin', Horsin', Singin'

The mere mention of "Gene Autry" is enough to elicit hosannas from both exhibitors and western fans alike. The exhibitor knows what he has to do; dust off his old S. R. O. sign and get busy.

In "Under Fiesta Stars," Autry is called upon to do all the things his devotees demand. The picture opens with the star at his own rodeo, doing some fancy riding on a difficult horse. He is then summoned to manage a mine, which he does, honestly and honorably. He sings several pleasantly lilting songs in his usual agreeable manner. And he gets the girl. What more could anyone ask of any one man?

The plot concerns itself with the efforts of Autry to manage a mine in accordance with the terms expressed in the will of his friend, "Pop Erwin," who had refused to sell it because it afforded employment to bankrupt ranchers. Half-interest is also left to a niece, "Barbara Erwin," played by Carol Hughes, who prefers money to management. To achieve her mercenary ends, she employs two lawyers, "Arnold" and "Fry," not realizing that they have been trying to gain control of the mine for several years, and that they are thoroughly unscrupulous. Eventually "Barbara" sees the error of her ways, and law, order and peace emerge, after a number of explosions and considerable shooting.

Comedy is furnished by Smiley Burnette and his cinematic brother, Joseph Strauch, Jr. Young Strauch, Jr., just can't see women for either Gene or Smiley, but at the end of the picture he, too, is enlightened.

Previewed at Republic projection room before on audience comprised mostly of women to little reoction.—I. S.

Produced and distributed by Republic Pictures. Associate producer, Harry Grey. Directed by Frank McDonald. Production Manager, Al Wilson. Photographed by Harry Neumann. Film editor, Tony Martinelli. Musical supervisor, Raoul Kraushaar. P.C.A. Certificate Number 7557. Release date, August 25, 1941. Running time, 64 minutes. General audience classification.

CAST

Gene .....Gene Autry
Frog Millhouse.....Smiley Burnette
Barbara Erwin.....Carol Hughes
Peabody .....Frank Darien
Tadpole .....Joseph Strauch, Jr.
Kitty .....Pauline Drake
Arnold .....Ivan Miller
Fry.....Sam Flint
Ortega .....Elias Camboa
Tommick .....John Merton
Sheriff .....Jack Kirk
Mrs. Ortega.....Inez Palange

Reg'lar Fellers

(Producers Releasing Corp., 1940-41)

Comedy

Gene Byrnes "Reg'lar Fellers" comic strip, with its newspaper circulation and its radio presentations Sunday nights on NBC, comes to the screen in this Producers Releasing Corp. picture with a wide ready made following. It emerges as good entertainment, centering about the activities of a group of youngsters who, anxious to do a good deed, attempt to brighten the life of a wealthy recluse by effecting a reconciliation between her and her estranged daughter in law.

Playing the children's roles are Billy Lee, Carl "Alfalfa" Switzer, Buddy Boles, Janet Dempsey, Jerry Wilson and Malcolm Hutton. Adult members of the cast include Sarah Padden, Roscoe Ates, Maren Mayo and Pat O'Malley.

Arthur Dreifuss produced and directed the picture, making the most of his opportunities for comedy. The picture, however, appears to be aimed directly at the juvenile market, and its exploitation possibilities along that line are unlimited.

The story told is that of a group of youngsters who putter around with "inventions." Attempting to reconcile the wtalthy women with her daughter in law, the boys stumble on to a family secret, and help round up two criminals.

Previewed at Hawaii theotre, Hollywood, to excellent oudience reactions.—V.K.

Produced and released by Producers Releasing Corporation. Ethel Meglin, associate producer. Director of photography, Mack Stengler. Sound, Ben Winkler. Film editor, Carl Peirson. Musical score, Ross DiMaggio. Executive producer, Joe Eudemiller. Produced and directed, Arthur Dreifuss. P. C. A. No. 7555. Running time, when seen in Hollywood, 65 minutes. Release date, August 15, 1941. General audience classification.

CAST

Pinhead .....Billy Lee
Bump .....Carl "Alfalfa" Switzer
Jimmie Dugan.....Buddy Boles
Mrs. Carter.....Sarah Padden
Emory .....Roscoe Ates
Caroline .....Maren Mayo
Baby Ruthie.....Sharon Lynne
Martha .....Netta Packer
Officer Flynn.....Jack C. Smith
Ferrel .....Dan Stowell
Lubec .....Lew Lauria
Mr. Dugan.....Pat O'Malley
Mrs. Dugan.....Marguerite De La Motte
Molly.....Anna Ruth Hughes

ADVANCE SYNOPSES *and information*

BIRTH OF THE BLUES
(Paramount)

Drama - American Music

PRODUCED by B. G. DeSylva. Directed by Victor Schertzinger.

PLAYERS: Bing Crosby, Mary Martin, Brian Donlevy, Carolyn Lee, Rochester, Warren Hymer, Horace MacMahon, J. Carroll Naish, Jack Teagarden's Orchestra.

SYNOPSIS

"Birth of the Blues" is dedicated "to those brave souls who raised American music out of a rut and placed it in the groove." It is a story of the recognition and acceptance by the public of a type of music once believed to be "low down." The New Orleans of 1910 is the scene of most of the action.

SPECIAL REMARKS

To be heard in this production are fifteen songs ranging in age from twelve to forty years. They are: "Memphis Blues," "Melancholy Baby," "That's Why They Call Me Shine," "St. James Infirmary Blues," "Tiger Rag," "Cuddle Up a Little Closer Lovey Mine," "By the Light of the Silvery Moon," "Wait Till the Sun Shines Nellie," "At a Georgia Camp Meeting," "Waiting at the Church," "After the Ball," "St. Louis Blues," "Minuet," "Birth of the Blues," "The Waiter and the Porter and the Upstairs Maid."

AMONG THE LIVING
(Paramount)

Melodrama

PRODUCED by Sol C. Siegel. Directed by Stuart Heisler.

PLAYERS: Albert Dekker, Susan Hayward, Frances Farmer, Harry Carey, Gordon Jones, Jean Phillips.

SYNOPSIS

In this production Albert Dekker plays a dual role, twin brothers, one of whom is a successful business man, and the other a dangerously insane maniac. When the maniac escapes and commits a series of murders, a wave of fear and fury sweeps the city. Mobs form, seeking the murderer, and the sane brother is captured and accused.

Susan Hayward, who recently played a prominent role in "Adam Had Four Sons" has the top feminine role in this picture in the part of a boarding-housekeeper's daughter. Frances Farmer is the sane Dekker's wife. Gordon Jones, who has been appearing in the Broadway play, "My Sister Eileen," plays Miss Hayward's sweetheart. Harry Carey is the doctor who solves a baffling horror case, and Jean Phillips plays the girl who is murdered.

LAW OF THE TROPICS
(Warner Brothers)

Melodrama

ASSOCIATE PRODUCER: Ben Stoloff. Directed by Ray Enright. From a book by Alice Tisdale Hobart.

PLAYERS: Constance Bennett, Jeffrey Lynn, Regis Toomey, Mona Maris, Hobart Bosworth, Frank Puglia.

SYNOPSIS

The locale of this picture is a rubber plantation in South America. Jeffrey Lynn plays the role of an assistant supervisor who has discovered a new way to speed up the rubber process. While he waits for the company to take action on his proposal, he obtains leave to meet his fiancée, who is coming from the states. When the fiancée fails to show up Lynn drowns his sorrows by drinking and annoying a singer in a cocktail room. The singer (Constance Bennett) and Lynn make a deal. She needs a certain amount of money and he has to save face with the natives by bringing back a wife. They get married. The singer is a fugitive from justice and the law finally catches up with her. She leaves, but Lynn, now in love with her, follows and they are reunited.

SKYLARK
(Paramount)

Comedy

PRODUCED and directed by Mark Sandrich.

PLAYERS: Claudette Colbert, Ray Milland, Brian Aherne, Binnie Barnes, Walter Abel, Mona Barrie, Grant Mitchell.

SYNOPSIS

Here is a fast-moving comedy on domestic affairs. It is the story of a woman (Claudette Colbert) who, after five years, concludes that the "other woman" is too much for her—this other "love" of her husband's (Ray Milland) being his big money-making job of advertising. She decides to settle it her own way, first with divorce then with the romantic attentions paid her by her lawyer (Brian Aherne). These three are co-starred.

It is Director-Producer Mark Sandrich's first venture in some years away from musical comedy such as his Astaire-Rogers and Jack Benny hits. The story, by Samson Raphaelson, was a serial in 1939 in the *Saturday Evening Post*, then became a Broadway play, followed by publication as a novel.

GLAMOUR BOY
(Paramount)

Hollywood Drama

PRODUCED by Sol C. Siegel. Directed by Ted Tetzlaff.

PLAYERS: Jackie Cooper, Susanna Foster, Walter Abel, Darryl Hickman, Ann Gillis, Jackie Searle.

SYNOPSIS

Jackie Cooper and Susanna Foster, the harum-scarum sixteen-year-old singer, are co-starred for the first time in this production. Having a Hollywood background, much of the picture's action takes place in a studio. Jackie portrays the role of a former child star who is engaged to coach a radio quiz kid (Darryl Hickman) in the role of "Skippy," a story that Jackie starred in years before.

Jackie falls in love with Joan Winslow, who has taken over a role which Brenda Lee has walked out on. Jackie and Susanna have a misunderstanding and Jackie convinces Brenda to return to her role thus causing Joan to be taken out of the cast. The quiz kid straightens everything out.

NIGHT OF JANUARY 16TH
(Paramount)

Murder Mystery

PRODUCED by Sol C. Siegel. Directed by William Clemens. Based on the play by Ayn Rand.

PLAYERS: Robert Preston, Ellen Drew, Nils Asther, Clarence Kolb, Don Douglas.

SYNOPSIS

Robert Preston, Ellen Drew and Nils Asther bring the stage play to the screen in a fast-moving detective story. The picture opens with a murder in a New York Penthouse. Miss Drew is arrested for the murder. Preston decides to prove her innocent. Both soon become fugitives until the story moves to an unexpected climax in Havana.

HONKY TONK
(Metro-Goldwyn-Mayer)

Drama, Romance

PRODUCED by Pandro S. Berman. Directed by Jack Conway.

PLAYERS: Clark Gable, Lana Turner, Frank Morgan, Claire Trevor, Marjorie Main, Albert Dekker.

SYNOPSIS

After being thrown out of nearly every frontier town west of the Mississippi, Clark Gable, in the role of "con" man extraordinary, decides to settle in a gold rush boom town. There he quickly takes over the gambling house and generally makes his weight felt. Not the marrying type, he is tricked into marrying the daughter of the local judge when she gets him drunk one night. He becomes a power in the town, electing city officials and hobnobbing with senators and governors. But the town's citizens rise in revolt and chase him and his hirelings out of town. In this mass exodus Gable proves himself a changed man by staving off a riot. He is joined by his wife.

NINE LIVES ARE NOT ENOUGH
(Warner Brothers)

Melodrama

ASSOCIATE PRODUCER: William Jacobs. Directed by Edward Sutherland. From the novel by Jerome Odlum.

PLAYERS: Ronald Reagan, Joan Perry, James Gleason, Faye Emerson, Edward Brophy.

SYNOPSIS

This is a combination newspaper and murder mystery yarn with a newspaper reporter (Ronald Reagan) holding forth as the center of attraction. The reporter is given cub assignments by his hard-boiled city editor when he is the cause of a libel suit. He is cruising in a police radio car with two officers when they get a call to go to a house in the slums. There they find the dead body of a millionaire. A suicide report is brought in but the reporter and the millionaire's daughter (Joan Perry) have different ideas on the subject and prove it to be a murder. Before they uncover the murderer, two more murders are committed and the reporter is fired. The reporter has his revenge on the city editor when the millionaire's daughter buys the newspaper and installs the erstwhile reporter as managing editor.

THE OUTLAW TRAIL
(RKO Radio)

Western

PRODUCED by Bert Gilroy. Directed by Edward Killy.

PLAYERS: Tim Holt, Janet Waldo, Ray Whitley, Lee ("Lasses") White.

SYNOPSIS

This is the first in the 1941-42 series of six outdoor dramas which RKO Radio will produce with Tim Holt as the star.

The experiences of an honest, but hot-headed young rancher who turns bad man to right the wrongs done to his father but accidentally becomes a hero and is appointed sheriff by a grateful citizenry, forms the story basis. When he is expected to rob the people who have trusted and honored him, he leaves his crooked associates. But they think he is double-crossing them, and set a trap to kill him. He escapes from the trap and is enabled to escape exposure as a wanderer from the straight and narrow. The locale is the southwest and the time 1905.

SHORTS
advance synopses and information

TEE UP (Col.)
World of Sport (3801)

Here is a golf subject featuring Patty Berg. Winning championships is Miss Berg's specialty. At the age of 19 she was voted the number one athlete. Now at 22, Miss Berg has played in 38 major tournaments and won 30 of them. In this subject, she shows her form in gripping the club, addressing the ball and executing the swing. She believes in studying the nap of the grass, claiming they're as different as the nap on rugs. Bill Stern does the commentary.

Release date, August 1, 1941 10 *Minutes*

SO YOU THINK YOU KNOW MUSIC (Col.)
Quiz Reel (3601)

Based on the radio program of the same name, this issue of the series has as guests, Faith Baldwin, novelist; H. V. Kaltenborn, news analyst; Peggy Wood, Broadway actress of "Old Acquaintance," and Johnny Green, composer of "Body and Soul" and "I Cover the Waterfront." Ted Cott is master of ceremonies and Leonard Liebling, the judge. The questions make puns and gag situations out of popular and classical music.

Release date, August 22, 1941 10 *Minutes*

THE ONE MAN NAVY (20th-Fox)
Terrytoon (Color) (2552)

Gandy, the simple, but slightly erratic young Goose, receives notice to report to his local Draft Board, but is rejected after a physical examination. Despondent, Gandy joins up in the Navy in his own way and with his own equipment. With a crew recruited from the barnyard, Gandy sets out in his small boat looking for hostile submarines. One is sighted and the battle is on. The enemy attacks with ferocious efficiency, but Gandy deflects, repels or utilizes its missiles and manages to rout the enemy. When the Navy arrives, the admiral pins a medal on the hero.

Release date, Sept. 5, 1941 7 *Minutes*

THE ICE CARNIVAL (20th-Fox)
Terrytoon (2501)

In a winter setting, the little animals of woods, field and barnyards are disporting themselves on the ice-covered local pond. Little Elmer Tortoise and his father learning to skate furnish the comedy. A group of rabbits laugh at Elmer and his troubles. Their father challenges the elder tortoise to a skating race. The race is all to the swift—meaning the hare—until Elmer has a friendly fish help the elder hare.

Release date, August 22, 1941 7 *Minutes*

LOVE IN GLOOM (Col.)
Henry Youngman (3421)

It's about the Meet-a-Mate Agency that turns from match-making to heart-mending because Henny Youngman, a refugee from a padded cell, draws this screwball idea out of the ether. So when Karyl Gould admits having a broken heart, Henny turns her over to the boss's son who does a neat job of cardiac-curing. In the course of events, Henny becomes involved with those three zanies, the Radio Rogues, impersonators; Elaine Arden, Al Shean and a host of people who sing, dance and make for general merriment.

Release date, August 15, 1941

THE OLD OAKEN BUCKET (20th-Fox)
Terrytoon (Color) (2551)

The leading character in this rural comedy is a Frog who would a-wooing go, and the course of his romance carries the spectator from the Old Oaken Bucket that hangs in the well, to a neighboring amusement park, and back again to the bucket. The Frog calls on his girl friend at the bottom of the well and they are off to the fair. They patronize all the attractions at the play ground. Weary but happy, they fly home in the Pelican Taxi-Plane. Into the bucket and down the well they go.

Release date, August 8, 1941 7 *Minutes*

FEATURE SERVICE DATA

To aid showmen in checking:
Round Table Exploitation;
Audience Classification;
Legion of Decency Rating

All That Money Can Buy (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Charley's Aunt (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1

Citizen Kane (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, '41, Pages 62, 64

Dressed to Kill (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2

Dr. Jekyll and Mr. Hyde (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 23, '41, Page 73

Fantasia (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, '41, Page 64

Father Takes a Wife (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2

Feature Service Data is completely indexed in The Release Chart starting on Page 240.

Hold Back the Dawn (Par.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Hurricane Smith (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2

Lady Scarface (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2

Mountain Moonlight (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

New York Town (Par.)
Audience Classification—General
Legion of Decency Rating—Class A-2

Nothing But the Truth (Par.)
Audience Classification—General
Legion of Decency Rating—Class A-2

Private Nurse (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2

Sergeant York (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2

Sun Valley Serenade (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 9, '41, Page 61

Three Cockeyed Sailors (UA)
Audience Classification—General
Round Table Exploitation—June 28, '41, Page 77; Aug. 9, '41, Page 61

Wild Geese Calling (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

FEATURES

(Chart published monthly)

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
....	Mystery Ship	Sep. 4,'41
....	Harmon of Michigan	Sep. 11,'41
....	Ladies in Retirement	Sep. 18,'41
....	Two Latins from Manhattan	Oct. 2,'41
....	Texas	Oct. 9,'41
....	Blonde from Singapore	Oct. 16,'41
....	Roaring Frontiers	Oct. 16,'41
....	Three Girls About Town	Oct. 23,'41
....	Men in Her Life	Oct. 30,'41
....	Bachelor's Babies	Nov. 6,'41
....	Secrets of the Lone Wolf	Nov. 13,'41
....	You Belong to Me	Nov. 20,'41
....	Go West Young Lady	Nov. 27,'41
....	Sing for Your Supper	Dec. 4,'41
....	Honolulu Lou	Dec. 11,'41
....	Gloria Is Willing	Dec. 18,'41
....	Harvard Here I Come	Dec. 25,'41

MGM

...	Dr. Jekyll and Mr. Hyde	Sep. '41
...	Lady Be Good	Sep. '41
...	Down in San Diego	Sep. '41
...	Honky Tonk	Not Set
...	Married Bachelor	Not Set
...	Smilin' Thru	Not Set
...	All Woman	Not Set
...	Chocolate Soldier	Not Set
...	Unholy Partners	Not Set
...	Babes on Broadway	Not Set
...	Panama Hattie	Not Set
...	H. M. Pulham, Esq.	Not Set
...	Shadow of the Thin Man	Not Set
...	Kathleen	Not Set
...	Tarzan's Secret Treasure	Not Set
...	The Twins	Not Set

MONOGRAM

....	Arizona Bound	July 19,'41
....	Ghosts in the Night	Aug. 15,'41
....	Stolen Paradise	Aug. 22,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 5,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Bad Man from Bodie	Sep. 26,'41
....	Siz Boom Bah	Oct. 3,'41
....	Ponto Basin Outlaw	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	The Drifting Kid	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Here Comes the Marine	Oct. 31,'41

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
....	Nothing But the Truth	Not Set
....	Hold Back the Dawn	Not Set
....	New York Town	Not Set
....	Henry Aldrich for President	Not Set
....	Buy Me That Town	Not Set
	Block 2	
....	Birth of the Blues	Not Set
....	Among the Living	Not Set
....	Night of the January 16th	Not Set
....	Glamour Boy	Not Set
....	Skylark	Not Set
	▽	
....	Mr. Bug Goes to Town	Not Set
....	Secrets of the Wasteland	Not Set
....	Great Man's Lady	Not Set
....	Sullivan's Travels	Not Set
....	Stick to Your Guns	Not Set
....	Twilight on the Trail	Not Set
....	Outlaws of the Desert	Not Set
....	The Remarkable Andrew	Not Set
....	Reap the Wild Wind	Not Set
....	Bahama Passage	Not Set
....	Sweater Girl	Not Set
....	Louisiana Purchase	Not Set
....	Malaya	Not Set
....	Fly by Night	Not Set
....	Mr. Aldrich's Boy	Not Set
....	No Hands on the Clock	Not Set
....	Riders of the Timberland	Not Set

RKO

Prod. No.	Title	Release Date
	Block 1	
...	Citizen Kane	Sep. 5,'41
...	Parachute Battalion	Sep. 12,'41
...	Lady Scarface	Sep. 26,'41
..	Father Takes a Wife	Oct. 3,'41
...	All That Money Can Buy	Oct. 17,'41
	Block 2 (Westerns)	
...	Dutlaw Trail	Not Set
...	Dude Cowboy	Not Set
...	Ridin' the Wind	Not Set
	▽	
...	The Gay Falcon	Not Set
...	Look Who's Laughing	Not Set
...	Mexican Spitfire's Baby	Not Set
...	Unexpected Uncle	Not Set
...	Weekend for Three	Not Set
...	Fantasia	Not Set
...	Dbliging Young Lady	Not Set
...	Land of the Open Range	Not Set
...	Playmates	Not Set
...	Street Girl	Not Set
...	A Date with the Falcon	Not Set
...	Bamhi	Not Set
...	Dumbo	Not Set
...	Suspicion	Not Set

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
...	The Pittsburgh Kid	Aug. 29,'41
171	The Apache Kid	Not Set
161	Outlaws of the Cherokee Trail	Not Set
...	Death Valley Outlaws	Not Set
...	Mercy Island	Not Set
...	Sailor Be Good	Not Set

20TH CENTURY-FOX

Prod. No.	Title	Release Date
	Block 1	
...	Charley's Aunt	Aug. 1,'41
...	Dressed To Kill	Aug. 8,'41
...	Wild Geese Calling	Aug. 15,'41
...	Private Nurse	Aug. 22,'41
...	Sun Valley Serenade	Aug. 29,'41
	Block 2	
...	Charlie Chan in Rio	Sep. 5,'41
...	Belle Starr	Sep. 12,'41
	▽	
...	Marry the Boss's Daughter	Sep. 19,'41
...	A Yank in the R.A.F.	Sep. 26,'41
...	Small Town Deb	Oct. 3,'41
...	We Go Fast	Not Set
...	The Outlaw	Not Set
...	Man at Large	Not Set
...	Riders of the Purple Sage	Not Set
...	Weekend in Havana	Not Set
...	Cadet Girl	Not Set
...	Great Guns	Not Set
...	Last of the Duanes	Not Set
...	Moonlight Over Her Shoulder	Not Set
...	How Green Was My Valley	Not Set
...	Swamp Water	Not Set
...	Confirm or Deny	Not Set
...	Hot Spot	Not Set
...	Lone Star Ranger	Not Set
...	Young America	Not Set

UNITED ARTISTS

...	Three Cockeyed Sailors	July 4,'41
...	New Wine	Aug. 8,'41
...	Lydia	Aug. 20,'41
...	Major Barbara	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	The Corsican Brothers	Oct. 24,'41
...	Sundown	Oct. 31,'41
...	Jungle Book	Dec. 25,'41
...	Tanks a Million	Not Set
...	Niagara Falls	Not Set
...	Fiesta	Not Set
...	All American Co-Ed	Not Set
...	Miss Polly	Not Set

UNIVERSAL

6061	Man from Montana	Sep. 5,'41
....	Badlands of Dakota	Sep. 5,'41
....	Unfinished Business	Sep. 12,'41
....	The Americanos	Sep. 14,'41
6045	A Girl Must Live	Sep. 19,'41
....	Sing Another Chorus	Sep. 19,'41
....	It Started with Adam	Sep. 26,'41
....	Burma Convoy	Oct. 3,'41
....	Hellzapoppin'	Oct. 10,'41
....	Paris Calling	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
....	Moonlight in Hawaii	Oct. 24,'41
....	Appointment for Love	Oct. 31,'41
....	Captive Wild Woman	Nov. 7,'41
....	Arizona Cyclone	Nov. 14,'41
6044	Quiet Wedding	Nov. 14,'41
....	The Great Man	Nov. 14,'41
....	Melody Lane	Nov. 21,'41
....	Ride 'Em Cowboy	Nov. 28,'41
....	Nobody's Fool	Dec. 5,'41
....	The Wolf Man	Dec. 12,'41
....	Mermaid in Distress	Dec. 19,'41
....	They Lived Alone	Dec. 26,'41
....	Ghost Town Buckaroo	Not Set
....	Jail House Blues	Not Set
....	Mob Town	Not Set
....	Sealed Lips	Not Set
....	Swing It Soldier	Not Set
....	Terror of the Islands	Not Set

WARNER BROS.

...	The Smiling Ghost	Sep. 6,'41
...	Navy Blues	Sep. 13,'41
...	Nine Lives Are Not Enough	Sep. 20,'41
...	Sergeant York	Sep. 27,'41
...	Law of the Tropics	Oct. 4,'41
...	International Squadron	Oct. 11,'41
...	The Maltese Falcon	Not Set
...	Dne Foot in Heaven	Not Set
...	New Drleans Blues	Not Set
...	Kings Row	Not Set
...	The Man Who Came to Dinner	Not Set
...	Captains of the Clouds	Not Set
...	They Died with Their Boots On	Not Set
...	The Black Widow	Not Set
...	All Through the Night	Not Set
...	Eridges Built at Night	Not Set

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42 SPECIAL (Two Reels)		
3451	International Forum, I	2-22-41	142
3452	International Forum, 2	5-27-41	199
3453	International Forum, 3	8-22-41	..
	1941-42 THIS CHANGING WORLD		
3981	Broken Treaties	8-1-41	..
	ALL STAR COMEDIES (Average 17 Min.) 1940-41		
2430	Yumpin' Yiminy (El Brendel)	3-7-41	139
2406	Dutiful But Dumb (Stooges)	3-21-41	142
2431	Glove Affair (Glove Slingers)	4-4-41	139
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	154
2407	All the World's a Stooge (Stooges)	5-18-41	151
2434	Ready Willing but Unable (Brendel)	5-30-41	225
2435	Yankee Doodle Andy (Clyde)	6-13-41	226
2436	French Fried Patootie (Mowbray)	6-27-41	226
2408	I'll Never Heil Again (Stooges)	7-4-41	190
2437	Love at First Fright (Brendel)	7-25-41	224
2438	Host to a Ghost (Clyde)	8-8-41	211
	1941-42		
3421	Love In Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	..
3422	Half Shot at Sunrise (Karns)	9-14-41	..
3423	General Nuisance (Keaton)	9-18-41	...
	COLOR RHAPSODIES (7 Minutes) 1940-41		
2507	The Carpenters	3-14-41	142
2508	The Land of Fun	4-18-41	226
2509	Tom Thumb's Brother	6-12-41	187
2510	The Cuckoo I.Q.	7-3-41	211
	1941-42		
3501	Who's Zoo in Hollywood	10-17-41	..
	PHANTASIES CARTOONS (Average 6 Min.) 1940-41		
2704	There's Music In Your Hair	3-28-41	139
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	224
2707	The Merry Mouse Cafe	8-15-41	..
	1941-42		
3701	The Crystal Gazer	9-26-41	..
	FABLES (8 Minutes) 1940-41		
2755	It Happened to Crusoe	3-14-41	139
2756	Kitty Gets the Bird	6-13-41	187
2757	Dumb Like a Fox	7-18-41	224
2758	Playing the Pied Piper	8-8-41	226
	CINESCOPES (Average 9 Min.) 1940-41		
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	154
2979	Fighter Pilot	6-13-41	187

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1940-41 short subject releases prior to March, 1941, see page 227.

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3971	Exploring Space	8-8-41	..
3972	From Nuts to Soup	9-5-41	..
	WASHINGTON PARADE (Series 3) (10 Minutes) 1940-41		
2904	No. 4 Spirit of 1941	3-7-41	119
	COMMUNITY SING (Series 5) (10 Minutes) 1940-41		
2656	No. 6 (Songs with Harmony)	3-14-41	142
2657	No. 7 Peppy Song Hits	4-25-41	225
2658	No. 8 (Featuring "Perfidia")	5-29-41	226
	1941-42		
3651	No. 1 (Don Baker)	8-15-41	..
	QUIZ REELS (Average 10 Min.) 1940-41		
2604	Junior I. Q. Parade	3-7-41	..
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	151
	1941-42		
3601	So You Think You Know No. 1 (Series 2)	8-22-41	236
	NEW YORK PARADE (10 Minutes) 1940-41		
2952	Abroad at Home	3-27-41	130
	1941-42 PANORAMICS		
3901	A City Within a City	8-8-41	..
	TOURS (10 Minutes) 1940-41		
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	154
	1941-42		
3551	Journey in Tunisia	8-15-41	..
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes) 1940-41		
2856	No. 6 (Larry Simms)	3-14-41	91
2857	No. 7 (Ken Murray)	4-25-41	139
2858	No. 8 (Jerry Colonna)	6-6-41	226
2859	No. 9 (Don Wilson)	7-11-41	225
	1941-42		
3851	No. 1	8-15-41	..
3852	No. 2	9-12-41	..
	WORLD OF SPORTS (9 Minutes) 1940-41		
2806	The Jungle Archer	3-28-41	118
2807	Diving Thrills	5-9-41	151
2808	Aquaplay	6-6-41	187
	1941-42		
3801	Tee Up	8-1-41	236

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.) 1940-41		
P-205	Coffins on Wheels	6-7-14	163
P-206	Sucker List	7-26-41	224
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes) 1940-41		
T-218	Alluring Alaska	3-8-41	107
T-219	Glimpses of Kentucky	4-12-41	142
T-220	Yosemite the Magnificent	5-10-41	183
T-221	Glimpses of Washington State	6-7-41	175
T-222	Haiti, Land of Dark Majesty	7-5-41	225
	PETE SMITH SPECIALTIES (10 Minutes) 1940-41		
S-266	Memory Tricks (Sepia)	3-15-41	118
S-267	Aeronautics (Sepia)	4-26-41	151
S-268	Lions on the Loose (Sepia)	5-24-51	166
S-269	Cuban Rhythm (Sepia)	8-14-41	175
S-270	Water Bugs	8-16-41	225
	PASSING PARADE (10 Minutes) 1940-41		
K-283	More Trifles of Importance	3-22-41	184
K-284	Out of Darkness	3-29-41	139
K-285	Willie and the Mouse	5-17-41	154
K-286	This Is the Bowery	5-31-41	166
K-287	Your Last Act	7-12-41	211
K-288	Of Pups and Puzzles		225
	MINIATURES (10 Minutes) 1940-41		
M-235	The Battle	5-31-41	154
M-236	Memories of Europe	6-14-41	178
M-237	The Man Who Changed the World	6-28-41	211
M-238	Ghost Treasure	8-2-41	225
M-239	Watchdog of a Nation		226
	OUR GANG COMEDIES (Average 11 Min.) 1940-41		
C-297	Ye Olde Minstrels	3-8-41	104
C-298	1-2-3 Go	4-26-41	142
C-299	Robot Wrecks	7-12-41	211
	TECHNICOLOR CARTOONS (9 Minutes) 1940-41		
W-244	The Prospecting Bear	3-8-41	104
W-245	The Little Mole	4-5-41	139
W-246	Goose Goes South	4-26-41	139
W-247	Rookie Bear	5-17-41	163
W-248	Dance of the Weed	6-7-41	175
W-249	The Alley Cat	7-5-41	225
W-250	The Midnight Snack	7-19-41	226
	METROSCOPIX (7 Minutes) 1940-41		
A-100	Third Dimensional Murder	3-1-41	80
	SPECIAL TRAILERS		
....	Miracle in Sound		..
....	You Can't Fool the Camera		..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes) 1940-41		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS (7 Minutes) 1940-41		
HO-6	Twinkletoes Gets the Bird	3-14-41	..
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HO-9	Zero, the Hound	5-30-41	151
HO-10	Twinkletoes—Where He Gees Nobody Knows	6-27-41	187
HO-11	Copy Cat	7-18-41	202
HO-12	The Wizard of Arts	8-8-41	226
HO-13	Twinkletoes In Hat Stuff	8-29-41	..
	UNUSUAL OCCUPATIONS (Color) (11 Minutes) 1940-41		
LO-4	No. 4	3-28-41	92
LO-5	No. 5	5-30-41	151
LO-6	No. 6	8-1-41	225
	BENCHLEY COMEDIES (10 Minutes) 1940-41		
SO-3	Crime Control	4-11-41	119
SO-4	The Fergotten Man	5-23-41	151
	FASCINATING JOURNEYS (Tech) (10 Minutes) 1940-41		
MO-4	Delhi	3-21-41	92
MO-5	Indian Durbar	5-16-41	151
MO-6	The Jungle	7-25-41	224
	1941-42 COLOR CARTOON		
....	Superman		..
	GABBY COLOR CARTOONS (7 Minutes) 1940-41		
GO-5	Swing Cleaning	4-11-41	119
GO-8	Fire Cheese	6-20-41	187
GO-7	Gabby Goes Fishing	7-18-41	199
GO-8	It's Hap-Hap-Happy Day	8-15-41	224
	HEADLINERS (10 Minutes) 1940-41		
AO-5	Bob Chester and Orch	3-21-41	92
AO-6	Your Favorite Program—Those We Love	6-6-41	151
AO-7	Hands of Destiny	7-11-41	199
	COLOR CLASSIC CARTOON (Tech.)		
CO-1	Vitamin Hay	8-22-41	..
	MADCAP MODELS (Color) (9 Minutes) 1940-41		
UO-2	Dipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	6-27-41	187
UO-4	The Gay Knighties	8-29-41	..
	PARAGRAPHICS (10 Minutes) 1940-41		
VO-5	Guardians of the Wild	8-29-41	..
	POPEYE THE SAILOR (7 Minutes) 1940-41		
EO-7	Olive's Sweepstake Ticket	3-7-41	..
EO-8	Flies Ain't Human	4-4-41	119
EO-9	Popeye Meets Rip Van Winkle	5-9-41	142
EO-10	Olive's Boithday Presink	6-13-41	163
EO-11	Child Psykolojiky	7-11-41	199
EO-12	Pest Pilot	8-8-41	226
	POPULAR SCIENCE (Color) (10 Minutes) 1940-41		
JO-5	No. 5	5-2-41	92
IO-8	No. 6	7-4-41	199
	SPORTLIGHTS (9 Minutes) 1940-41		
RO-8	Canine Sketches	3-28-41	95
RO-9	Sun Fun	4-25-41	91
RO-10	On the Spot	5-23-41	142
RO-11	Lasso Wizards	6-20-41	190
RO-12	Snow Dogs	7-25-41	199
RO-13	What's Lacrosse?	8-15-41	225

PRODUCERS

AMERICAN HISTORY
(22 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..
0.5	Our Louisiana Purchase	7-12-41	..

SPECIAL FEATURETTES

..	Man the Enigma	5-7-41	163
	(22 Minutes)		
..	Alive in the Deep	6-7-41	166
	(25 Minutes)		

RKO

SPECIAL
(Average 11 Min.)
1940-41

14,502	What's Happening in Argentina?	3-21-41	184
14,503	How Goes Chile?	4-18-41	224

MARCH OF TIME
(Average 20 Min.)
1940-41

13,108	Australia at War	3-14-41	92
13,109	Men of the F.B.I., 1941	4-11-41	118
13,110	Crisis in the Atlantic	5-9-41	139
13,111	China Fights Back	6-6-41	163
13,112	New England's 8 Million Yankees	7-4-41	190
13,113	Peace—By Adolf Hitler	8-1-41	211

1941-42

.....	Thumbs Up, Texas	8-29-31	..

WALT DISNEY CARTOONS
(8 Minutes)
1940-41

14,101	Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Baggage Buster	4-18-41	129
14,104	A Good Time for a Dime	5-9-41	142
14,105	Canine Caddy	5-30-41	163
14,106	Nifty Nineties	6-20-41	163
14,107	Early to Bed	7-11-41	199
14,108	Truant Officer Donald	8-1-41	226
14,109	Orphan's Benefit	8-22-41	224

INFORMATION PLEASE
(Average 11 Min.)
1940-41

14,208	No. 8 Boris Karloff	3-21-41	118
14,209	No. 9 Alice Marble	4-8-41	142
14,210	No. 10 Louis Bromfield	5-16-41	151
14,211	No. 11 Jan Struther	6-13-41	187
14,212	No. 12 Boris Karloff	7-11-41	199
14,213	No. 13 Anna Neagle	8-8-41	224

SPORTSCOPE
(Average 9 Min.)
1940-41

14,308	Publicity Sports	3-14-41	107
14,309	Sword Soldiers	4-11-41	130
14,310	Jockey's Day	5-9-41	151
14,311	Rolling Rhythm	6-6-41	187
14,312	Steeds and Steers	7-4-41	211
14,313	Craig Wood	8-1-41	225

PICTURE PEOPLE
(10 Minutes)
1940-41

14,408	No. 8	3-28-41	129
14,409	No. 9	4-25-41	139
14,410	No. 10	5-23-41	166

EDGAR KENNEDY
(Average 18 Min.)
1940-41

13,405	It Happened All Night	4-4-41	104
13,406	Apple in His Eye	6-6-41	163

LEON ERROL
(Average 19 Min.)
1940-41

13,704	When Wife's Away	3-14-41	184
13,705	A Pole Phoney	5-16-41	139
13,706	A Panic in the Parlor	6-27-41	166

RAY WHITLEY
(Average 15 Min.)
1940-41

13,503	Red Skins & Red Heads	4-25-41	142
13,504	Musical Bandit	7-18-41	211

REPUBLIC

MEET THE STARS
(10 Minutes)
1940-41

028-4	Los Angeles Examiner Benefit	3-24-41	..
028-5	Hollywood Meets the Navy	4-24-41	129
028-6	Stars at Play	5-24-41	..
028-7	Meet Roy Rogers	6-24-41	175
028-8	Stars—Past and Present	7-24-41	178

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1940-41

1203	The Modern Highway	1-31-41	..

1941-42

2201	Soldiers of the Sky	8-1-41	..
2202	Highway of Friendship	9-26-41	..

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)
1940-41

1108	Arctic Springtime	4-25-41	..
1110	Winter in Eskimo Land	7-4-41	224

MAGIC CARPET
(9 Minutes)
1940-41

1107	Miracle of Hydro	3-14-41	129
1109	A Letter from Cairo	5-9-41	175

1941-42

2101	Sagebrush and Silver	8-15-41	..
2102	Trailing Thru Glacier Land	10-10-41	..

SPORTS REVIEWS
(8 Minutes)
1940-41

1306	Symphony in Snow	3-14-41	131
1307	Fun on Rollers	6-6-41	226

1941-42

2301	Pedigreed Dogs	9-21-41	..

TERRYTOONS (Tech)
(7 Minutes)
1940-41

1558	The Home Guard	3-7-41	80
1559	Uncle Joey	4-18-41	..
1560	What Happens at Night	5-30-41	226

1941-42

2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	..
2554	Slap Happy Hunters	10-31-41	..

TERRYTOONS (Black & White)
(7 Minutes)
1940-41

1509	When Knights Were Bold	3-21-41	131
1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	175
1513	Horse Fly Opera	6-13-41	178
1514	Good Old Irish Tunes	6-27-41	175
1515	Bringing Home the Bacon	7-11-41	178
1516	Twelve O'Clock and All Ain't Well	7-25-41	175

1941-42

2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	..
2503	The Frozen North	10-17-41	..

THE WORLD TODAY
(9 Minutes)
1940-41

1701	Battle of the Atlantic	4-11-41	130
1702	War in the Desert	7-18-41	199
1703	Empire in Exile	5-23-41	175
1704	Anzacs in Action	6-20-41	202

1941-42

2701	American Sea Power	8-29-41	..

UNIVERSAL

SPECIAL
(19 Minutes)
1940-41

5110	Swing With Bing	9-4-41	..

COLOR CARTOON
(Average 7 Min.)
1940-41

5247	Hysterical High Spots in American History	3-31-41	91
5248	Scrub Me Mama with a Boogie Beat	4-28-41	151
5249	Oizzy Kitty	5-26-41	163
5250	Salt Water Daffy	6-9-51	166
5251	Woody Woodpecker	7-7-41	225
5252	Andy Panda's Pop	7-28-41	226
5253	Boogie Woogie Bugle Boy of Co. B	8-11-41	224

STRANGER THAN FICTION
(9 Minutes)
1940-41

5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	118
5388	No. 90	5-5-41	154
5381	No. 91	5-19-41	154
5382	No. 92	6-2-41	163
5383	No. 93	6-23-41	199
5384	No. 94	7-28-41	226
5385	No. 95	8-25-41	224

1941-42

6371	No. 96	9-8-41	..

GOING PLACES
(9 Minutes)
1940-41

5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	104
5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	175
5361	No. 91	5-26-41	163
5362	No. 92	6-16-41	199
5363	No. 93	6-30-41	202
5364	No. 94	7-21-41	226
5365	No. 95	8-18-41	225

MUSICALS
(Average 18 Min.)
1940-41

5227	Music in the Morgan Manner	3-19-41	92
5228	Jumpin' Jive	4-28-41	166
5229	Shadows in Swing	5-21-41	154
5230	Music a la King	6-18-41	199
5231	Once Upon a Summertime	7-30-41	199
5232	Rhythm Revel	7-30-41	224
5233	Is Everybody Happy?	8-18-41	226

VITAPHONE

SPECIAL
(10 Minutes)
1940-41

....	Christmas Under Fire	1-24-41	..

TECHNICOLOR SPECIALS
(Average 20 Min.)
1940-41

6004	Wings of Steel	4-5-41	129
6005	Here Comes the Cavalry	6-28-41	175
6006	Carnival of Rhythm	8-23-41	..

1941-42

7001	The Tanks Are Coming	10-4-41	..
7002	Soldiers in White	11-29-41	..

ELSA MAXWELL COMEDIES
(19 Minutes)
1940-41

6102	The Lady and the Lug	3-22-41	139
6103	Throwing a Party	7-12-41	211

BROADWAY BREVITIES
(20 Minutes)
1940-41

6206	The Seeing Eye	5-3-41	117
6207	Seekeroo	5-31-41	151
6208	Hunting the Hard Way	6-17-41	151
6209	Happy Faces	7-26-41	211

1941-42

7101	Minstrel Days	9-6-41	..
7102	Monsters of the Deep	10-18-41	..
7103	The Old Owls' House	11-15-41	..

HOLLYWOOD NOVELTIES
(10 Minutes)
1940-41

6305	Wild Boar Hunt	3-15-41	95
6306	Trouble in Store	8-2-41	224

1941-42

7301	Polo with the Stars	9-20-41	..
7302	White Sails	11-18-41	..

THE SPORTS PARADE
(10 Minutes)
1940-41

6405	Fight, Fish, Fight	3-1-41	91
6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	130
6408	Sail Ho	6-14-41	178
6409	It Happens on Rollers	7-19-41	211
6410	Lions for Sale	8-9-41	..

1941-42

7401	Kings of the Turf	9-20-41	..
7402	Fisherman's Dream	11-1-41	..

MELODY MASTERS BANDS
(10 Minutes)
1940-41

6506	Cliff Edwards and His Buckaroos	3-8-41	92
6507	Freddy Martin & Orch.	4-12-41	104
6508	Marie Greene and Her Gang	4-26-41	130
6509	Hal Kemp & Orch.	6-14-41	154
6510	Those Good Old Days	8-16-41	225
7501	U. S. Calif. Band and Glee Club	9-13-41	..
7502	Carioca Serenaders	10-25-41	..

LOONEY TUNES CARTOONS
(7 Minutes)
1940-41

6608	Joe Glow the Firefly	3-8-41	107
6609	Porky's Bear Facts	3-29-41	104
6610	Porky's Preview	4-19-41	130
6611	Porky's Ant	5-10-41	142
6612	A Coy Decoy	6-7-41	175
6613	Porky's Prize Pony	6-21-41	226
6614	Meet John Doughboy	7-5-41	214
6615	We, the Animals, Squeak	8-9-41	226
6618	Henpecked Duck	8-30-41	..

1941-42

7601	Notes to You	9-20-41	..
7602	Robinson Crusoe, Jr.	10-11-41	..
7603	Porky's Pooch	11-1-41	..
7604	Porky's Midnight Matinee	11-22-41	..

MERRIE MELODIES CARTOONS (Tech)
(7 Minutes)
1940-41

6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	117
6711	Sniffles Bells the Cat	2-1-41	83
6712	The Crackpot Quail	2-15-41	80
6713	The Cat's Tale	3-1-41	107
6714	Tortoise Beats the Hare	3-15-41	104
6715	Goofy Groceries	3-29-41	107
6716	Toy Trouble	4-12-41	131
6717	Trial of Mr. Wolf	4-26-41	129
6718	Farm Frolics	5-10-41	142
6719	Hollywood Steps Out	5-24-41	142
6720	Hiawatha's Rabbit Hunt	6-7-41	175
6721	The Wacky Worm	6-21-41	226
6722	The Heckling Hare	7-5-41	214
6723	Inki and the Lion	7-19-41	214
6724	Aviation Vacation	8-2-41	225
6725	Sport Chumpions	8-16-41	225
6726	Snow Time for Comedy	8-30-41	..

1941-42

7701	All This and Rabbitt Stew	9-13-41	..
7702	The Brave Little Bat	9-27-41	..
7703	The Bug Parade	10-11-41	..
7704	Rookie Revue	10-25-41	..
7705	Saddle Silly	11-8-41	..
7706	The Cagey Canary	11-22-41	..

BOB HOPE RE-ISSUES
(Average 18 Min.)
1940-41

6901	Calling All Tars	2-1-41	68
6902	Shop Talk	2-22-41	83
6903	Old Grey Mayor	3-15-41	83
6904	Double Exposure	4-5-41	104
6905	Watch the Birdie	4-26-41	107

SERIALS

COLUMBIA

1940-41

2120	White Eagle	1-31-41	41
	12 Episodes		
2180	The Spider Returns	5-9-41	130
	15 Episodes		
2140	The Iron Claw	8-15-41	225
	(15 Episodes)		

REPUBLIC

1940-41

080	Adventure of Captain Marvel	3-28-41	68
	12 Episodes		
083	Jungle Girl	6-21-41	154
	15 Episodes		

UNIVERSAL

1940-41

5881-92	Sky Raiders	4-8-41	118
	12 Episodes		

1941-42

6781-95	Riders of Death Valley	7-1-41	92
	15 Episodes (Pre-released)		

MISCELLANEOUS

Harvest for Tomorrow (Warners-Loew's) (20 M)		187
Poland Forever (World Pictures) (20 M)		187
Proof of the Pudding (U. S. Health Service) (10 M)		92
Red Army, The (Artkino) (20 M)		187
We Americans (Pathe-FHA) (10 M)		187

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Reviews published in MOTION PICTURE HERALD after August 23, 1941, are included in the PRODUCT DIGEST SECTION.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index begins on page 238.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 237.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
•Adventure in Washington	Col.	2010	Herbert Marshall-Virginia Bruce	May 30,'41	85m	May 31,'41	....	p136	p173
•Adventures of Tom Sawyer (color)	UA	Reissue	Walter Brennan-May Robson	May 16,'41	91m	Feb. 17,'38	....	p123	....
•Affectionately Yours	WB(FN)	566	Merle Oberon-Dennis Morgan	May 10,'41	90m	May 10,'41	....	p97	p150
All Woman	MGM	...	Rosalind Russell-Don Ameche	.....	...	.....	....	....	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	107m	July 19,'41	....	p197	p236
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	....
Americanos, The	Univ.	...	Dick Foran-Andy Devine	Sept. 19,'41	...	.....	....	p221	....
Among the Living	Para.	Block 2	Albert Dekker-Susan Hayward	.....	...	.....	....	p235	....
•Angels with Broken Wings	Rep.	016	Binnie Barnes-Edw. Norris	May 27,'41	72m	June 7,'41	....	p148	p162
Appointment for Love	Univ.	...	Margaret Sullavan-Charles Boyer	Oct. 31,'41	...	.....	....	....	....
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	....	p172	p210
Arizona Cyclone	Univ.	...	Johnny Mack Brown	Nov. 14,'41	...	.....	....	....	....
Atlantic Ferry (British)	WB	...	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
•BACHELOR Babies	Col.	...	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	...	.....	....	....	....
•Bachelor Daddy (formerly Sandy Steps Out)	Univ.	5035	Baby Sandy-Kathryn Adams	July 4,'41	61m	June 28,'41	....	p159	p186
Bad Lands of Dakota	Univ.	...	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	....
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p210
•Bad Man, The	MGM	124	Wallace Beery-Laraine Day	Mar. 28,'41	70m	Mar. 29,'41	....	p47	p186
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Aug. 27,'41	...	.....	....	....	....
Bad Man from Bodie	Mono.	...	Buck Jones-Tim McCoy	Sept. 19,'41	...	.....	....	....	....
•Barnacle Bill	MGM	141	Wallace Beery-Virginia Weidler	July 4,'41	90m	July 5,'41	....	p160	p220
Belle Starr (color)	20th-Fox	Block 2	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	....	p161	....
•Big Boss, The	Col.	2037	Otto Kruger-Gloria Dickson	Apr. 28,'41	70m	May 31,'41	....	p128	p162
•Big Store, The	MGM	139	Marx Bros.-Tony Martin-Virginia Grey	June 20,'41	82m	July 21,'41	....	p157	p220
•Billy the Kid (color)	MGM	137	Robert Taylor-Brian Donlevy	May 30,'41	95m	May 24,'41	....	p97	p150
•Billy the Kid's Fighting Pals	Prod.	161	Bob Steele	Apr. 18,'41	62m	Apr. 12,'41	....	p103	....
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	...	.....	....	p171	....
Birth of the Blues	Para.	Block 2	Bing Crosby-Mary Martin	.....	...	.....	....	p235	....
•Black Cat	Univ.	5028	Basil Rathbone-Hugh Herbert	May 2,'41	71m	May 3,'41	....	p98	p198
Blonde from Singapore	Col.	...	Florence Rice-Leif Erickson	Oct. 16,'41	...	.....	....	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blood and Sand (color)	20th-Fox	143	Tyrone Power-Linda Darnell	May 30,'41	125m	May 24,'41	....	p111	p173
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p220
•Border Vigilantes	Para.	4053	William Boyd-Russell Hayden	Apr. 18,'41	62m	Mar. 29,'41	....	p86	p102
•Bowery Blitzkrieg	Mono.	...	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
•Break the News	Mono.	British	Maurice Chevalier	Apr. 10,'41	78m	May 14,'38	....	....	p101
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July 5,'41	....	p61	p210
•Bride Wore Crutches, The	20th-Fox	112	Lynne Roberts-Ted North	June 13,'41	55m	May 31,'41	....	p30	p162
•Bringing Up Baby	RKO	Reissue	Katherine Hepburn-Cary Grant	May 2,'41	102m	Feb. 19,'38	....	p116	p113
•Broadway Limited	UA	...	Victor MacLaglen-Marjorie Woodworth	June13,'41	73m	June 21,'41	....	p121	p174
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	..	Charles Bickford-Evelyn Ankers	Oct. 3,'41	...	.....	....	p137	....
Buy Me That Town	Para.	Block 1	Lloyd Nolan-Constance Moore	.....	70m	Aug. 2,'41	....	p208	p210
•Buzzy and Phantom Pinto	Ziehm	...	Buzzy Henry	May 1,'41	55m	May 3,'41	....	....	....
CAPTIVE Wild Woman	Univ.	...	"The Wild Woman"	Nov. 7,'41	...	.....	....	....	....
•Caught in the Draft	Para.	4032	Bob Hope-Dorothy Lamour	July 4,'41	80m	May 31,'41	....	p110	p220
Charley's Aunt	20th-Fox	Block 1	Jack Benny-Kay Francis	Aug. 1,'41	81m	July 26,'41	....	p172	p236
Charlie Chan in Rio	20th-Fox	Block 2	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	60m	Aug. 23,'41	....	p172	....
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	120m	Apr. 12,'41	....	p61	p236
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Oct. 24,'41	...	.....	....	....	....
Cottage to Let (British)	....	...	Leslie Banks	Not Set	90m	Aug.23,'41	....	....	....
•Country Fair	Rep.	015	Eddie Foy, Jr.-June Clyde	May 5,'41	74m	May 17,'41	....	....	p162
•Cowboy and the Blonde	20th-Fox	141	Geo. Montgomery-Mary Beth Hughes	May 16,'41	68m	Apr. 26,'41	....	....	p126
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p210
•Criminals Within	Prod.	111	Eric Linden-Ann Doran	June 27,'41	70m	Aug. 23,'41	....	p158	....
•Cyclone on Horseback	RKO	185	Tim Holt-Marjorie Reynolds	June 13,'41	60m	.....	....	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•DANCE Hall	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	..	.	p39	. .
Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Sept. 19,'41	...	.....	....	p219	..
•Dangerous Moonlight (British)	RKO	British	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
•Deadly Game, The	Mono.	...	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
•Dead Men Tell	20th-Fox	136	Sidney Toler	Mar. 28,'41	60m	Mar. 29,'41	....	p63	p102
•Desert Bandit	Rep.	077	Don "Red" Barry-Lynn Merrick	May 24,'41	56m	May 31,'41	.	...	p162
•Desperate Cargo	Prod.	113	Ralph Byrd-Carol Hughes	July 4,'41	...	.....	.	p170	.
•Devil and Miss Jones	RKO	122	Jean Arthur-Charles Coburn	Apr. 11,'41	90m	Apr. 12,'41	.	p63	p173
•Devil Dogs of the Air	WB	Reissue	James Cagney-Pat. O'Brien	June 7,'41	86m	Feb. 9,'35	.	p134	p162
•Dive Bomber (color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	.	p145	p220
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	.	p209	..
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	125m	July 26,'41	.	p134	p236
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug .27,'41	...	.....	.	p221	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	.....	.	p160	....
•Down Mexico Way	Rep.	042	Gene Autry	Sept. 18,'41	...	.....	.	....	....
Down in San Diego	MGM	203	Bonita Granville-Leo Gorcey	Sept. '41*	70m	Aug. 2,'41	.	p207	p210
Dressed to Kill	20th-Fox	Block 1	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	81m	July 26,'41	.	p149	p236
•Drifting Kid	Mono.	....	Tom Keene	Oct. 17,'41	...	.....	.	....	...
Dude Cowboy	RKO	Block 2	Tim Holt	Not Set	...	.....	.	....	....
Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	...	.....	.	p182	....
•ELLERY Queen's Penthouse Mystery	Col.	2025	Ralph Bellamy-Margaret Lindsay	Mar. 24,'41	65m	Mar. 1,'41	.	p74	p101
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66m	July 12,'41	.	p195	p198
•Emergency Landing	Prod.	109	Carol Hughes-Forrest Tucker	May 23,'41	79m	July 19,'41	.	p110	p198
FANTASIA (color)	RKO	....	Disney-Stokowski	Not Set	135m	Nov. 16,'41	.	p2	p236
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	.	p197	p236
•Father Steps Out (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	.	p174	p210
•Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	.	p219	....
•Flame of New Orleans	Univ.	5011	Marlene Dietrich-Bruce Cabot	Apr. 25,'41	78m	Apr. 26,'41	....	p53	p174
•For Beauty's Sake	20th-Fox	144	Ted North-Marjorie Weaver	June 6,'41	62m	June 28,'41	....	p147	p186
•Flying Wild	Mono.	....	Leo Gorcey-Bobby Jordan	Mar. 10,'41	63m	Mar. 1,'41	.	p63	p77
•Footlight Fever	RKO	119	Alan Mowbray-Donald McBride	Mar. 21,'41	67m	Mar. 29,'41	.	p74	p102
•Footsteps in the Dark	WB	509	Errol Flynn-Brenda Marshall	Mar. 8,'41	93m	Mar. 8,'41	....	p45	p174
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
•Frank Buck's Jungle Cavalcade	RKO	166	Wild Animal Picture	June 27,'41	77m	July 12,'41	....	....	p198
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	...	.....	....	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	...	.....	....	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
•Gay Vagabond, The	Rep.	022	Roscoe Karns-Ruth Donnelly	May 12,'41	66m	May 24,'41	....	p134	p150
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	...	.....	....	p206	....
•Get Away, The	MGM	138	Charles Winninger-Robert Sterling	June 13,'41	89m	June 14,'41	....	p148	p173
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	92m	Aug. 23,'41	....	....	....
Glamour Boy	Para.	Block 2	Susanna Foster-Jackie Cooper	.....	...	.....	....	p235	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41	...	.....	....	....	....
•Great American Broadcast	20th-Fox	140	Alice Faye-Jack Oakie	May 9,'41	91m	Apr. 26,'41	....	p99	p173
•Great Commandment, The	20th-Fox	142	John Beal-Albert Dekker	May 23,'41	80m	.....	....	p110	....
•Great Dictator, The	UA	....	Charles Chaplin-Paulette Goddard	Mar. 7,'41	126m	Oct. 19,'40	....	p76	p25
Great Guns	20th-Fox	....	Laurel and Hardy	Not Set	...	.....	....	....	....
Great Man, The	Univ.	....	W. C. Fields-Gloria Jean	Nov. 14,'41	...	.....	....	....	....
•Great Lie	WB	504	Bette Davis-George Brent	Apr. 12,'41	107m	Apr. 12,'41	....	p54	p174
•Great Swindle	Col.	2034	Jack Holt-Marjorie Reynolds	Apr. 10,'41	54m	May 24,'41	....	p64	p150
•HANDS Across the Rockies	Col.	2215	Bill Elliott	June 19,'41	58m	June 7,'41	....	....	p162
Harmon of Michigan	Col.	....	Tommy Harmon-Anita Louise	Sept. 11,'41	...	.....	....	....	....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	.	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Oct. 10,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	Block 1	Jimmy Lydon-Charlie Smith	Not Set	73m	Aug. 2,'41	.	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p210
•Her First Beau	Col.	2013	Jane Withers-Jackie Cooper	May 8,'41	77m	May 10,'41	....	p122	p138
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	.	p170	p221
•Hit the Road	Univ.	5029	Gladys George-Barton MacLane	June 27,'41	60m	June 21,'41	.	p146	p186
Hold Back the Dawn	Para.	Block 1	Charles Boyer-Olivia de Havilland	.....	116m	Aug. 2,'41	....	p208	p236
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	....
Honky Tonk	MGM	....	Clark Gable-Lana Turner	.....	..	.....	..	p235	....
•House of Mystery (formerly The Human Grost)	Mono.	....	Kenneth Kent-Judy Kelly	May 7,'41	62m	June 7,'41	....	p98	p173
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	....	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	.	p219	....
•I'll Wait for You	MGM	135	Marsha Hunt-Robert Sterling	May 16,'41	75m	May 10,'41	....	p122	p138
•In the Navy	Univ.	5000	Abbott & Costello	May 30,'41	86m	May 31,'41	.	p133	p162
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	.	.....	.	....	....
International Squadron (formerly Flight Patrol)	WB	....	Ronald Reagon-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	....	p196	p221
•Invisible Ghost	Mono.	....	Bela Lugosi-John McGuire	Apr. 25,'41	65m	Apr. 19,'41	....	p111	p126
•It Happened to One Man (British)	RKO	....	Wilfred Lawson-Nora Swinburne	Not Set	80m	Mar. 1,'41	....	....	...

*Set for national release after Sept. 1, 1941.
(Territorial release date for New York: "Dr. Jekyll and Mr. Hyde," Sept. 5,'41; "Down in San Diego," Sept. 9,'41)

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
It Started with Adam (formerly Almost an Angel)	Univ.	....	Deanna Durbin-Charles Laughton	Sept. 26,'41	...	.....	....	p205	....
•I Wanted Wings	Para.	4028	Brian Donlevy-Ray Milland	May 30,'41	132m	Mar. 29,'41	....	p98	p150
•I Was a Prisoner on Devills Island	Col.	2041	Sally Eilers-Donald Wood	June 30,'41	71m	June 28,'41	....	....	p186
Jennie (British)	...	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
•JUNGLE Man	Prod.	126	Buster Crabbe	Sept. 5,'41	...	.....	....	....	....
•KANSAS Cyclone	Rep.	078	Don Barry-Lynn Merrick	June 24,'41	58m	June 28,'41	....	....	p186
King of Dodge City	Col.	....	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	....	p220	....
•King of the Zombies	Mono.	....	John Archer-Mantan Moreland	May 14,'41	67m	May 10,'41	....	....	p150
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p198
•Kisses for Breakfast	WB	517	Dennis Morgan-Jane Wyatt	July 5,'41	85m	Aug. 2,'41	....	p148	p210
•Kukan	St. Rts.	....	Documentary	June 24,'41	90m	July 5,'41	....	....	....
LADIES in Retirement	Col.	....	Ida Lupino-Louis Hayward	Sept. 18,'41	...	.....	....	....	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	....	p146	p198
•Lady Eve, The	Para.	4022	Henry Fonda-Barbara Stanwyck	Mar. 21,'41	95m	Mar. 1,'41	....	p53	p173
Lady Scarface	RKO	203	Dennis O'Keefe-Judith Anderson	Sept. 26,'41	66m	July 26,'41	....	p160	p236
•Lady from Cheyenne	Univ.	5043	Loretta Young-Robert Preston	Apr.11,'41	88m	Apr. 5,'41	....	p61	p116
•Lady from Louisiana	Rep.	014	John Wayne-Ona Munson	Apr. 22,'41	82m	May 3,'41	....	....	p138
•Las Vegas Nights	Para.	4023	Phil Regan-Bert Wheeler	Mar. 28,'41	89m	Mar. 29,'41	....	p62	p173
Last of the Duanes	20th-Fox	....	Geo. Montgomery-Lynn Roberts	Not Set	...	.....	....	....	....
•Law of the Range	Univ.	5066	Johnny Mack Brown	June 20,'41	59m	July 19,'41	....	....	p198
Law of the Tropics	WB	....	Jeffrey Lynn-C. Burnett	Oct. 4,'41	...	.....	....	p235	....
•Law of the Wolf	Ziehm	....	Rin-Tin-Tin, Jr.	May 15,'41	55m	May 10,'41	....	....	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	...	.....	....	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p220
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p220
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	...	.....	....	....	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	...	.....	....	p209	....
•Lone Rider in Ghost Town	Prod.	165	George Houston	May 16,'41	64m	May 17,'41	....	....	p150
•Love Crazy	MGM	134	William Powell-Myrna Loy	May 23,'41	99m	May 17,'41	....	p121	p198
Love on the Dole (British)	....	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Aug. 29,'41	104m	Aug. 23,'41	....	....	....
•MAIL Train (British)	20th-Fox	139	Gordon Harker	Apr. 25,'41	87m	Mar. 22,'41	....	....	p126
•Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p138
Man at Large	20th-Fox	....	Marjorie Weaver-Geo. Reeves	Net Set	...	.....	....	....	....
Man from Montana ..	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	102m	June 14,'41	....	p128	p198
•Man Hunt	20th-Fox	146	Walter Pidgeon-Joan Bennett	June 20,'41	59m	Mar. 29,'41	....	p86	p128
•Man Made Monster	Univ.	5012	Lionel Atwill-Lon Chaney, Jr.	Mar. 28,'41	59m	Mar. 29,'41	....	p86	p128
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	....	Ruth Hussey-Robert Young	.....	...	.....	....	....	....
Marry the Boss's Daughter	20th-Fox	146	Betty Joyce-Bruce Edwards	Sept. 19,'41	...	.....	....	....	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	...	.....	....	....	....
•Mata Hari	MGM	Reissue	Greta Garbo-Ramon Navarro	June 6,'41	89m	Jan. 9,'32	....	p159	p162
•Medico of Painted Springs	Col.	2206	Charles Starrett	June 26,'41	59m	June 28,'41	....	....	p186
•Meet John Doe	WB	500	Gary Cooper-Barbara Stanwyck	May 4,'41	123m	Feb. 15,'41	....	p73	p174
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Nov. 21,'41	...	.....	....	....	....
•Melody for Three	RKO	124	Jean Hersholt-Fay Wray	Mar. 28,'41	67m	Mar. 8,'41	....	p55	p102
Men in Her Life	Col.	....	Loretta Young-Dean Jagger	Oct. 30,'41	...	.....	....	....	....
•Men of Boys Town	MGM	132	Spencer Tracy-Mickey Rooney	Apr. 11,'41	106m	Mar. 15,'41	....	p37	p162
•Men of the Timberland	Univ.	5055	Richard Arlen-Andy Devine	June 6,'41	60m	May 31,'41	....	p122	p162
•Million Dollar Baby	WB	508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102m	May 31,'41	....	p109	p174
•Model Wife	Univ.	5014	Joan Blondell-Dick Powell	Apr. 18,'41	78m	Apr. 19,'41	....	p62	p128
Moonlight in Hawaii	Univ.	....	Mischa Auer-Jane Frazee	Oct. 24,'41	...	.....	....	p149	....
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p220
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	....	p149	p236
•Murder by Invitation (formerly Murder by Appointment)	Mono.	....	Wallace Ford-Marian Marsh	June 30,'41	67m	June 28,'41	....	p150	p186
•Mutiny in the Arctic	Univ.	5054	Richard Arlen-Andy Devine	Apr. 18,'41	61m	May 3,'41	....	p111	p138
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p198
Mystery Ship	Col.	....	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	....	p194	p220
•NAVAL Academy	Col.	2020	Freddie Bartholomew-Jimmy Lydon	May 22,'41	67m	May 31,'41	....	p134	p162
•Navy Blue and Gold	MGM	Reissue	James Stewart-Robert Young	July 11,'41	90m	Nov. 20,'37	....	p170	p186
Navy Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	....	p205	p221
•Nevada City	Rep.	057	Roy Rogers-Sally Payne	June 20,'41	58m	June 21,'41	....	p159	p173
New York Town	Para.	Block 1	Fred MacMurray-Mary Martin	Not Set	75m	Aug. 2,'41	....	p207	p236
New Wine	UA	....	Ilona Massey-Binnie Barnes	.....	87m	Aug. 2,'41	....	p157	p210
Night of January 16	Para.	Block 2	Robert Preston-Ellen Drew	.....	...	.....	....	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	...	.....	....	p235	....
No Greater Sin	St. Rts.	....	Leon Ames	Not Set	63m	June 21,'41	....	....	....
Nothing But the Truth	Para.	Block 1	Bob Hope-Paulette Goddard	.....	90m	Aug. 2,'41	....	p206	p236
•Nurse's Secret	WB	523	Lee Patrick-Regis Toomey	May 24,'41	65m	June 14,'41	....	p136	p174
•OFFICER and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Once a Crook (British)	20th-Fox	....	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
•One Night in Lisbon	Para.	4029	Madeleine Carroll-Fred MacMurray	June 13,'41	97m	May 17,'41	....	p110	p220
•Our Wife	Col.	....	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	93m	Aug. 23,'41	....	p157	....
Outlaw Trail	RKO	Block 2	Tim Holt	.....	...	.....	....	p235	....
•Out of the Fog	WB(FN)	555	Ida Lupino-John Garfield	June 14,'41	85m	June 14,'41	....	p147	p174

*Set for national release after Sept. 1, 1941.
(Territorial release date for New York, "Lady Be Good," Sept 12,'41)

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Section	Advance Synopsis	Service Data
•PALS of the Pecos	Rep.	066	Three Mesquiteers	Apr. 8,'41	56m	Apr. 26,'41	....	p103	p126
•Paper Bullets	Prod.	123	Joan Woodbury-Jack LaRue	June 13,'41	72m	June 7,'41	....	....	p162
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	....	p196	p198
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Oct. 17,'41	...	.....	....	....	.....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p173
•Passage From Hongkong	WB	524	Keye Luke-Keith Douglas	June 21,'41	61m	.....	....	p159	....
•Penalty, The	MGM	129	Lionel Barrymore-Edward Arnold	Mar. 14,'41	80m	Mar. 15,'41	....	p64	p101
•Penny Serenade	Col.	2002	Irene Dunne-Cary Grant	Apr. 24,'41	120m	Apr. 19,'41	....	p29	p173
•People Vs. Dr. Kildare	MGM	133	Lew Ayres-Laraine Day	May 2,'41	78m	May 3,'41	....	p122	p173
•Pimpernel Smith (British)			Leslie Howard	Not Set	122m	July 5,'41	....	....	....
•Pioneers, The	Mono.	...	Tex Ritter	May 10,'41	61m	May 3,'41	....	....	p150
•Pirates on Horseback	Para.	4054	William Boyd-Russell Hayden	May 23,'41	69m	May 24,'41	....	p136	p150
Pittsburgh Kid, The	Rep.	....	Billy Conn-Jean Parker	Aug. 29,'41	...	.....	....	....	....
•Poison Pen (British)	Rep.	023	Flora Robson-Robert Newton	June 30,41	66m	July 15,'39	....	p182	p220
•Pot O' Gold	UA	...	James Stewart-Paulette Goddard	Apr. 11,'41	87m	Apr. 5,'41	....	p63	p150
•Power Dive	Para.	4026	Richard Arlen-Jean Parker	Apr. 25,'41	65m	Apr. 12,'41	....	p123	p173
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	...	.....	....	p230	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	...	Aug. 23,'41	....	....	....
•Prisoner of Zenda	UA	Reissue	Ronald Colman-Madeleine Carroll	May 16,'41	101m	Sept. 4,'37	....	p123	....
Private Nurse	20th Fox	Block 1	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	....	p197	p236
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•She Knew All the Answers	Col.	2008	Joan Bennett-Franchot Tone	May 15,'41	85m	May 24,'41	....	p116	p150
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Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....
•Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	...	.....	....	....	....
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	....	p183	p186
Stolen Paradise	Mono.	...	Leon Janney	Aug. 22,'41	...	.....	....	....	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
•Strange Alibi	WB(FN)	567	Arthur Kennedy-Joan Perry	Apr. 19,'41	63m	May 3,'41	....	p86	p138
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	...	.....	....	....	....
•Sunny	RKO	133	Anna Neagle-John Carroll	May 30,'41	98m	May 24,'41	....	p136	p150
•Sunset in Wyoming	Rep.	047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
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•Sweetheart of the Campus	Col.	2019	Ruby Keeler-Ozzie Nelson	June 26,'41	67m	June 28,'41	....	p147	p186

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
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•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	....	....	....
Texas	Col.	...	William Holden-Glenn Ford	Oct. 9,'41	...	.....	....	p181	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....	....	....
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•That Night in Rio	20th-Fox	137	Alice Faye-Don Ameche	Apr. 11,'41	90m	Mar. 8,'41	....	p45	p174
•That Uncertain Feeling	UA	...	Merle Oberon-Melvyn Douglas	Apr.20,'41	85m	Mar. 22,'41	....	p46	p174
•There's Magic in Music (formerly Hard Boiled Canary)	Para.	4021	Allan Jones-Susanna Foster	May 16,'41	80m	Mar. 1,'41	....	p46	p113
•They Dare Not Love	Col.	2011	George Brent-Martha Scott	Apr. 30,'41	75m	May 3,'41	....	p98	p138
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	.....	....	p181	....
•They Met in Argentina	RKO	128	James Ellison-Maureen O'Hara	Apr. 25,'41	77m	May 17,'41	....	p86	p150
•They Met in Bombay	MGM	140	Clark Gable-Rosalind Russell	June 27,'41	90m	June 28,'41	....	p145	p220
•Thieves Fall Out	WB	516	Eddie Albert-Joan Leslie	May 3,'41	72m	June 7,'41	....	p128	p162
This England (British)	...	....	Documentary	Not Set	85m	Mar. 8,'41	....	....	....
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	75m	June 21,'41	....	....	p236
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	.....	....	p193	....
•Three Girls About Town	Col.	....	Joan Blondell-John Howard	Oct. 23,'41	...	.....	....	....	....
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•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p220
•Time Out for Rhythm	Col.	2009	Rudy Vallee-Rosemary Lane	June 20,'41	75m	May 31,'41	....	p122	p173
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p220
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•Too Many Blondes	Univ.	5034	Rudy Vallee-Helen Parrish	May 23,'41	60m	May 17,'41	....	p136	p162
•Topper Returns	UA	....	Joan Bennett-Roland Young	Mar.21,'41	90m	Mar. 15,'41	....	p54	p174
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•Washington Melodrama	MGM	131	Frank Morgan-Ann Rutherford	Apr. 4,'41	80m	Apr. 26,'41	....	p99	p126
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We Go East	20th-Fox	....	Lynn Bari-Alan Curtis	Not Set	...	.....	....	....	....
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